

THE LOOP

*The Federation of Fly Fishers Journal for
Certified Casting Instructors
Winter 2010*

FFF “Fly Day” in Russia

*2009 FFF International
Certification Event*

Report by Alexander Rybkin



On 16th - 18th of October 2009, the third Grand Anglers Get-Together called “FLYDAY” was held at the Bolshoi Pond of Timiryazev Agricultural Academy in Moscow. Beginning as a small group of enthusiasts, members of MOSKOVIA Club, active members of FFFC.RU forum, had long nurtured the idea of a large-scale event. This gathering would allow participants to learn and share with the Masters of fly fishing in Russia. Fly fishers would learn the progressive adaptations that make for exciting changes to their hobby. Fly fishing to those attending is more than acquiring trophies.

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Stener Skogmo casting

International Fly Day includes both single-handed and double-handed rod contests, master classes, demos of rods, tackle and equipment, lessons for beginners and flytying in the program each time. However as the event attracts attention of fly fishers from other countries, it became evident that INTERNATIONAL FLY DAY is a better name. Professional fly fishers and flycasters from the Ukraine, Latvia, Estonia, Belorussia and many parts of Russia – Siberia, Ural, Kola Peninsula give the visitors and participants of each Fly Day a unique opportunity to learn more about flycasting, fly fishing and flytying.



This past autumn (2009), International Fly Day became a memorable event. For the first time ever the most respected organization of fly fishers came to Russia. The Federation of Fly Fishers includes instructors in 41 countries on 4 continents. And now we have Russian and Latvian Instructors among 1200 FFF instructors worldwide.

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Raffaele Mascaro and Stener Skogmo were precise and watchful examiners – indeed, the goal of the FFF Casting Instructors Program is to have the best fly fishing instructors with the highest level in casting and teaching in several fly fishing techniques using single-handed or two-handed rods.

The atmosphere of the exams was really friendly and warm, in spite of expectations.

There were 5 anglers taking the Casting Instructor Test (CI) and 4 anglers taking the Two-Handed Casting Instructor Exam (THCI). We do really appreciate and respect the patience of Raffaele and Stener because of the difficult conditions they experienced. They had a challenging time in Moscow – squeezing into just three days, both the theoretical and the practical testing. They started at 08:30 am and finished at 06:00 pm. Only real Masters can stand that!

At the end, 5 anglers were successful taking the CI Test: Alexey Terajev (Novosibirsk), Mikhail Vasiljev, Vladimir Tyrin (both - Moscow), Alexey Rjabenko (Murmansk region, Kandalaksha), Alexander Rybkin (Orel). The THCI Test was passed by Vadim Olshannikov (St. Petersburg) and Sergey Babin (Riga).



Photos by Raf Mascaro

Unfortunately visitors of Fly Day missed the demos of FFF Masters Raffaele Mascaro and Stener Skogmo which were announced – because of the tests they could not join Fly Day program. Only Stener managed to take part in some contests – he won “5 FAR” (distance with 5 weight rod) and “Spey Fly Day” (distance with DH rod).

These were interesting and exciting days in Moscow – a good start for FFF in Russia and a good start for new instructors!

ADAPTIVE FLY CASTING INSTRUCTION - TECHNIQUES FOR PHYSICAL LIMITATIONS

*A Practical Approach to Common
Ailments That Limit Fly Casting*

Part Two - Hand & Arm Osteoarthritis

By Dr. Gary Eaton, MCI

Keith declined a fishing trip to a favorite spring creek citing pain in his hands and wrists. A colleague encouraged him to ask me about these symptoms, so we extended our lunch meeting to explore the issues further. Lab tests ruled out auto-immune disease and x-rays showed changes consistent with Keith's thirty years as a framing carpenter. Keith acquired **osteoarthritis** with origins probably dating back to playing competitive sports as a youth.

Keith reported adequate work capacity despite sometimes needing to ice his dominant arm and hand. Prescribed doses of anti-inflammatory medicine provided pain relief without stomach upset. He arranged for a special hammer with a contoured handle, cushioned grip, and a straighter head to provide more impact with less force – and it helped.

Keith asked, "Will I ever be able to fly cast without irritating my hands, elbow, and wrist?" I replied, "Let's look at your gear and minimize grip effort, to start."

DISCLAIMER – *Casting instructors should neither treat any health condition nor give any medical advice. Problems present at rest or worsened by casting that do not respond to adaptations suggested should be referred for medical clearance before continuing any casting program. These articles intend to provide neither medical advice nor treatment.*

A FUNDAMENTAL CONCEPT – AS DEDICATED CASTING INSTRUCTORS SERVING OUR STUDENTS, WE TRY TO CHANGE PAINFUL MOVEMENTS, DISCOVERING ALTERNATIVE PAINLESS MOVEMENTS TO DELIVER A FLY. FEWER OR SHORTER MOVEMENTS, LESS FORCE, SMOOTHER STROKE; ALL *MIGHT* REDUCE POTENTIAL FOR INJURY. PROPER CASTING SHOULD *NOT* HURT. A PRIMARY RULE IS "*If it hurts, change methods!*"

Concept of peak demand related to total force - Efforts to reduce the mass moved, distance moved, peak speed, and rate of acceleration should reduce total force applied. The grip force needed to control the rod at initiation of movement and at STOP, is much higher than required during early-to-middle acceleration of a simple, straight-line cast. Adaptations allowing reduction in peak force and duration of grip force should provide benefits. Hand joint changes inherently limit adaptability to smaller grip size. The changes involving the thumb and its base deserve special attention. More complete rest enhances recovery after use in the presence of arthrosis. Using both hands while casting provides neither hand adequate recovery, so two-hand rods do not receive my recommendation as an adaptation in this case.

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Recommendations made in this article reflect concepts of Physical Medicine and Rehabilitation applied to movements of straight-line flycasting with a single-handed rod. Consider these adaptations and their intended results.

HAND PROBLEMS (PART TWO)

Mechanical Joint changes, Arthritis & Arthrosis.

Arthritis translates as joint inflammation, and arthrosis is disease of a joint; arthralgia refers to joint pain. Diagnostic imaging may show cartilage thinning suggested by narrowing of joint spaces. Various disease factors include deficient lubricating fluid, cartilage breakdown, diminished elasticity of support structure, and bony proliferation that may progress to significant deformity and impairment.

Commonly described as *wear-and-tear* arthritis, the mechanical types of arthrosis may occur in one or many joints. A fundamental concept of all intrinsic joint changes remains that the connective tissues (ligaments, tendons, muscles, etc.) surrounding an arthritic joint experience pain and swelling with forces and loads that caused no joint problems before arthritis appeared. **Joint deformity begins as enlargement. Decreased range of motion and discomfort with movement after overuse commonly arise.** Among the earliest affected, and most disabling, the hand joints that become involved are the base of the thumb through the wrist. Though any joint can be affected, this article focuses on the upper extremity as it relates to common flycasting issues.

Much as in adapting to hand weakness, the certified flycasting instructor must advise students to limit force, reduce load, diffuse in-line peak force, decrease twisting movements, and avoid prolonged grip. The following ideas should follow completion of optimal medical treatment. These suggestions are intended for professional FFF Certified Casting Instructors to implement with their clients. Serious instructors look to alter equipment, movements, and other variables to accomplish these adaptive goals.

LARGER HANDLE CIRCUMFERENCE – Joint changes diminish the range of motion available to grip smaller diameters. For adult hand sizes, increasing the handle circumference by fifty percent, or more, decreases the required force to grip. Larger hands demand larger circumference increases. Modern fly rods have decreased the average diameter of factory cork handles by over one-quarter of an inch since the 1940's. I find no indication of any rationale for this except aesthetics decisions by manufacturers. Applying the tennis racket handle products, Wilson™ Cushion Pro, over-wrapped with Unique brand Tourna-Grip™, increases circumference while preserving the non-slip feel of cork. Application of wrapping material may serve as a trial intervention due to easy removal.

LIGHTER ROD - Shorter rods provide lower swing weight but benefits decrease rapidly as rod length falls below eight-feet for adults using typical line weights. Fiberglass, Boron, bamboo, and “filled-core” tubular rods like Hexagraph™ rods, represent significantly increased weight for any given length versus modern graphite designs. Lower rod mass limits the force required at stop and at the initiation of movement by decreasing the momentum or inertia the casting arm must overcome.

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FASTER OR STIFFER ROD ACTION – Extremely slow action rods require much longer duration of per-cast grip force. This demands a longer rod arc or casting stroke to accomplish the same cast compared to rods with less flex. The resulting higher total grip force applied — and energy demand — increases dramatically as casting or fishing prolongs. My experience demonstrates medium-fast action rods provide many benefits including:

- * Easier line pick-up off water
- * Improved tip control
- * Overall easier casting
- * Decreased relative stroke length
- * Shorter duration of high force grip

Proper application of a very smoothly accelerated stroke with delayed rotation, along a precise straight-line path, reduces effort and improves casting efficiency. These advantages become compromised with ultra flexible rods. Loop control rises as a side benefit from faster rod actions. The improved capacity to cast in any wind enhances the confidence of the student. Reduced casting arc empowers a good stop by decreasing the overall momentum the student must neutralize through affected thumb joints.

SOFTER HANDLE SURFACE – A cushioned handle surface allows the digits to ‘sink-in’ slightly. Softer handle surfaces distribute loads over a longer time interval, often reducing the peak load through vulnerable joints, as in the arthritic thumb. As joint deformity progresses, adapting finger grip may require even softer or thicker covering. Cushioning decreases immediacy of detection of forces transmitted through the rod, so thickness and compressibility of the chosen material must balance out this lessened sensitivity. Ideally, adaptive cushioning obtained through collaboration with a suitable therapist or orthotist, discovers material of minimally softer durometer value.

AVOID CONSTANT ‘KEY’ GRIP – The thumb on top or ‘key’ grip places the thumb in a vulnerable position to absorb the entire load of the backcast stop. Recessing or flattening the top of the grip nearest the stripping guide actually increases this force by depriving the thumb tip of mechanical leverage provided by the Wells, Ritz, or half-Wells designs. Recently, the Grey’s™ G-Tec rods provided a sensible cushion in this critical position. I advocate a Wells-type swelling of the forward portion of the handle for low impact casts using a ‘key’ grip. Further advantage involves changing to a ‘V’ grip for situations demanding more power like distance, tuck casts, heavier gear, and situations where the backcast requires more forceful abruption. Advantages of altering the grip during drift may prove optimal benefit for highly-skilled anglers; backcast with a ‘V’ grip followed by a ‘key’ grip forward cast fits within the concept of distributing forces to prevent overload.

RECOMMEND ‘V’ GRIP AND CASTING GLOVE – As force and load often must be maintained, the ‘V’ grip can provide significant power and control. ‘V’- grip especially protects the thumb and thumb base. Available grip force decreases with the increasing number of joints affected by arthritis, so a glove with a sure grip may limit fatigue (imagine the force required to control a handle made slippery with oil). High-friction palm surfaces also resist unintended rotation on presentation casts involving change-of-direction or introduction of slack in the layout. Gloves should fit snugly for support and function but allow unimpeded circulation and mobility.

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LARGE ARBOR REEL WITH EXPOSED RIM and MODIFIED WINDING HANDLE –

Large arbor reels provide more line pick-up per revolution. Employing this advantage simply decreases the repetitions necessary to accomplish retrieval for any length of line. An oversized spool may enhance this advantage. Consider affixing a reel designed for one or more line sizes greater than recommended for a given rod. Exposed rim reels allow rapid retrieval of slack line by imparting rotation along the rim with a ‘spinning slap.’ Additionally the angler may bolster drag by gentle pressure on the exposed rim. Because control of very small diameter reel handles may be limited by stiff joints, the enlargement of the reel handle provides more certain contact and minimal discomfort. Simply wrapping the winding handle with Wilson™ Cushion Pro, or similar product, may suffice.

STRETCHING AFTER WARM-UP WITH FREQUENT BREAKS – The main purpose of proper stretching is injury prevention. Casting instructors are **not** to devise stretching regimens nor judge which direction or force of stretch appears optimal. Insist on health professional involvement to develop individualized exercise regimens. Generally, therapeutic stretching done after the connective tissues *warm-up* through low intensity use of the muscles provides more benefit than identical effort performed by ‘cold’ anatomic structures. Warm weather, insulating clothing, and friction produced by rubbing or massage produce no effective metabolic warm-up to prepare for stretching or exertion. Longer duration of static stretch represents less hazard of injury than ‘bouncing’ stretches. No one but the affected individual should apply stretching forces. Stretches that place entire body weight through a non-weight bearing joint represent greater potential for injurious overload.

Frequent rest periods allow tensed muscles to relax and restore energy nutrients through circulation. The more complete the physiologic rest, the greater benefit expected. Generally speaking, rest periods should be *at least* twice as long as activity periods that produced fatigue, burning, or discomfort. In **no** case should activity resume while the affected area remains symptomatic

SHORTEST EFFECTIVE CASTING STROKE – Just as the faster action rod reduces the duration of high grip force, the compact stroke reduces the time an at-risk limb must exert force. Cast distance dictates effective stroke and arc length to prevent tailing loops. Merely not extending the stroke out of habit or to compensate for poor tip control, allows many more casts before symptoms appear.

CARRY LESS; SHOOT MORE AND ONE-HAND SHOOT – For typical cast distances, the less line carried beyond the rod tip while reversing from front cast to backcast, the lower the casting force borne. If a situation demands additional length, then a properly executed line shoot becomes preferable to carrying the full amount. I favor having students refine a terrific one-hand shoot. With modern long belly lines, the distances achieved off narrow backcast loops maintained well above horizontal, rival those derived from lackluster hauling. This cast most closely resembles Charles Ritz ‘high-speed, high-line’ methodology. (Ritz, C. *A Fly Fisher’s Life, The Art & Mechanics of Fly Fishing* pp-38-56; Crown Publishers. New York 1972)

For longer final carry and longest shoot, I prefer Scientific Anglers Expert Distance™ line or Scientific Anglers Sharkskin™ Steelhead taper. The RIO™ Atlantic Salmon and Steelhead taper offers similar advantages but has been unavailable below seven-weight line.

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DEVELOP CASTING SKILL WITH EITHER HAND – Probably no other skill extends the service life of an angler like being proficient with both hands. This one enhancement prolongs the fishing day and the capacity to fly fish until another body part wears out in old age. Experience with brain injury sufferers suggests that the capacity to initiate, much less develop skill, with the non-dominant hand may not exist for many people. Unknown factors present barriers to the point of impossibility as some people simply never transfer *any* skills to their non-dominant hand. Recognize adaptable students before exploring the following eight approaches for developing cross dominant casting basics-

- 1) Two rods mimic each other in different hands. - Often with only one of them lined-up.
- 2) Begin and end each practice session using the non-dominant hand.
- 3) Use non-dominant hand on twice as many successful casts as dominant side during training.
- 4) Use a heavier line weight outfit in the non-dominant hand while being cautious not to overuse. Stop as soon as variability of casts encroaches. Over-lining AND underlining the non-dominant side outfit because both offer different kinesthetic and, maybe visual, feedback.
- 5) Condition the non-dominant hand first and last in casting sessions and consider over-conditioning the non-dominant side as compensation. (See The LOOP Spring 2009 and Summer 2009 for my explanations of fine points of conditioning versus training.)
- 6) Pantomime with non-dominant side, relentlessly - in the car, on the elevator, on the phone. . .
- 7) Work in front of a mirror:
 - a) At extremely slow speeds of one minute per half cast, then gradually increase pace
 - b) With both hands simultaneously moving a simulated rod (a writing device works fine)
 - c) Alternating dominant and non-dominant hands performing the same cast.
- 8) VIDEOTAPE remains a great tool to visualize actual hand, rod, and line movement! Video is very time intensive to analyze, but properly done, it should clarify even very subtle movement issues. See my comments regarding use of video on the Southern Council website forums at <http://forums.southerncouncilfff.org/showthread.php?t=289>

Summary of recommendations for hand osteoarthritis in flycasting students

- * CARRY LESS; SHOOT MORE, 1-HAND SHOOT
- * SOFTER HANDLE SURFACE
- * AVOID CONSTANT USE OF “KEY” GRIP
- * FASTER OR STIFFER ROD ACTION
- * STRETCHING AFTER WARM-UP & BREAKS
- * TRY “V” GRIP AND CASTING GLOVE
- * DEVELOP CASTING SKILL IN EITHER HAND
- * SHORTEST EFFECTIVE CAST STROKE
- * LARGER ROD HANDLE CIRCUMFERENCE ON LIGHTER OUTFIT
- * LARGE ARBOR REEL WITH EXPOSED RIM AND MODIFIED REEL HANDLE

Osteoarthritis joint dysfunction appears with increasing frequency as a population ages. Some consider joint changes inevitable for active individuals. To enhance the viability of fly angling as a *lifetime* sport, these suggestions provide logical ideas for FFF Certified Casting Instructors to serve their clients – **Gary Eaton**

The Process of Testing - The Masters Test Program

By Peter T. Greenan / Sarasota, Florida

Recently I was able to test another master candidate in Orlando. The team, led by David Diaz, used a combined oral and practical format. I found it to be an excellent process. After the test, Dr. Diaz, Dr. Jim Penrod and I discussed the pros and cons of the method. We found many issues on both sides of the question. I continued the conversation with Dusty Sprague and decided I should put all these ideas on paper.

Here is how the test went. We explained the candidate's options and asked him his preference. He thought doing a combined format would be best for him. We went to the performance test site and set up the field while the candidate warmed up. David, the lead examiner, assigned our jobs for the test. He then did something I thought brilliant. He offered to stretch the line for the candidate, walking it out to ninety feet or so. He then asked him to retrieve some line and make a preliminary long cast to check his line. The candidate threw a very nice, tight loop eighty eight foot cast with little effort. David told him that he had succeeded in passing the long cast task. This immediately set the candidate at ease. During the rest of the test we interspersed questions relative to the five areas covered by the orals. We did not ask for answers to all five sections on every task but only those we thought showed the candidate's knowledge of the casts, its purposes, how to analyze faults and how to teach them. After the test, before we announced our findings, we asked several more questions covering the things we did not ask during the performance test, or things not easily covered during the test such as ethics, line and rod design and general fishing knowledge.

The smoothness of the test process and depth of inquiry that connecting questions to tasks permitted was satisfying for the candidate and for the examiners. Not only did the candidate do well, we completed the test in less than three hours. Moreover, the depth and confident tone of the candidate's answers convinced us that we had a true master in front of us. That meant we were very happy to pass him.

Convinced that combining the casting tasks with ongoing inquiry was the advantageous choice for the candidate we had in front of us. A little later the examining team members asked each other what disadvantages for the candidate and the testers stood out because of combining the inquiry with the task demonstrations

Strengths and Weaknesses

The strengths, weaknesses, advantages, and disadvantages were easy to identify. Listed below are some of the ones we discovered.

For the candidate the most prominent advantage for the combined pattern of inquiry is that it eliminates the interrogation factor from the candidates mind and helps him bring his thoughts and practices together. It satisfies his need to do something physical and allows him to show himself at his best, with a rod in his hand.

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The immediate feedback encourages confidence which reduces anxiety. The relationship between the tasks and the questions helps the candidate recall his studies and keep his answers relative. The smooth transition from task to task gives a sense of structure to the test allowing the candidate to organize his ideas.

For the candidate, there are very few disadvantages as I see it. However, the candidate might read the open-air setting as a lack of the high seriousness they expected with a formal review. The candidate may feel he is talking to his fishing buddies instead of his test committee. If he did, he could relax too much and ramble. And he could be encouraged in the wrong direction if the team leader allowed a jocular or playful manner to replace the cordial but professional manner that is the standard for testing decorum in the CICP. Decorum is the responsibility of the team leader. And without it, the candidate's responses can degenerate.

The combined inquiry provides several advantages for the testers, too. The main one is that by approaching the performance test first and reviewing the candidate with a flyrod in his hand and on his feet, the testers are quickly convinced of his stature as a professional level instructor.

Second, the combined inquiry also demonstrates the candidate's ability to integrate his thinking and actions in front of his students. Third, the testers get to observe the candidate as an instructor, not a student reciting canned answers by rote. Fourth, candidates disclose their casting weaknesses quickly. By the candidate's performance on tasks 1-6, it becomes possible to ascertain the quality of his casting. And, if the required quality is not presented, the examiners can stop the inquiry, offer a tutorial and terminate. That spares the protracted uncertainty that is inevitable prior to the tester's decision to terminate the test. Last, organizing the inquiry by task requirements prevents the testers from digging too deeply into a subject that fascinates them, not the candidate or us.

Combined inquiry has potential disadvantages for the testers. It is easy to form an opinion too soon in the test. An early conviction has to be subjected to qualifying confirmation and reconfirmation of the remaining tasks. This is a major pitfall. It is difficult to incorporate all five areas of the orals for each task. That requires further inquiry into those subjects not covered well during the performance section. This is usually done after the performance test and before final judgment. Otherwise the candidate's depth of expertise can be overlooked. It is important that the testers keep track of their questions so that those subject areas not covered thoroughly during the performance test become subjects for follow up. With a strong candidate, the testers can too easily convince themselves that he is wholly qualified and permit test rigor to decline.

Attention to time tested methods of examination for MCI candidates is a must. The pattern of the inquiry, however, whether the practical task performance is scheduled before, after or combined with the inquiry into the candidate's competence as a teacher is a variable, a matter of choice. Selecting the task performance test first has advantages for the candidate and no real disadvantages for the candidate or the testers. Combining the inquiry into the five subject areas all MCI candidates are responsible for and the task performance test can have very attractive strengths for both candidate and tester; but doing so requires the testers be attentive to detail, maintain the high standards of the program and to act in a professional manner. They need to be prepared, stick to the program and be aware of the candidate's rights. Their actions reflect on all of us and the high quality of this Federation program.

Reachout Efforts in Japan

by Tomonori "Bill" Higashi



Photo courtesy of Globeride/Daiwa.

Daiwa Seiko, a brand under Globeride Inc, is a Japanese general tackle manufacturer as well as a long-time contributor to the sport of fly fishing. In Japan it functioned as a driver of sport fishing by sponsoring TV shows and developing original gear in the 70s. Daiwa products were affordable choices for the young back then, and they have grown up to support the industry now.



Photo courtesy of Globeride/Daiwa.

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Photo by Denise Maxwell

Also in the 70s, it started a national program called ‘Daiwa Young Fishing Club (DYFC).’ DYFC aimed at teaching angling ethics and various fishing techniques to the younger generation, and used to have thousands of members in the country.

Though it was rather dormant recently, Globberide decided to bring it back to life two years ago, because it felt the serious need to take kids out to the water. Now DYFC has more than 10,000 members, from elementary school children to high school students, and it hosts species-specific annual photo ‘derbies’ (such as for rainbow trout, largemouth bass, carp, mackerel and squid).

It also hosts numerous local events; on April 2, 2009, DYFC held a ‘Trout Fishing School’ in Higashiyama-ko Lake at the foot of Mt. Fuji. 304 members signed up to learn from instructors and try their luck for the stocked trout and chars. Fly casting instructors of the event included Keiichiro Iwai, who is perhaps the best known fly fisher and demonstrator in the country. After giving enough instructions on casting, fishing and safety tips, he let the kids go on their own.



Photo courtesy of Globberide/Daiwa.

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Photo by Denise Maxwell

Because fly fishing needed a larger space, Globberide secured a separate area on the floating pontoon on the lake. Instructors walked among them to give just enough advice so that they could enjoy the fun of trial and discovery. Many of them decided to take fish home and eat, but others learned how to release fish unharmed.

Yoshihiro Sato, Globberide staff and one of the instructors, said: “We had a great platform, and kids loved the experience. They stayed away from parents, enjoyed a little bit of adventure, and built comradery with each other. We will continue hosting such events.” We do believe that among them are great fly fishers of the future.



Photo courtesy of Globberide/Daiwa.

Back Cast Tips

by Gordy Hill

The back cast is the nemesis of many FFF Fly Casting Certification candidates.

I have many exercises I can suggest for self improvement of your back cast no matter what your skill level is.

1. Spend time doing nothing other than back casts, and critique every one. (Make a back cast, then turn around and make another in the opposite direction, repeatedly.)
2. Make back casts with different lengths of line out of the rod tip, starting with those done to perfection at 30'....only then increasing distance a bit at a time.
3. Use Bill Gammel's method of making casts slowly keeping good tight loops and parallel loop arms with only 30' of line carried, then keep doing this with ever increasing line (loop) speed. Add 1 foot, and do it again. Then 1 foot more.....keep going until you have reached the max line you can carry maintaining these loops and parallel arms at high line speed. If perfect back casts are your objective, then do this while concentrating on these.
4. While practicing back casts, it's best to be able to see them. Watch that back cast loop all the way until it has unfurled. This is much harder to do with a vertical rod plane style as the distance increases, because you can't develop sufficient tip travel. (Combo of rod arc and stroke length) One suggestion is to open your stance and change to a more off-vertical rod plane style for these back casts at greater distance.

I can't over emphasize the value in actually seeing your own back cast as a self teaching tool. (It's amazing how a poor back cast can improve if I'm coaching a candidate and I do nothing other than say, "watch your back cast.")

5. Having a knowledgeable observer critique your back casts is helpful.....as is video. This, however, is no where near as valuable (in my opinion) as your own direct observation in real time.
6. Molly Semenik came up with a neat way of critiquing her own back cast. She observed her back cast loop repeatedly in the "mirror" provided by a large picture window with the light just right as she made her casts at different angles.
7. Floyd Franke and Lefty Kreh both taught me a way of teaching yourself to make better back cast loops by casting over a taught rope using a horizontal rod plane. Floyd showed me that you can do this even if you don't have a rope handy, by simply laying out another hi-viz fly line on the grass. That way, you can easily SEE your back cast all the way. I expanded upon this idea by simply placing 2 taught ropes at varying distances from one another on the ground.....the idea being to try to keep the entire loop between the ropes as you place these ropes ever closer together. Once you become able to make really tight back cast loops between ropes only 18" apart at increased distance, you gradually increase your rod plane more vertically until you've matched your style of casting.

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8. The best back casters I see are fishermen who make frequent back cast presentations to fish. Good practice to do this very thing.....with targets. These targets can be on the ground.....or on a tree. A hole in the trees is a good one.
Often, I'll be able to improve a caster's back cast by having him/her aim the back cast loop at a particular cloud in the sky.....or the top of a telephone pole, etc. There's something about actually aiming it at a target which helps sharpen that loop.
9. Practicing the placement of a forward loop through a suspended hula hoop is a time tested loop control teaching tool. **TRY THIS WITH YOUR BACK CAST LOOP.**
10. As you get better and better with back cast loop control, start practicing these back casts with differing line planes (trajectories). This is particularly important to do well with accuracy casting for your exam.....because this is one place where you will NOT be looking at your own back cast, but your examiner will ! You will be concentrating on the target and your eye/target and hand/target lines. Your trajectory (line plane) will change dramatically as you go from a target only 15' in front of you, to one at 50' or greater distance.....but your back cast loops should not suffer as you make that change.
11. We've talked about tight loops on the back cast as though they were always necessary. In truth, in the real world, that is only part of loop control.

REAL loop control refers to the ability of the caster to make any size and shape loop needed to handle a multiplicity of casting and fishing circumstances. One example is the use of a high line plane controlled wide loop for your back cast when casting with a high wind coming at you, followed by a low line plane tight loop forward cast into the wind, maintaining a 180 degree line plane between the two. Another would be the controlled wide loop for a back cast presentation of a weighted Clouser or heavy crab fly to a fish.
12. Another worthwhile exercise is to practice loops of various sizes with both back casts and forward casts....say, tight loop on your back cast with a wider loop on your forward cast, vice-versa, etc. etc.
13. Practice distance back casts with back drifts. Watch these all the way.
14. Another great exercise is to make high speed / tight loop back casts shooting that back cast loop toward a target.
15. Sometimes the back cast will appear to, "almost tail"....particularly when the caster increases loop speed. This is usually due to erratic application of back stroke power. Once in a while, I find that it is due to what I call, "reverse creep"....where the caster is trying for distance and reaching his/her max line carrying ability. The creep occurs by slowly and inadvertently moving the rod tip back while the forward cast loop is still unrolling. This diminishes the available stroke length and casting arc for the back cast . Sensing this, the caster applies a spike of power during this back cast stroke. This results in a bit of concavity in the rod tip path. For a variety of reasons, it often does not result in a complete tail with a "wind knot" the way it does on the forward cast.....but gives that, "almost tail" appearance.
16. Remember.....the back cast is the, "set up" for your forward cast. It may well be, to quote Bob Andreae, "Your back cast is YOUR MOST IMPORTANT CAST."

Gordy Hill

Teaching Rollcasts with the “JF - Rollcast-Tool”

by Juergen Friesenhahn, MCI, Germany

Most of my teaching activities for beginners/intermediate students take place on grass. After the pickup & laydown routines I start teaching the rollcast rightaway. For that purpose I often used grass leaders, lead, keychains or even let a student stand on the leader to simulate the anchor/adhesion the water provides on the streamside-location.

But I never liked the fiddling around with the additive grass leaders, knotting things on the line or telling the students, “Hey, it’ll be totally different on water... Picture this...!!!”

Change of scene:

Jasper, a twelve years old, smart boy was an attendee of the 3-day course I gave at the beginning of June 2009. He was a good caster right from the start, having great wrist control from the first cast on. I showed him the movement and he cast tight loops from scratch! He was a student who immediately caught my attention, the kind of student you learn from as a teacher. Great experience.

Rollcast time on the first day of the 3-day course: I did my intro, explaining the cast with the emphasis on the high STOP and letting the loop cleanly unroll over the water (grass). For practising the rollcast, I attached a lead bomb to Jasper’s tippet, like I always do when I want to fix/anchor the line in some way. You can ‘rollcast’ pretty well with this setup and simulate the environment you need to do the job. After I had instructed the other 3 students, I checked back to Jasper, seeing that he constantly did the rollcast-trajectory straight in the direction of the lead bomb into the grass, which, as you certainly know, is not the way to do it. I asked him why he is doing the rollcast that way and he simply said, with the straightforward attitude of a youngster: “I cast in the direction of the end of the line...”

Instantly I had the idea to design something to fix the line ‘over the grass’ somehow, highly visible, easy to use and to carry around, and a piece of equipment that supports my instruction to cast over the grass.

As I don’t possess magical powers, I merely corrected his casting that time, but thought about the idea of the ‘rollcast-thing-device-tool-machinery’. On my way home, I thought about using a coarsefishing – bankstick, but scrapped the idea because I would have to knot line again, also the bankstick is too stiff and doesn’t have the flexibility required for casting.

I’m not going to waste your precious time by going through all the different prototypes I designed (5, to be precise), going straight to the final product instead, because I built a simple ‘something’ that does the job perfectly!

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It's around 2 1/2 feet high, made out of foam with a pin at the bottom to be pushed into the ground for stability. The foam shaft (orange) is taken from a cutdown 1/2 - swimming tool, popular in Germany and the 'lineconnector' (yellow), which fits perfectly on top, is the regular swimming tool connector. On the bottom of the '**Rollcast-Tool**' you find a sharpened thread-rod.



To use the tool, simply push it into the ground and put the leader through the top and the sidehole. This secures the leader properly against the pulling of the line while rollcasting in combination with the flexibility of the foam, which "buffers" some of the pulling energy.

Easy to use, highly visible, no knotting and here we go:

The **Rollcast-Tool** in action



(Continued on page 18)

You can perform all rollcast techniques on grass in perfection. Just stay close enough to the **Rollcast-Tool** to build a good D-Loop at your side. Of course you cannot ‘switch/kiss and go’ because of the fixed line, but you can execute the whole rollcast group from the static line up to the more dynamic version with an energized D/V-Loop.

For the first time you can practise Rollcasts on grass with nearly the same feel and effect as on water, without the negative side effects mentioned earlier. The student can position herself/himself beside you and the tool and watch the motion up close and understand the physics of the cast. I also often put the rod down on the grass to really “layout” the D-Loop, which represents the mass in our setup.

Besides the ‘physical’ benefit of the **Rollcast-Tool**, I’d also like to put an emphasis on the psychological factor I experienced on a 1-week guiding/course.

I did this course in June, located in Bavaria with two of those **Rollcast-Tools**. Everybody that practised with the tool did the high STOP and cast way over the water, because they all wanted to cast **over** the tool.

This factor is significant! This piece of HiVis-Foam has such a ‘burn-in-factor’. It seems that the student ‘sees’ the tool while rollcasting on water, even when the tool isn’t there anymore. Humorous is also the fact, that the students said “Juergen, I am going rollcasting!” They fixed the line on the tool and off they went. This was the course with the best rollcast-results I’ve had so far.



Juergen with the RC tool and Temple Fork rod

To get an idea of the size of the tool, here is a picture of a friendly gentleman (me, 6’1”), his invention and his beloved yellow teachingrod 690-4 from Temple Fork Outfitters (Thank you, Jim Shulin) assembled with the orange Triangle Taper - Line #6 from Wulff.

Last but not least, I’d like to thank my MCI colleague and friend, Uwe Kaptein, for his idea of the ‘Magic Top Hole’. He is responsible for the ‘major design change’ of the **Rollcast-Tool**. The first two models had the line hole in front, not on top.



The End of August

by Louis Bruno

The end of August and the beginning of September bring many changes to the Adirondack region. Just a few weeks ago the area was teeming with vacationers. Noticeably, the main attractions are closed or have changed their operating hours to adjust for the seasonal change. There is less traffic on the roads...the lakes have fewer boats...and there are no more waiting lines at favorite restaurants. Another change that comes this time of year is the cooler evenings due to the diminishing sunshine. It is a great time to enjoy the warmth and glow of an evening campfire.

For me the Adirondack region is a treasure of beauty and splendor where the majestic mountains offer not only scenic views but they possess some of the best mountain trout streams available. Some of these streams are well known and others are not. One of my favorite streams is the Schroon River. It is my favorite for several reasons. One reason is my camper is situated on its river bank, secondly the area is centrally located within the Adirondack Park and lastly for its outstanding trout fishing. When I visit the river in the morning I usually find myself, quite often, in the company of others.

I've learned with experience that being an early riser has a fishing advantage; however that is not the only advantage. A typical summer morning on the river is accompanied by fog. As the morning hours burn away so does the fog where it gently reveals the surrounding splendor of the mountains, its wildlife and the river. I absorb all its beauty along with the warming sun. I notice that the trout seem to turn on when the morning fog lifts and the warming sun has an opportunity to penetrate into the changing currents of the river. The tranquility of the moment is broken by the osprey smashing into the water to capture breakfast. I find the struggle between life and death strangely a thing of beauty as the osprey quickly soars to its tree top perch. Over the summer months I would witness this event often; in fact I learned to actually throw a fly in the same areas where the osprey went fishing.

Once I've gotten my fishing fix for the day I go back to the parking lot, start packing up the equipment, and on many an occasion find myself striking up a conversation with another angler, often times sharing our fishing secrets. Sometimes the anglers have an unfamiliar accent and I try to guess where he comes from. I think about how many other anglers are out there in this vast area known as the Adirondack Park fishing and how their fishing day went. I have learned the secrets on how to fish the Schroon River through practice; however I realize that there are so many more bodies of water to try in this wonderful Adirondack Park. In saying that, I often thought about sleeping in, not hitting the water so early in the morning and I said to myself I can sleep when I'm dead, fishing is my priority now!

Change is inevitable I guess. The seasons of change are noticeable within the Adirondack Park. The season of change is noticeable within our lives. As families left to go back to their normal way of life...kids getting ready for school...vacation time is over. I found the number of anglers joining me in my river becoming less and less until after a while I would be the only angler. I would continue to fish throughout the entire month of September; I thought I am fishing for the "bits" left by others. There were times in my mind's eye I could see the other anglers. I would reminisce on some of the memorable conversations and I knew that the events of summer would shortly start again. In fact, they would change!

A Meeting with Martin Klemm

This article began with an e-mail sent to Barbara Wuebber. Barbara is our certification program staff member. She quickly passed this on to several governors. It is from a man in Germany who is interested in our Program.

The following is a great story that came from it. It is based on a series of e-mails between governors, Masters and Martin. Both Martin Klemm and Juergen Friesenhahn provided photos.

Dear Barbara,

a quick question. I was always interested to become a certified CI, but unfortunately had an accident and am bound to a wheelchair since with no finger function. I have since developed aids that allow me to hold a rod properly and to manage the line with the line hand, too. The question I have is, provided I manage all certification requirements, would I be allowed to do the certification using those two aids?

And if so, are there any courses/certifications in Germany where I could train and participate in the certification? I am located in the Berlin area.

Thanks a lot in advance and best regards - Martin

Martin,

Hopefully you will be successful in your endeavor. What you are doing may be of great value to our program. In Canada and the USA we have many people who could learn from you. All the best!

Another creative and talented instructor is Juergen . I know him to be very creative and supportive.

Juergen@Friesenhahn.de

Dan

Dan,

Thank you for your supportive view on this subject. Being a lawyer working full time, I do not tend so much to actually teach professionally, but I would like to encourage others not to give up on anything they love. This is why I thought a CI would most probably prove that there are no real limits.

Thank you everyone for the support and chance to try. I will concentrate on this challenge and would be glad to encourage others or add a valuable perspective to your program if things work out.

I took the freedom to attach some pics from two weeks ago at the Traun. Even if not yet certified, dry flies still work...

Tight Lines - Martin



Photo by Martin Klemm

(continued on page 21)



Fishing on the Traun River

Photo by Martin Klemm

Hello Martin,

Thank you for sending the photos of you on the Traun, certainly inspirational! You may know that our program has been involved in Project Healing Waters helping wounded war veterans regain physical and emotional function through fly fishing. For logistical reasons it is best if you work with European FFF instructors, of course, but if there is any way we can help you from the U.S., please let us know.

Regards,

Bruce Richards

FFF CICP Board Chair



Photo by Martin Klemm

(continued on page 22)

Hi Martin,

My name is Juergen Friesenhahn from Germany and I am, as my dear friend Uwe Kaptein, also an MCI of FFF.

I just want to inform you, that I'll be in Berlin in the 36th week for work - my company has an office there, I am an IT-Pro - and perhaps I'll be there for 2 days, perhaps!

So we could meet in the evening, talking about the certification program, fishing, having a drink together and, indeed, casting in the streets of Berlin.

I would be delighted to help you supporting your ambition, because I have a strong background in social work/civilian service and I think your idea of encouraging others is great.

I'll inform you about my stay in Berlin and if you have ANY question about the program, please drop me a line.

Best wishes - Juergen

Hi Juergen,

Thanks for your quick return on this. 36th calendar week is fine with me. Just keep me informed when you will be around and if you can afford the time.

Thanks a lot and best regards - Martin

Hi to All,

Does there exist any guideline concerning topics like this (using some aids due to a disablement)?

Will he be allowed to use them in a certification? In fact, it will be much harder for him, even if using them.

All the best - Uwe

None that I am aware of Uwe. I look at any bio-mechanical or electronic device not as an extension of the user's body, but an integral part of that person's body.

So, just like we change how we use our arms (for instance) for casting, folks with prosthetics will adapt their "bodies" to cast.

Dan

Hi Bruce,

I told Martin that he will be allowed to use his aids and I think he has already started to work.

Uwe

Dear Uwe,

I agree. There is no rule against using devices to aid a disabled caster. Of course, when it comes to testing, the candidate will have to exhibit the ability to effectively instruct able bodied casters.

Bruce

(Continued on page 23)



Photo by Juergen Friesenhahn

Juergen:

I'll meet Martin Klemm Friday evening in Berlin and stay until Saturday going back to my hometown after breakfast.

Last week I sent him a collection of the CI-Papers that Uwe and I put together (translated into German). I also made a small video for him of the first 3 CI-Tasks (controlled tight loops, open loops on command, tails on command). It's in HD and quite a good quality.

I did it in a small pause in one pass, while teaching a bunch of fly fishers last week.

I wish I would have had more time, but it's OK (loops on the BC could sometimes be a bit smaller, but they are in the "range")

Photo by Juergen Friesenhahn



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Photo by Juergen Friesenhahn

Juergen's report on the meeting:

I met him in Berlin from Friday to Saturday a few weeks ago. Nice guy. We worked a lot on his fundamental casting stroke, which is getting better now. We chose a faster rod for him, because then he can cast in smaller angles and he does not have to open up the angle so much, when carrying more line (changing from a fairly slow Orvis rod to my SAGE 590-4 TCR, he has bought one in the meantime).

Adjusted his rod holder and found a movement to cast a fairly good SLP and STOP the rod without any wrist movement. The loop is a bit open, but consistent.

We are also working on the rod tip's incline-movement from front to back (tilted trajectory to the target) going with a short line straight over the shoulder only moving elbow/shoulder joint, trying to track a clean SLP.

He also has the tendency of pushing the rod way too much in front of him (See photo 2 – Side view, upper arm nearly parallel to the lane and straight by carrying 10 meters of line), leaving his "Power zone" (where the 2 hands easily touch each palms in front of your body). This is caused by his feeling being "too near" the ground while casting (mind game).

So, like almost all small students often tend to do, he tries to push the rod up, having more line height (he thinks, that this helps). Lines peed is the answer.

We practiced doing the power snap/late rod rotation with the elbow joint only, getting more line speed - very good.

I believe that the meeting really improved his casting and he is very motivated.

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His aim 'CI-Exam' is far away, but I won't say that this is impossible. I think it would be more than fair, that a wheelchair user is allowed to use a kind of platform to drive upon to reach average eye-level while doing the examination.

Have you ever tried to do the accuracy-tasks while kneeling down? Baaaaaad angle for the far ring!

For this, he/we also have to invent different things: First is a device to catch and control the line with the left hand without the possibility of the proper use/move of the fingers. He has ideas to do this and I will control and optimize his movements, if he likes.

Lots of fun and kind of deep satisfaction to really help someone to reach a higher level.

Best, Juergen Friesenhahn

*FFF Casting Instructor Fees
are increasing*

For the first time since the beginning of the Casting Instructor program, the casting instructor certification fees will be increasing. Renewal fees are also increasing.

Our program was started in 1992. The fee we have charged since then for certifications has not changed in 18 years. No increases at all - how many programs can make that claim?

There were no renewal fees initially; they were added a few years later, and have never been increased. We have been much more focused on improving our program than in fees, but now an increase is in order.

These increases are necessary to supply the financial support we need, and to better indicate the value of our program compared to similar programs around the world.

The FFF CICP is the world standard in casting instructor programs and these new fees are in line with similar programs in other countries.

The renewal fee increase is already in effect. The increase in certification fees will go into effect on July 1, 2010.

The new fees are listed below:

CI	\$150	- \$100 to register, \$50 to complete
MCI	\$225	- \$175 to register, \$50 to complete
THCI	\$225	- \$175 to register, \$50 to complete
Renewals:	\$45 US	per year

PEARLS....

From a Master Study Group

Hosted by Gordy Hill

Pearl #1 - Double Haul - different thoughts...

From Gordy – here is something to consider:

QUESTION: Would you call a haul :

- a. An essential?
 - b. Style?
 - c. A variable?
 - d. Other?
-

Al Crise - Hauling is a *variable* as it only adds just over 10% to a cast.

It is more for control than an Essential.

You do not have to haul to make most casts.

Adding it will tighten loops and increase line speed but a good caster can do the same.

From John Hand:

I WOULD CONSIDER THE HAUL A **VARIABLE**.

IT CHANGES WITH THE LENGTH OF LINE CAST.

SHORT CAST/ SHORT HAUL/SHORT STROKE

LONG CAST/ LONG HAUL/ LONG STROKE

From Thomas Berggren :

My point of view to this:

The haul is a **style** as long as we agree that the essentials are 5.....

If we add a sixth essential.. “To make the line travels faster than the rod tip during the translation/rotation, you have to make a haul”.. It would possible though be considered as an essential.

We don’t need the haul to make a proper cast regarding to the essentials, but the Style of using the haul makes everything much easier for controlling and adjusting rod bend and line speed, and of course increasing line speeeeeed for distance, smoothen out the turnover with the up feed when using heavy flies and so on and on....

From Michael Jones:

D) **Other, Augmentation** best describes the attributes of a haul.

A haul is not *essential* by virtue of it not being absolutely necessary or fundamental to a good cast. The haul is more substantive than *stylistic*, and when executed most efficiently, the motion/action does not differ enough in its’ fundamental elements to be *variable* in description.

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Augmentation: aug·men·ta·tion n

1. the increasing, or growth, of something in number, amount, size, strength, or intensity, or the amount by which something grows or is added to
 2. the technique of varying a theme by increasing its *note values proportionally*.
-

From Walter Simberski:

I would call a haul **both an essential (i.e. substance) and style.**

To understand we look at what a haul does - it increases line speed, it allows one to cast farther with less casting arc and helps to control line tension resulting in a tighter loop, it reduces stress and effort on the rod hand/arm.

So for maximum distance casts or for a tight loop at distance it is essential. When used for short casts a haul isn't necessary for achieving the distance or for loop control so it would then be style.

From Doug Swift:

a. An essential? **NO, if you consider the "5 essentials." YES, if it is a necessary part of the casting stroke to accomplish the task at hand**

b. Style? **Not by the strict definition of style, however it could be necessary, to include some form of substance to the cast.**

c. A variable? **YES, depending on what you wish to accomplish with or without it.**

d. Other? **Can't think of anything other than a. b. and c.**

From Rene Hesse:

Wow, great question.

My short answer would be D. Other

I would call the haul a **'technique'**.

- It will **aid** in **some** of the essentials;
- Removing slack
- Allowing a shorter stroke to achieve the same line speed
- Aid in applying the proper amount of power at the proper time to load the rod..

The movement of the arm and line hand while doing the haul, will be the **style**.

- The haul **can modify** some of the **variables**; The stroke and arc- length and degree of angle
 - Timing (not so much)
 - Power- balance the power between both hands
 - Trajectory (not so much)
-

From Troy Miller:

A **complement**.

Paul Arden of SEXYLOOPS comes in with his answer:

D. **Component**.

From Liam Duffy :

I would say that a haul is a **“technique”** used in certain situations to overcome a real or perceived problem in casting in certain or particular circumstances. Whilst not an essential it is a technique used to enhance a cast under certain conditions.

From Pete Greenan :

Question: Is a haul a-

1. Style - no, it has nothing to do with rod plane, hand/arm position, stance or grip
2. Variable - no, it is not essential to the cast in any form
3. Essential - obviously not

My opinion is a haul is a **technique**. What it accomplishes can accentuate the cast.

Gordy's comments..... SO.....

*Interesting ! So far we have the haul classified as an **ESSENTIAL**, an element of **STYLE**, both **ESSENTIAL AND STYLE**, a **VARIABLE**, an **AUGMENTATION**, a **VARIATION** on a theme, a **TECHNIQUE** and a **COMPLIMENT!***

Now, suppose I had asked that question on a Master's oral exam?

Frankly, I think each of these answers are correct, since most of them bear a logical explanation for each classification. Those that were laudable “short answers” would have been followed by explanation upon request.

My thoughts turned to this subject as I considered the fact that as part of their “default style” of casting, some salt water fly fishers make a haul with every cast, short or long. They use the haul as part of the balance between the expended efforts of both rod hand and line hand. This in particular with the use of heavy salt water tackle. It is “ground into their chromosomes as part of their very DNA”.

Some, as Lefty once put it, “... use their hauls to throw their mistakes farther.” True. This is one reason most of us do not teach hauling until the basic casting stroke has been mastered. It is also one reason that we require certain tasks on both the CI and MCI exams to be carried out without hauling.

We all know, that an ill timed haul or one made with power disproportionate to that employed by the casting arm can be a detriment to the cast. It's one way of forming a tailing loop even if the casting arc matches the line carried, no creep is present, there is smooth application of power with constant acceleration of the rod hand, and no angle less than 180 degrees between the trajectory of the back cast and forward cast exists.

An angler who devotes all of his time fishing for brookies on small mountain streams may have no need at all for a haul.

Dapplers and Tenkara fly anglers can't haul.

Spey casters don't haul.

(continued on page 29)

Going back through the answers, we find that our responders have covered the basic achievements of the haul:

- 1. Increase in line speed.*
- 2. As an aid to increase rod load.*
- 3. Sharing of the work performed by the rod hand.*
- 4. Taking up unwanted slack.*
- 5. Summation leading to greater distance achieved.*

So here we are with the haul which has morphed in our collective minds into many different things for different casters!

Pearl #2 - Listening to the cast.....

QUESTION: What are some of the things which can be learned by listening to the sounds made during various casts ?

Gary Davison weighs in :

In our classes we all talk about listening to the rod while the cast is being made. As it implies there is a lot you can obtain from listening and hearing the cast.

Such as:

- The cracking noise at the end of the back cast to indicate timing.
- The swooshing of the rod during the cast to indicate acceleration ..
- The Fly line striking against the rod during the cast indicate slack.

Using all our senses as a teacher and instructor is a gift and should be used.

Pete Greenan:

- 1. Power application**
 - 2. amount of slack**
 - 3. timing**
-

From Mac Brown :

I enjoy casting by sound often in the dark. It provides two main keys to the cast. The first is line velocity (higher pitch is faster) and it provides tempo (higher tempo has higher pitch/line velocity).

From Lewis Hinks as he goes about thinking of the possibilities.

1. Interesting question to ponder while I work from home, as my son recovers from the flu and I slowly develop it.

The first response that pops to mind is the timing of the backcast for single handed casting. I am sure we have all used the cracking of a whip analogy for teaching students the timing of the backcast, but I really notice the sounds of casting during the single spey cast. When I was first learning this cast, I was amazed at how much I relied on the sound of the line hitting the water, to initiate the forward part of the cast. The splash sound of the 'splash and go' was what I needed to hear to help get my timing correct, or at least close.

Message 2. Oh yea, Add the sound of ripping line off the water as an improper application of power when initiating the backcast.

Message 3. How about the sound of a line that needs to be cleaned?

Gordy's Comments:

In the stillness of a windless night or one of my pre-dawn trips out to the back country for tarpon, I'm impressed by how well I can critique my own casting. When you can't see, you become more attuned to the sounds of action ... even to the gentle "slurp" of an approaching fish. To this is added a more distinct FEEL to the cast.... both these two senses being heightened by the lack of sight.

Years ago, Tom White would have me close my eyes and make distance casts while carrying the same amount of line prior to the presentation as I listened to the sound of the line in the guides. We found that my "sightless casts" were smoother and the loops better with better layouts the less noise I heard..... at least up to the point that I was simply not using sufficient energy for the task. Had I smoothed out my application of power? Was I using a more constant acceleration? I think so.

Later, as I was field testing what were new and experimental Titanium-Nickle *RECOIL* guides made by OEC, the sounds made by the fly line going through them was akin to a violin being stroked by a bow much easier to hear and appreciate.

Recently, we tried the same thing with rods fitted with those guides and a textured fly line (*SA SHARKSKIN*). That produced the greatest tunes of all. Now we had different amplitudes along with clearly different frequencies. Notes to denote what was happening!

This became a neat self teaching tool for me !

From Phil Gay :

I encourage my students to make the rod noise go away except for the Mel Krieger "switt" at the ends of the strokes. I tell them that if they are hearing rod noise during the stroke they are moving the rod too fast. I tell them that the only part of the rod that ever needs to go fast enough to make noise is the tip. (This is for a nominal 25-40 foot cast.) I also encourage my students to make the forward and back casts sound the same. So many snatch back and then make a better forward cast.

One of my students who you certified, John Bilotta, responded very well to the rod noise corrective technique.

From Gary Davison:

Some of us have better hearing than others.

Just wanted to touch on a couple of things regarding the speycast. Plus a little fun and humor.

If you are hearing your anchor when it touches down on the water, then as Ally stated that may be a sure sign of a problem. Just one example of a crumpled anchor. When speycasting you want a clean lift with a nice smooth touch down of the anchor. (Ideal) With the anchor touching the water in a nice straight line from fly to the leader fly line connection. The pick up should be with continuous tension and smooth acceleration through out the lift to the touch down of the anchor. This should create very little disturbance on the waters surface, so most of you will not or should not hear the splash down.

(continued on page 31)

Practice the pick up until you can not hear the splash down. It can only improve your casting. If you are casting and you can still hear your anchors splashing down and the anchor is perfect, then you may want to use ear plugs if it's driving you crazy. ;o)

Noted some of us do have good enough hearing that we can even hear a good anchor touch the water. Especially in the early morning when all is still and quite on the water. As Gordy expressed, it depends on what is going on around you at the time. Background noise will interfere with the sounds you pick up. I have a buddy at work that can hear sounds that no human should be capable of hearing....and my wife. Well I better not go there! ;o)

So it all depends on your sensory set up. We are all unique like our style of casting. In some cases when speycasting various type of fly's with SH or DH rod we may not have a choice with the placements. For instance when fishing for striped bass or red fish that sometimes show themselves just on the surface while fishing. We can use larger bulky flies, or a spoon fly for that matter just off the surface. Getting the fly there as fast as possible based on the conditions is the goal. Using a speycast to do this makes sense, it is a fast change of direction cast. Casting big flies like those mentioned tend to cause a kick at the touch down or splash down, so no matter how well you implement the anchor, there may be some water works on the splash and go.

This is especially true with the airborne anchor groups. These cast require fast execution for fast delivery to the target when sight casting. Snake Roll, Single Spey, Forward Spey. So there you go: It all depends on your ability to hear, your skill level, and the fishing conditions for the cast. You may or may not hear your splash down, Anchor. It's better if you don't.

Gary... Well thought out answer.

I'm glad you brought up the other side of this equation folks who have poor hearing or none.

On the negative side of hearing the cast, Molly Semenik of our Group and others who fish in the pristine quiet of mountain stream venues have stated that they object to the increased noise when casting textured fly lines. I understand their feeling shatters the ambiance.

One of our very best casters, fly caster, fisherman and CI is Peter Minnick of our Group. Peter has a hearing problem almost all his life as many of you know. He has spent many years as teacher in an advanced school for the hearing impaired in New York.

Peter and I have fished together for years. His lack of hearing is a non-issue as we both have learned to get around this in many ways.

Some examples:

- Peter reads lips better than anyone I know with hearing problems. He's also capable with signing.... even my "crude homemade signs."
- When the two of us run out to the back country for tarpon in the dark, I carry a pen-light in my top pocket. If I want to say something to Peter, I take a moment to flash in on my face. Works fine.
- Peter is finely tuned to the motions I make when poling the skiff with him as angler. One tiny tilt in one direction or the other has him instantly "on point".

(continued on page 32)

- As with many folks who have lack of one sense, the other senses get honed he is great at sight fishing ! His instruction is sterling as he teaches fly casting both to hearing and non- hearing students.

A couple of years ago, we gave a public fly casting course with Jim Valle and Lefty in New Jersey. Peter gave a talk on teaching folks with disabilities.

Let's welcome him to comment as he sees fit. We may all learn something.

From Peter Minnick :

Thanks for your nice words.... Gordy...you are to be applauded for your diligent compliance with the spirit of the 1990 American Disabilities Act...which is to assure that all Americans have equal access to... you guessed it.. the right to pursue the quintessential art of fly fishing.

You've used a little common sense and with some practical accommodations have made my fly fishing with you the ultimate experience.... so a little courtesy and common sense can go a long way to leveling the playing field and accommodating anyone with a physical disability. It's really that simple and thank you !

As far as not being able to hear the "sounds of fly fishing" I think we more than make up for it with our eyes and our eyes can paint some pretty pictures not to mention see things that many people miss. So everything is a tradeoff and there's no gain in losing sleep over something you have no control over...well not entirely.

I don't like to fish at night because not being able to hear or see is a double whammy so when the lights go out I put the rod down.

As far as learning style, the visual and kinesthetic are usually the preferred modes and always, always demand feedback from your student to make sure that you both are in tandem and are on the same page.....

Pearl #3 - Left handed casters....

QUESTION : Will some of you left handed flycasting instructors give us the benefit of your experiences teaching right-handed students ? Please include:

Whether you have taught yourself to cast with either hand.

Your own techniques for teaching "opposite handed" students.

We've been taught that approximately 15 % of people in the U.S.A. are left handed. Whether this is true World wide, I don't know. This would likely lead to left-handed flycasting instructors teaching right-handed students about 85 % of the time.

Counterpoint by Mark Surtees. I highlighted part of his message. G. :

Wow, interesting...!

Like yourself I had, for a short period thankfully, to fish with my non-dominant hand. Frankly, I struggled...and still do J.

(continued on page33)

I could see no good reason why, with sufficient practice, I couldn't become reasonably proficient at casting with both hands. I thought that it would be an interesting exercise to practice the CI test as if I were going to take it with my left hand. Like others, I still strain for co-ordination to get the double haul working but I had, and still have, the most difficulty with accuracy. This, it transpires, has more to do with the effects of a dominant/non-dominant relationship between my left and right eyes than between my hands. I can thus cast more accurately with my left hand across my right shoulder than I can cast with my left off my left shoulder.

Whilst the exercise is technically interesting from a casting point of view, it was, never the less, always just a necessary evil from a fishing point of view and, with the exception of experienced casters that I knew very well, *I don't think, despite all the positive feed back, that I would be inclined to put a student through this kind of self torture unless all else utterly failed or they had been most exceptionally rude.... J*

From Liam Duffy :

It is a well known fact that left-handed people are more artistic than others because of living in a right-handed world. I have always found that left-handed people have to "analyze" things as what others take for granted we have to mentally "switch" everything into a mirror image. This leads us to properly think out all aspects of what we see and "amend" it to suit us "lefties" (How many tools, powered and unpowered do you see designed for "lefties", even the quality fly dressing scissors are designed for right-handed people) As a surgeon think how many medical instruments would suit a left-hander! this leads to a lot of left-handers becoming "ambidextrous" in a lot of things

Yes, I have taught myself to cast with my non-dominant hand (comes naturally with the two-hander) and the method I used (and still practice) is to take two rods with the same action, rating and lines with a marked equal length of line out and work with a rod in each hand using the dominant to "train" the other, i.e. GET BOTH HANDS/ARMS WORKING TOGETHER through all elements of the cast (a bit like a conductor in an orchestra). When you get to the "hauling" stage, it can be a little frustrating but if you have a serious problem switch hands for one cast and check what's the difference in the way the line behaves switch back to the non-dominant hand and try to replicate the cast. One advantage of teaching right-handers is that I can stand beside the student (on their casting side) and move my arm/hand in the correct motion usually with shoulders, elbows and hand touching lightly this lets the student feel and "copy" my movements which I find assist in the learning curve.

When practicing for the MCI and THCI, I found that I was becoming better with the right hand!! When this happened, I had to bring my "natural" hand up to speed. One fun exercise to try is switch hands in mid cast! I.E backcast right hand forward cast left hand!! It's great fun and will give a great feeling of satisfaction when you can do it.

Liam... Your comments give us right handers more insight into the life of a left hander.

Your last sentence intrigued me. This is one of the self-teaching "games" I practiced in private (for fear that those watching would think I'd slipped a cog or two.) I would make the forward stroke with my right hand, then as the loop unfurled, instantly switch to my left hand to make the back cast and vice versa. I wasn't going to mention this, but since you did

Switching casting hands for right-handers is much more difficult for some than others. Never was easy for me. Tom White had been strictly right-handed in life for all things including his expert casting. One fine day, he decided to teach himself to cast left-handed. He worked tirelessly at this. A couple of years later, he asked me to re-test him with the casting portion of the Master's **exam....CASTING STRICTLY WITH HIS LEFT HAND**. He passed with flawless performance.

I tried the same thing and couldn't even come close. Gordy

(continued on page35)

Learning to Cast with the Opposing Arm

by Ralph Tomaccio, FFF CCI

Now that you're more familiar with the parts of the cast and proficient in your casting, I would like you to consider learning to cast with your "opposing arm". In other words, learning to cast with your left arm for right-handed casters and right arm for left-handed casters.

What are some reasons why this may be beneficial?

1. **If you're fishing for long periods, your primary arm** may tire. If you can only cast with one arm, you may have to end your day sooner than desired. If you are able to cast with your opposing arm, you'll extend your fishing time and have more fun.
2. Pretend you're on your favorite stream and spot a nice 5-pound trout under some limbs in front of you and there is brush or limbs preventing you from making a horizontal cast with your primary arm. You may be able to get to it using your opposing arm.
3. If you aspire to become an instructor or you simply wish to teach a friend or family member to cast, their primary arm may be the equivalent to your opposing arm. You, therefore, may be able to relate to their needs better if you can cast with either arm.

Now, I'm not going to suggest you need to cast as well with your opposing arm as you can with your primary arm, as I certainly can't, but it will pay dividends in the future if you can become somewhat proficient.

How do we do this?

1. We can use the same techniques we learned using our primary arm.
 - a. Position our rod tip touching the ground with 30' of line straightened out from the tip, our wrist bent down and the rod butt touching our forearm
 - b. Slowly begin lifting the rod tip until the end of the line (where the leader is attached) begins to lift from the water's surface and, in one continuous backcast motion
 - c. Begin raising your forearm and elbow while Accelerating to a stop making a "Power Snap" (straightening your wrist creating a 30-45-degree angle with your rod butt in relation to your forearm). Then
 - d. Pausing to allow the line to unroll. Once unrolled,
 - e. Begin lowering your elbow and forearm while accelerating to a stop making a Power Snap (bending your wrist down, closing the rod butt against your forearm) and
 - f. Follow through, lowering your rod tip, following the line as it falls
2. Pantomiming
 - a. Same as above, practicing the parts of the cast using your opposing arm without a rod
3. Mirroring
 - a. Practice the parts of the cast without a rod with the opposing arm mirroring the movements of your primary arm while pantomiming
 - b. Practice the parts of the cast without a rod with the opposing arm mirroring the movements of your primary arm with a rod
 - c. Practice the parts of the cast with the opposing arm with a rod mirroring the movements of your primary arm without a rod
 - d. Practice the parts of the cast with a rod in both hands with the opposing arm mirroring the movements of your primary arm. When doing so, I recommend tilting the arms away from your body, as you would when making a roll cast, to prevent your lines from tangling.

(continued on page35)

All these techniques will help you become proficient casting with your opposing arm. I have found the fourth technique (“d”- Mirroring with a rod in each hand) to work well and seem easier and more natural. There appears to be less thought required to follow the parts of the cast and their timing, making the process easier. Once you have become proficient using those techniques, try this:
With a rod in each hand, try making the backcast with one rod while making the forward cast with the other. Casting two rods at once may appear as a trick and, therefore, useless. But, what I have found is that, besides teaching you to cast with your opposing arm, it helps to develop your co-ordination, timing and left-brain functionality. ENJOY!

Pearl #3 - Left handed casters....continued

From Lefty Kreh :

Gordy— You suggested I explain that my name is Lefty but why do I cast right-handed at clinics, seminars, shows, etc.?

Of course I learned first to cast left-handed. When I began teaching flycasting in the mid-1950's I realized that a good instructor must be able to cast with either hand. I feel it is important to place your hand on the student and let them allow you to cast while they relax. They quickly get a better understanding of the correct stroke. A long time ago my wife asked me to turn over the bedroom mattress—a routine matter I frequently did. With my arms straight out, I lifted the mattress and flipped it and felt my bicep muscle tear off my arm. It sounded like a bed-sheet ripping. For two months I couldn't lift a cup of coffee with my left hand. Gradually I re-built a small portion of the biceps.

I can still make a long cast with my left hand but if I make several or do repetitive casting with the left hand I suffer a nasty Charley horse. Since that time I cast mostly right-handed although it is easy to switch hands to make a quick fishing cast.

I believe there are three criteria to being a good flycaster. The first is never display your knowledge but share it. The second is to learn how to make bad casts. I believe much of the casting instruction taught (honestly) is incorrect because that instructor cannot make the student's bad cast. Once you know how to make bad casts you know why and how to correct it—invaluable to students. The third is to be a really good instructor you should be able to cast reasonably well with either hand. I also believe that three criteria are equally important.

Editor: [Read about Lefty's thoughts on teaching casting on the next page.](#)

Reprinted from the Master Study Group.

From John Bilotta :

As a lefty I have taught myself to cast with my right hand, but what was in some way more challenge at least for me, was learning how to guide another caster's hand using my right hand. So, I've use this as an excuse to torment my daughters. “Come here, Dad needs to practice something.”

In terms of teaching during a lesson, I have had some students practice their casting stroke with the non-dominant hands mirroring the dominant hand. Then I have moved the rod to the non-dominant hand and let them practice and experiment. Usually, I am not expecting tremendous development, but want them to experience the possibility.

(continued on page36)

Lefty's Thoughts on Teaching Casting.....

I asked Lefty if he would send us a brief description on his teaching of flycasting. You will find his answer in the attachment. Lefty has been teaching this way for many years. It is a form of “direct instruction” given with a minimum of flycasting theory and/or physics. G.

I began teaching flycasting in the mid-1950's and used the conventional clock method. Gradually I realized a number of things.

One—No two people can cast alike—because we are all physically different.

Two-- Different casts are required for various fishing conditions. A dry fly should not be cast the same way as you would a heavily weighted fly. So, there is no one-way to cast. If you are taught to cast one way-you can only fish one way.

Three—**there are two ways to cast—inefficiently or efficiently.** Except when flycasting I know of no sport where participants use only their arm and hand—even in ping-pong people use their bodies. I am concerned that all students cast efficiently. I believe body movement is critical to learning to cast efficiently—even with a dry fly.

Four—I have fished much of the remote world. Whenever I observe native casters in New Guinea, The York Peninsula of Australia or the Amazon, they are casting **INSTINCTIVLY**. The method I prefer teaching is how people would instinctively cast if they never had a lesson or saw a book, video or listened to an instructor.

That is why in the late 1970's I began teaching casting principles. I wrote about it in my 1987 third edition of *Fly Fishing in Saltwater*. These are principles we were taught in high school—so they are not my principles or anyone's they are simply principles that have been there since time began. **The advantages of teaching principles are that the students can adjust them to their physical make-up and to the existing fishing conditions.**

I think there are five requirements for being a good instructor.

One—Never display knowledge but share it.

Two—the instructor should be able to cast well with both hands. A right-hander is not going to move a lefthander's arm correctly if the instructor is right-handed.

Three—very important—the instructor should be able to make most bad casts. If the instructor cannot make a specific bad cast then the instructor doesn't know what causes it—and that is a reason why so many instructors teach something improper.

Four—A good instructor should be well versed in many areas of fly-fishing. Someone who has fished a single species most of the time can't relate to why someone fishing for a very different species needs completely different casts than the instructor knows.

Five—not necessary but I think what really speeds up the learning process is to put humor and fun in teaching. Joking with the students and have little games to play, such as casting to a set mouse trap or throwing at a moving wooden fish, etc. all fun while learning and encourage the students to keep trying.

I also think it is NOT IMPORTANT in the beginning for the student to know anything about casting once the principles have been explained—if the instructor has some teaching devices that will automatically get the student to throw good loops, or eliminate sag in the backcast, etc.

After teaching the four principles I usually can eliminate sag in a person's cast in a matter of minutes. Usually, using one of three methods will have a person throwing tight loops in a matter of minutes—even though the student doesn't know what a loop is. Once he or she makes some good ones—he or she understands. **I believe the less said about casting to a beginner and the more you give them exercises that allow them to quickly cast well, the better.**

I believe the basic casting methods taught the last hundred years has prevented many people from either joining the sport or not casting very well. I could go on but I have probably irritated some instructors and that certainly is not my intentions. I also believe if we could develop an improved way to teach casting quicker and easier we would have a lot more people joining our sport.

Fly fishing/Casting experiences from Hollywood Leading up to Double Hauling

Gordy, I wrote this several years ago for the Southern Council's newsletter: **Long Cast**.

Please ignore the first page and go on to the page with the picture of Bruce Richards hauling. Took the pic up at Ray Schmidt's Lodge near the Manastee river in Michigan. Bruce was teaching an intermediate casting course combining the use of the Casting Analyzer with a high speed video camera.

Learned a bunch !!.



In addition to Robert Redford's 1992 classic movie: '**A River Runs Through It**', fly fishing recently received another Hollywood exposure in Robert Duvall's western, '**Broken Trails**'. This western set in the late 1800s contains some revealing cameos of early fly fishing. '**Broken Trails**' is an echo of the classic western '**Lonesome Dove**'. In '**Broken Trails**' Robert Duval plays an Augustus McCall like character who is herding a string of mustangs and 5 young Chinese ladies to market. One early morning Duval is seen crouching by a river washing out his coffee pot. He looks up and is startled by two well dressed 'sports' standing knee deep in the river, waving their fly rods back and forth forming some lazy loops. A puzzled Duvall asks: "Boys, what are you doing?" The answer comes back across the waters, "we are fly fishing". Duvall watches a moment and mutters to himself: "Fly fishing, I would like to try that some day". A few scenes later Duval is captured in a solo clip, silhouetted against the sunset, walking along with a stick of wood held aloft, doing some '10 to 2' false casting. To the unwashed he looks like he just walking along waving the stick, but to any fly fisher they would know immediately that he was practicing: false casting.

(continued on page 38)

Near the end of the movie, after many adventures, Duvall as an older, wealthy, retired rancher is seen standing in a river doing some very nice casting. No loops are shown, but he has added some quick, short, double hauling. There is no 'stand in' doing the casting for Duvall. He is doing his own casting. He appears to have a good grasp on how to cast a fly rod, including double hauling. The use of 'double hauling' in a movie set in the 1800s is some what of a stretch. But hey!, maybe some early fly fishermen out west figured out how to increase his line speed through double hauling long before Marvin Hedges stunned his rivals in a distance casting tournament in 1930 with a double hauled cast of 137'. Many of our casting techniques probably had multiple start ups, discoveries all over the world of fly fishing. The Chinese may have been double hauling back in the Ming Dynasty. We know they had the bamboo and silk lines.

Hauling is all about increasing line speed, some rod loading and the removal of slack. Bruce Richards teaches matching your haul to your stroke, finishing up your stroke with a rotation of both your rod hand and your hauling hand.

For better rotational control of the line on the line hand, Bruce places the line across the top of his thumb, and then executes a 'flick' like rotation motion matched to the rotational movement of his rod hand. Done together, the results will surprise you! Bruce knows what he is talking about! That darn machine that he and Noel Perkins developed are changing the way we view the mechanics of casting. They have added insight, numbers and knowledge into our understanding of the physics of casting.

Casting is a beautiful art form. You can still enjoy casting with out knowing all of the engineering details! In this picture Bruce Richards is leaning back, watching his back cast, while stretched out in a classic double hauling position. Note the break in angle of the butt of the rod in his rod hand and the line across the thumb of the rotating line hand. Both 'flicking' apart, rotating at the same instant, adding line speed to the cast! Classic stuff here!

Keep Practicing! Bob Tabbert CCI Lac du Flambeau, W

Editor: Reprinted from the Master Study Group

My Mistake!

Editor's Note: I don't often make mistakes but when I do I am the first to correct it and I made a boo boo this time.

I owe Gary Eaton and our readers an apology for inadvertently leaving out the last page of the first installment of his series on Adaptive Fly Casting Instruction.

At least I know someone reads the Loop because they picked up the mistake.

Again my apologies and I have printed the missing portion here on the next page. Plus I have corrected the Fall 2009 edition of the Loop so it is correct.

If you have downloaded that edition, please go to the web site and download the corrected version.

ADAPTIVE FLY CASTING INSTRUCTION - TECHNIQUES FOR PHYSICAL LIMITATIONS

*A Practical Approach to Common
Ailments That Limit Fly Casting*

FIRST IN A SERIES - continued from Fall 2009

By Dr. Gary Eaton, MCI

REDUCE GRIP FORCE IN MID-SWING

As numbness manifests, compensation often includes excessive grip force to increase sensory feedback. A vicious cycle of fatigue, pain, and diminished control ensues. Grip force need only be maximum at stop and initiation of change in pace. During mid-stroke, grip should be reduced to the minimum required to guide the tip and avoid dropping the rod. This results in a “rest phase” and reduced effort, thus less fatigue and less pain. Remember Joan Wulff’s technique of having students avoid squeezing water out of a soaked sponge against the cork during mid-cast?

PADDED PALM FINGERLESS GLOVE

Weightlifters and bicyclist fingerless gloves with gel padded palms provide some protection to the median nerve at the wrist crease where it enjoys the least amount of natural padding. Often these gloves use mesh fabric to reduce heat build-up and improve grip control. This adaptation might be applied when changing to a thumb on-top or “key” grip provides insufficient benefit.

DOUBLE HAUL or TWO-HANDED ROD

Both of these adaptations offer the opportunity to distribute effort between both hands. Implications for reducing the demand on the rod hand remain theoretical, but many report tolerating longer periods of casting and fishing.

Summary of recommendations for carpal tunnel syndrome in fly casting students –

LARGER HANDLE CIRCUMFERENCE

FASTER OR STIFFER ROD ACTION

THUMB-ON-TOP GRIP (KEY GRIP)

TEXTURED FLY LINE

DOUBLE HAUL or TWO-HANDED ROD

LIGHTER ROD

REDUCE GRIP FORCE IN MID-SWING

SOFTER HANDLE SURFACE

PADDED-PALM FINGERLESS GLOVE

Adaptation to specific conditions may reduce: peak loads, average loads, overall movement distance, peak speed, average speed, maximum grip force, sustained grip duration or any combination of these. Specific avoidance of impact on vulnerable areas also reduces potential for injury. Avoid continuing training without medical clearance when symptoms appear at rest or early in the casting lesson.

Next installment, **HAND PROBLEMS (PART TWO)**, includes ideas on arthritis and fly casting. Please send comments to me via doubledok@gmail.com

My thanks go to Master Instructor and Casting Board Governor, Dusty Sprague, for encouraging exploration of this subject and gently mentoring me in the process of developing our conclave workshop. I also acknowledge the fine instructors who continually help me to learn and teach including: Jeff Trigg, Jim Laing, Brian Ellis, Jim Rogers, Dr. Gordy Hill, Bill Armon, Larry Carli, Bob Temper, Charlie Reading and many others.

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Australian Flyfishing Conclave

Sydney Fly Fishing Conclave Report - by Peter Hayes



Muz Wilson explaining the importance of the retrieve.

The Inaugural Sydney Fly Fishing Conclave was conducted at the Sydney Academy of Sport & Recreation in Narrabeen on the weekend of 5 & 6 September, 2009. 14 tutors from around Australia gathered to share their skills, experience and knowledge on all things fly fishing. Workshops on fly casting, fly tying, fishing photography as well as salt and freshwater fishing strategies were well received by the participants.

Innovator, Scott, Sage, Scientific Angler and Reddington products were made available by the Sponsors Mayfly Tackle, Vision and J.M. Gillies. The new range of Wildfish rods were also a HOT new product.

The '**Most Passionate Angler**' prize was awarded to 13 year old James Sinnamon. James is now the proud owner of a Gillies Rod, Vision Reel and Scientific Angler Hayes Skyline package.

The following quote from a participant sums up the event.

"I had a great weekend and feel I had access to more fishing knowledge in 2 days than the previous 40 years. I've learnt a heap of new techniques and particularly the help with my casting from yourself and the other guys." - Geoff Brown



The youngest participant, 13 y.o. James Sinnamon with Peter Hayes.

I originally planned the conclave to provide an opportunity for like minded people to come together and share our special passion. To both entertain and educate were the outcomes I wanted. I am proud to say that the Sydney Conclave last weekend delivered this in spades.

Renowned author, magazine editor and trout guide Philip Weigall delivered fantastic presentations on how to catch more trout and his students had to be literally dragged away from him at lunchtime.



Two resident Master Casting Instructors, Matt Howell and Simon Zarifeh talked about line management.



Peter Morse shows how to manage a line to avoid a messy tangle.

The various casting classes were particularly popular, as you would expect. CI and MCI tutors like Morse, Hayes, Howell, Zarifeh, Duggan, Jackson, Wybrow and Gilchrist were on hand to teach casting at levels from the beginners to the most advanced casting. The two-handed rod classes were very well received and everyone that spent time in these classes enjoyed the effortless sweet movement that gives prodigious distances with these rods. Casting with two-handed rods is becoming increasingly more popular in Australia.

The fly tying and presentation room was a popular hangout too.



The brilliance of Muz Wilson and his 'out of the square' solutions to everyday fly tying issues left many people spell bound. Muz truly is one of the world's greatest fishing innovators and he is generous in his desire to pass on his skills.



Shaun Ash from Queensland wowed the visitors with his saltwater and native fish fly tying skills. Shaun is a great teacher and skilled fisherman with much to offer. His innovative *Nor Vise* and retractable bobbin holder raised many eyebrows.

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Nick Taransky with some of the bamboo rod aficionado.

Mick Hall's entomology and tying classes were very professionally delivered and well attended. There are very few anglers that understand the bugs at this level and have the awesome tying skills to replicate them

Nick Taransky had a vast collection of cane rods with him and his passion and enthusiasm for the sweetness of their action easily rubbed off on those that spent time with him. Nick is an experienced and wonderfully skilled small creek fisherman able to impart much wisdom to his students.



We were all really pleased with how every ones casting improved leaps and bounds.

We started with things as simple as efficiency, improving the general stroke and loop control right through to curve casts, slack line casts, double hauling and distance.

Three people that had only booked the Saturday approached me that afternoon and said that they had learnt so much that they would like to attend again the following day if we could fit them in. Two other people phoned on the Saturday night asking to be enrolled in the Sunday. Their mates had been with us for the day and they told them they just could not afford to miss the opportunity to come along and learn so much. Those 5 simple requests tell me that we are all doing a good job.

Throughout the weekend there were also combined sessions where all the tutors contributed to deliver joint presentations on major topics. Line management and retrieve techniques were just two issues where not so experienced fly fishers learnt in one brief hour what it would have taken a lifetime to find out on their own.

The social aspect of the weekend was obvious. Many new friends were made and old acquaintances reunited. The semiformal nature of the event was successful by all measures. Participants were determined to re-book for the Conclave next year and the tutors all 'had a ball' and can't wait to do it all again in Melbourne. – Peter Hayes



Elite swimmers replaced by elite flyfishermans. Peter Morse showing how retrieve fly to make them alive!

From The Editor

It is great to get this issue out to all of our members. Hope you enjoy it as much as I enjoyed putting it together.

I will admit that the Olympics have been grabbing a lot of my time. I live in Vancouver, B.C. and we are the host of the 2010 Olympics. What a fantastic two weeks!

Hosting the Olympics has moved the whole country to that 'golden' glow of a job well done. Congratulations to all the athletes!

This issue has once again taken on a definite international flare as I have included articles on some of our international events that have taken place in the last year and I thank the authors who so generously supplied both the articles and great pictures..

We have articles on Russia 2009, Japan 2009 and an Australian Conclave - one of two hosted last fall by Peter Hayes. Remember that their seasons are opposite of ours so this would have been a spring gathering for them.

I think it is so interesting and informative to let our readers know what is happening with the CICP program worldwide. We have become the leading casting instructor program worldwide and the credit belongs to all of our members who work extremely hard behind the scenes to make it so. So as you read about these events, please remember the people who paved the way for our success, so to speak.

The Daiwa article on the kid's day was so cute! We were in the middle of the Japan 2009 certification event and one day of the four day event - we had to let the kids have the water. They were so well-behaved and so enthusiastic about the fishing. Look at the smiles on their faces with their catch! Now they weren't flyfishing on that day, but give them time.

It is so great to know that a company as big as Daiwa is nurturing the next generation of fishermen.

We have Gary Eaton's second article of the series he is writing on Adaptive Fly Casting Instruction. I know a lot of us will be paying attention to this series.

I also have to apologize again for inadvertently leaving out the last page of Part One of his series. I have included it in this issue as well as correcting the Fall 2009 issue on the web site. Please download the corrected copy.

Thanks again to Gordy Hill and the Master Study Group for access to their studies. I try and pick timely topics and varied answers. The Pearl on the double haul is such an eye opener because it shows us the difference in thinking of our many members. It also reminds us that as examiners we have to be open in our thinking as there usually isn't just one answer.

I have included a couple of short articles in the Pearls section that were reprints and thank the authors for them.

I also included an article at the end called 'The Morgan Twitch'. This is an article on fishing. I think that sometimes we forget that the ultimate goal of our teaching is to go fishing and sometimes we forget to go fishing ourselves.

Now Tom Morgan is a friend and has been for many years. This article was interesting as he and I went fishing for steelhead on the Bulkley River together many years ago.

If you don't know, I am a guide on the Bulkley and he outfished me. That is hard for a guide to swallow!

He was fishing behind me as well! Now if you read this article, I believe this is his secret!

He is very modest and credits it to being in the right place at the right time. I know he is just trying to make the guide feel better!

Tom is a very inspiring man. He has MS and yet he has an amazing life! His life is good! He designs rods - fiberglass, graphite and bamboo and has a very successful rod company.

Please go to his web site and read about him.

I didn't know I had so much to say to you. Hope you are well and enjoying 2010. Life is good for me as well! Take care!

***Talk to you soon.
Denise***

Upcoming Events for 2010

Salt Lake City, UT ISE Show Jeff Wagner	Mar 20, 2010	Instructor - (3) Master - TBA	For more information on the show http://www.sportsexpos.com
Mtn Home, AR SowbugRound-Up Chuck Eaterling	Mar 20, 2010	Instructor - (6)	For more information on the show http://www.northarkansasflyfisher.org/
New Braunsfels, TX FFF Gulf Coast Council Conclave Al Crise	Apr 8 - 10, 2010	Instructor - (6) FULL	For more information on the show http://www.gulfcoastfff.org/
Ellensburg, WA FFF Washington Council Fly Fishing Fair Don Simonson	Apr 30, 2010	Instructor	For more information on the show http://www.washingtoncouncilfff.org/
EWF Fly Fishing Show Monastery Furstenfeld, Germany William van der Vorst Uwe Kaptein	April 17-18, 2010	Instructor Master THCI	This is an International Testing event See web site for more details
Scotland 2010 Aberdeen Paul Arden	May 7-9, 2010	Instructor Master THCI	This is an International Testing event. See web site for more details
Hungary 2010 Paul Arden	May 15-16, 2010	Instructor Master THCI	This is an International Testing event. See web site for more details
Sweden 2010 Thomas Berggren Stefan Siikavaara	May 29-30, 2010	Instructor Master THCI	This is an International Testing event. See web site for more details
CI PREP WORKSHOP Ely, MN John Breslin	May 21 -23, 2010		Limit in this prep class is 10. For more information and to sign up contact John Breslin
test #1010 Helen, GA FFF Southeastern Council Conclave Eric Cook	June 4-5, 2010	Instructor (2) Master (2)	For more information on the show http://www.fffsec.org/

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

CONGRATULATIONS

New Casting Instructors

Michail Vasilyev - Russia
Vladimir Tyurin - Russia
William Wolter - Netherlands
Jim Chestnut - Key Largo, FL
Craig Crumbliss - Davenport, FL
Lyth Hartz - Saint Paul, MN
Jim Barr - Newport, RI
Mike McCue - Bridgton, ME
Michael (Jay) Kapolka - Levittown, PA
Jerry Girard Jr - Allentown, PA
Pat Grenier - Forestdale, MA

New Master Casting Instructors

Scott Simmonds - United Kingdom
Cesar de la Hoz - SPAIN

New Two-Handed Casting Instructors

Vadim Utrobin - Russia

CONCLAVE 2010

West Yellowstone, Montana

August 24-28, 2010

Japan 2009 International Event - Mt. Fuji



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

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

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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Livingston, MT 59047

The Loop is a quarterly publication of the Casting Board of Governors for the FFF Casting Instructor Certification Program.

The Morgan Twitch

by Tom Morgan

Several years ago my brother, Jerry, and I were getting ready to fish the Gallatin River. He knew this stretch of the river better than I and suggested I walk upstream about a half mile to a good run where he had done well in the past.

It was late in the afternoon on a September day with a nice cloud cover, a perfect time for streamer fishing. Jerry gave me a couple of his favorite flies, black woolly buggers with some flashabou, and I headed upstream.

I always like to sit by the river for a few minutes before I start fishing to get a feel for the river and to see if any fish are rising. If you see a fish rise to a dry they are good candidates to take a streamer. Sitting on the bank watching the river and getting my tackle in order I heard some voices from upstream. To my disappointment a drift boat appeared around the corner with three anglers in it.



There were two men standing streamer fishing, and even the rower would occasionally make a few casts after he had straightened the boat as they moved down the river. I sat there mumbling to myself how there wouldn't be much use fishing the run after they worked through it, but at least I would probably get an idea of how the fishing was going to be. As they went by I noticed one of them was using a fly similar to mine while the other two were using muddlers. They drifted down the run and much to my amazement they raised only one fish, which wasn't hooked.

In looking upstream it didn't appear there was another good run for quite some distance so I decided to let this one rest a few minutes before working down through it using the Morgan Twitch. As I sat there I wondered whether or not my success would be any better than theirs.

After a few minutes I waded out into the stream at the head of the pool and made a cast against the far bank and started working the fly back. Bang! The first cast a nice brown grabbed the fly. I missed him but it was exciting to have action so soon.

It had been some time since my last trip where I did any streamer fishing so as I continued down the stream I reviewed in my mind my twitching technique. How I developed it is not clear to me because it evolved over many years fishing with streamers. It is a specialized technique and even though it sounds easy, in fact it is very difficult to execute correctly.

An unweighted streamer is fished with a floating line and the fly is right at the surface. I have used a variety of flies but my favorites are the girdle bug in either black or olive, muddler minnow, white marabou muddler, weasel, and woolly buggie. Often the flies I use are smaller flies, such as #6 or #8, except for the marabou muddler which is usually a #2 or #4. However, in my opinion, the technique is more important than the fly pattern.

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The fly presentation is very important so I will give a detailed explanation. It is best if the fly hits with somewhat of a splash that I think attracts the fish's attention. The fly must start right at the bank, and I mean less than six inches. One reason for this is that many of the fish sit right next to the bank and you will bring the fly across in front of them so they see it with both eyes. The only exception to this is where the water is too shallow next to the bank to hold fish. Another good place is behind brush piles or rocks. I have also pulled many trout out of deep water when I was wading using this technique.

You must cast with a perfectly straight line, which takes some practice for most fishermen. When I make my cast the line is straight and the rod tip is pointed straight down the line, with the rod tip finishing just a few inches above the water. You must not have the tip two or three feet above the water because the line usually won't be straight and it limits the amount of line you can retrieve before you recast. I cast fairly hard so the fly does make a good splash. The fly must start moving the instant it hits the water, that is why the line must be straight. When fishing from a boat I like to sit and make short casts, 25 to 35 feet. By making short casts I can be more accurate, can quickly reach likely holding lies, and maintain better line control. Also the fish are less likely to be spooked.

I theorize that the fish thinks something has fallen in the water and anything that would fall into the water does not wait a second or two to start moving. It starts instantly. I can't stress enough how important it is to have the fly start moving as soon as it hits. In fact, I am getting ready to move the fly while it is still in the air.

When I make the presentation my left hand (I cast right handed) is right at the stripping guide so I can take up as much line as possible with the left hand before I recast. I do not strip any line in! For this technique you only need to retrieve the amount of line you can take in with your left hand and by raising the rod tip to about 12:00 o'clock. I never let go of the line in my left hand. From my experience the fish hits it within 1 to 10 feet and usually within 2 to 4 feet. By fishing this way you can get many more casts in than you would by stripping. You also have a measured length of line so when you cast back to the bank you will have the correct distance.

In my opinion, fishing from a boat is the most effective method because the fly is traveling essentially the same speed as the current and if you cast into the bank the fly is presented broadside to the fish as you retrieve it. You also have better control of the speed of the fly when fishing out of the boat because the boat is essentially moving the same speed as the water. When floating the boat should be held back slightly by rowing so it is going slightly slower than the water. This keeps a belly out of your line. However, wading and fishing the fly can also be very effective as my story will prove.

The fly rod is also very important. You want a rod with a fairly soft tip. Many graphite rods don't work well because the tips are too stiff. My favorite is a glass rod because of its soft tip. I like a 5- or 6-weight rod because you make a lot of casts during a day and the heavier lines are very tiring. You are not casting a long distance or weighted flies so you don't need a heavier line. I usually cast 25 to 40 feet and use a leader 8 to 9 feet long with a 3X tippet.

All of these details must be followed exactly to be most effective. Now comes the hard part. Moving the fly correctly. I have had a lot of trouble teaching people how to do this but most have picked it up after some practice.

I move the fly in what I would call a very rhythmic and even pattern where the fly "pulses" through the water. The fly movement is only 3 to 4 inches with about a 1/2 second stop between movements. And it must stop! This is what is hardest. Most people move the fly 6 to 12 inches or more in almost even movements with the fly moving all the time. This pattern just doesn't work nearly as well. It must make the rhythmic start and stop movements to be most effective.

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I move the fly the 3 or 4 inches I want by raising the tip then dropping the tip down to make sure the fly stops. When I drop the rod down I take up the small amount of slack with the left hand. As the fly gets closer you also keep raising the rod until finally it is about 12 o'clock and your left hand has taken all of the slack it can. You are then ready to make another cast. I never false cast if at all possible, just up and down. If you try to move the fly in these small twitches just by raising the tip instead of dropping down after each twitch it is very difficult to stop the fly. From my experience the movements get too big and are too smooth.

As I continued to work on down the river I rose one fish after another where the anglers in the boat had just fished raising only one fish. They were using what I would describe as the standard streamer technique of moving the fly in big movements(12 to 18 inches) and smoothly through the water. That technique will catch some fish, but not anywhere near the number mine will.

As I fished down the run I ended up raising twenty six fish in the same run three anglers had raised one! I was feeling real good about the Morgan Twitch about then. How many fish I caught I don't remember exactly, but I think it was 7 or 8. For some reason, the technique does raise many more fish than will be hooked. I have kept track over the years when fishing from a boat where you can see fish flash at the fly or make a move for it compared to those actually hooked. From my experience, it runs one hooked to four or five seen.

Sometimes you beat this average. I remember a few years ago I was fishing on the Smith River with a friend of mine, Chase Hibbard, and I was trying to show him the twitch. I was casting into a riffle while he was standing next to me trying to learn how I moved the rod and the fly. I couldn't show him how because I caught either 8 or 9 fish in a row so fast he couldn't see what was happening. We had to move to another spot where there weren't any fish!

Another example occurred some years ago when I was floating Lambert Neidringhouse from Sheridan, Wyoming, down the Beaverhead River on another perfect fall streamer day. It was in late September and there was a good cloud cover with a light drizzle. It looked like Lambert was doing a good job of fishing the streamer but he had only raised a few fish.

We came to a run I knew well and I asked him if I could try his rod and fish this run because something seemed wrong, he should be raising more fish. He agreed and I waded and fished down the run. I raised 7 fish and landed two nice ones in just a few minutes!

We got back in the boat and I started coaching Lambert to start the fly right next to the bank, move it with the small rhythmic twitches, and pause it between twitches. I realized he had been moving the fly a little too much and wasn't paying strict attention to where the fly was landing. After about an hour he had the technique down and was raising one fish after another. He ended up catching twenty some odd fish and was a believer in the technique.

It will probably take you some time to work out the technique so you can present the fly just right with a straight line and then move the fly in the rhythmic pattern that has worked so well for me, but it is worth the effort. You will be amazed at the number of fish you move to the fly. In fact, if you are like me, many of the ones I miss are more fun than the ones I catch. Some will do back flips over the fly, make a rush and miss the fly, miss it several times before hitting it and sometimes two will fight to see who gets it first. The technique works anywhere from spring creeks to big rivers. It has provided a lot of fun on days which otherwise might have been unproductive. Some day when not much is happening give it a try-I think you will be surprised.

Check out Tom Morgan's web site at: <http://troutrods.com/>
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