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# The Loop

THE JOURNAL OF FLY CASTING PROFESSIONALS



In this issue:

- Bruce Morrison interviews Instructor Extraordinaire Al Kyte
- Double Spey: Another Look at The Fundamental Two-Handed Cast
- Lefty Kreh: The Casting Stroke

Coming in Next Issue:

Bruce Morrison and  
the Icons of the Fly Casting: Joan Wulff

Cover Photo: *John Bilotta IFFF MCI & THCI*  
from Washington DC, USA

## Editorial

# Why Do We Still Not Have A Set of Casting Definitions?

Recently, there seems to be a renewed interest in creating an approved list of fly casting definitions for IFFF instructors, at least according to one casting instructors' study group. As best we can tell, this new definitions interest has not been formally sanctioned by the IFFF Casting Instructor's Certification Program (CICP).

Previously the IFFF Casting Board of Governors (CBOG) appointed a committee of very studied fly casting instructors to produce a workable set of definitions for all certified instructors. After much work, that committee produced a list of both terms and their definitions, and voted 90% in favor of submitting the list to CBOG for their approval.

The CBOG ultimately failed to approve the committee's list.

We the editors of The Loop feel this stumbling block has gone on long enough. The time has come to fix the casting definitions quagmire.

A list of working definitions should be voted on by the CBOG and passed by a majority. How can we present ourselves as professionals, especially to students of the sport and those who are studying to become certified instructors, if we can't agree on a set of terms and definitions for ourselves, our students, and our instructor candidates?

Definitions will give instructors, candidates and examiners a workable template.

In any industry, 'free market' reigns when it comes to determining the vocabulary used in that industry. Fly casting and fly casting instruction are no different.

It seems to us that the a list of terms normally used in the sport can be agreed upon, possibly by a majority CICP vote, then we can move on to create definitions that also are normally used by the professionals who teach this sport.

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## Casting Definitions *continued ...*

In two years, if necessary, those definitions could be reviewed and modified – much like we revisit and modify the CI and MCI exams.

If one or a group of professionals are uncomfortable using the agreed upon terms or their definitions, they can simply choose not to employ them in their teaching. The fly fishing instruction community has, and will continue, vetting terms to become the standard.

This path will give us a sanctioned lexicon, a generally agreed upon group of terms and definitions from which discussion can spring and ideas can develop.

Despite the hard work involved in the past few years, the inability to get an acceptable list is hurting the credibility of the IFFF and its casting program.

If CBOG members cannot find a way reach a compromise, that may be a sign of a bigger problem within the leadership.

We certainly understand the difficulties in creating a working, agreed upon lexicon for our sport, but let's get on with it so we can move forward.

*The Loop Editors*

## Mel Krieger on Teaching

A quote from his article  
'Observations On Teaching Fly Casting'

***"It is the supreme art of the teacher to awaken joy in creative expression an Knowledge"*** Albert Einstein

### *Teaching*

Instruction provides guidelines, focus and avenues of growth for learners. Many instructors utilise a narrow corridor, teaching an extremely concise style that is often comfortable for beginners. Wider corridors usually emphasize more substance than style, offering a broader base for growth, especially to intermediate and advanced learners. Most sound instruction, in sports like golf and flycasting, consist of analysis.

Many instructors become quite good at analyzing the golf swing or the fly casting stroke, a teaching skill that is primarily useful to the more advanced student. There are a few gifted instructors who understand many styles and can analyze the student as well as the casting stroke, fitting one to the other without the loss of fluidity and athleticism, actually helping the student to develop his or her own individual style. Fewer still are the instructors who are also good communicators, Able to reduce complex concepts to simple solutions, and who are able to reach and connect with a wide variety of learners.

Finally, we come to the elite instruction: ***those rare, extraordinary teachers, wondrous people who are able to inspire students to want to learn, to grow, to understand that the climb is even more exciting than the summit and who, themselves, continue to learn and grow.***

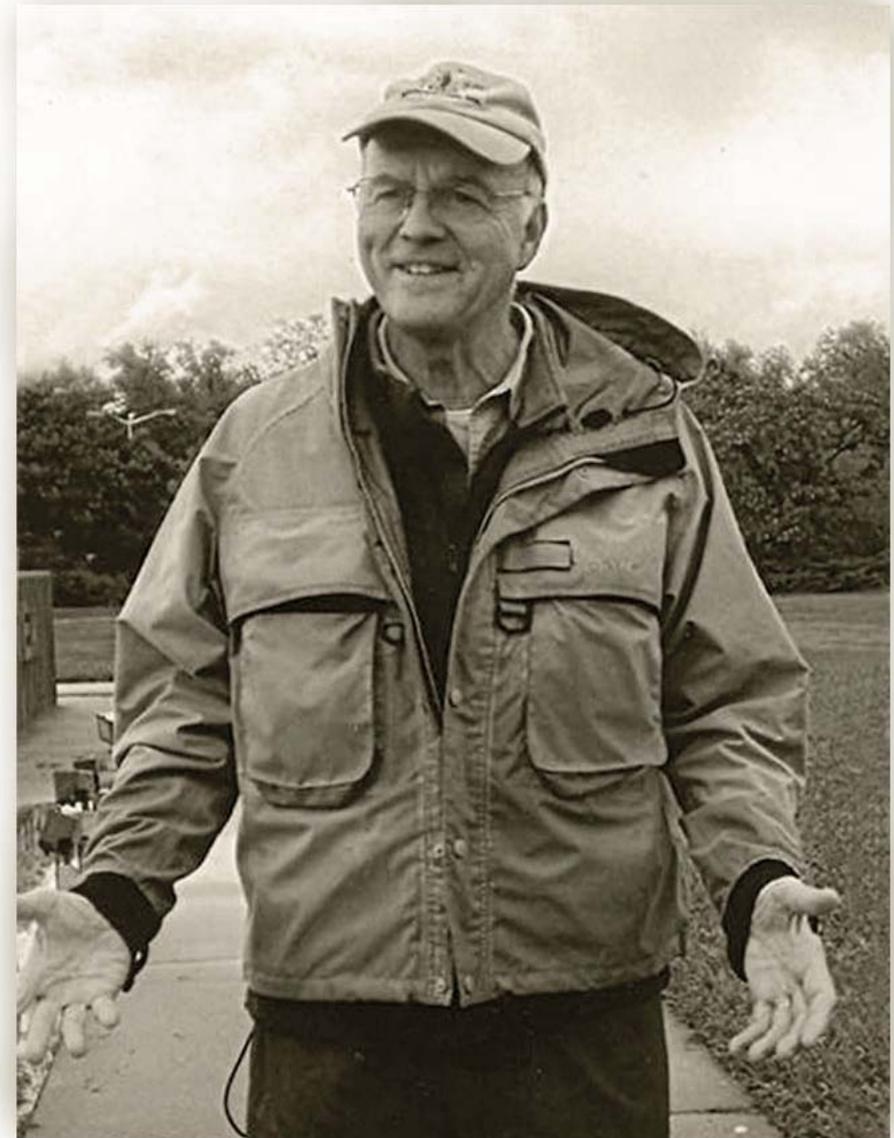
# AL KYTE

## ***Casting Masters - Then and Now***

### **A Casting Masters Interview by R. Bruce Morrison**

Fly fishing luminary Al Kyte has had a distinguished, decades-long career as a guide, fly fishing instructor university coach and sports educator. He is widely known for his instructional books, *Fly Fishing: Simple to Sophisticated* and *The Orvis Guide to Better Fly Casting*. He has published more than 32 articles, some of which have been published in other countries. Dr. Kyte employed his knowledge of movement analysis to study fly casting. In 1997 Al was invited to collaborate with Prof. Jon Hoffman (Cal Poly) in studies on stiffness and frequency in fly rods. As a result of his research on casting, he was asked to be one of the 15 governors to oversee the beginning of the IFFF program to certify casting instructors.

In 1994, Al was selected by Orvis to be their only freshwater fly fishing advisor west of the Rockies. In the mid-1990's, the national program, Casting for Recovery, invited him to be a member of their initial board of advisors. Al was inducted into the Fly Fishers Hall of fame by the IFFF Northern California Council. In 2009 he received the IFFF National Lifetime Achievement award for casting instruction. Al is an IFFF Board of Governors, Emeritus.





## Al Kyte, Casting Masters - Then and Now *continued ...*

**RBM:** *As a university educator and coach, you have a strong foundation in instructional theory as well as practice. How did this affect your approach to teaching fly casting?*

**AK:** I was one of only two professional educators on the original Board of Governors, and the only one with a background in analyzing and coaching high-skilled athletic performance. I coached/taught basketball, baseball and tennis through the intercollegiate level, supervised student teachers, conducted research, and took classes that emphasized individual differences in movements as well as learning tendencies.

In the 1970s I had already fly fished for 30 years and was teaching classes in it. I soon realized that the casting experts of that day often disagreed about what movements were correct or incorrect. There was no systematic research pertaining to a caster's movements, just differing opinions by skilled performers. The studies that had been done were about the physics of the fly rod and fly line. I saw a need for more knowledge about the movements of the person holding the fly rod.

**RBM:** *Your study of bio-mechanics of distance casting with bio-mechanics professor Gary Moran remains valid and insightful today. What is it about that study that speaks to instructors today?*

**AK:** Our two studies, one on distance and the other on style, were designed from an instructor's perspective. I wanted to know – as a teacher—what was really going on during people's casts. When you study groups of casters and contrast their performance, as in successful versus least successful or short versus long casts, you begin to get a picture of what movements work, which ones don't and what types of variations can be allowed.

This is the kind of information instructors need.

These studies were intended to be exploratory. We assumed that other interested analysts would build on what we found with even better research. Unfortunately, that hasn't happened. So, our studies continue to be timely 20 years after being published.

**RBM:** *Based upon your research, you have written about the distinction between substance and style in casting. Would you briefly remind us how you see this distinction?*

**AK:** Our research on style was described in an article, Fly Casting: Substance and Style, in the March/April 2000 issue of American Angler. Our initial distinction was based on what we were observing in our studies. If we saw the same thing in every successful caster regardless of different movement tendencies, we categorized it as substance or the essential physics of the cast. If we saw something being done differently by successful casters, we would categorize it as style or an acceptable variation. We found what changed the least during a successful overhead cast was the relatively straight path of the rod tip and unrolling fly line (substance). Everything else—stance, grip, arm and body movements, rod angle, rod bend, speed, stroke length—could be altered (style) to help achieve this straight path.

In retrospect, I no longer see that breakdown as the most helpful way for instructors to differentiate substance from style. What remains important about that article is that it was the first attempt to differentiate and describe different casting styles and, in the process, alerted people to the very existence of casting styles.

In 2010, I wrote another article for the Loop, "*Substance and Style Revisited*" (side bar) in which I offered my current thinking on differentiating substance from style. I now consider dimensions of

## Al Kyte, Casting Masters - Then and Now *continued...*

what we do during the cast as substance and how we do it as style. Thus, we all start with a stance (sub-stance) and make a choice "open," "closed," or "squared" (style). We all have a grip (substance) which can be thumb on top, extended finger, V-grip or some other style. We all move the casting arm (substance) in ways I have described as "low elbow," "elbow forward," or "elbow-up-to the side" (style). Understanding this distinction is important in helping us to avoid unfairly criticizing a caster whose style is different from our own.

**RBM:** *You have been characterized as having a flexible approach to instruction, one that embraces various teaching styles. Why is flexibility important to fly casting instruction? Can you give us some examples of where flexibility might be important or necessary?*

**AK:** I learned much of this flexible approach to instruction from Chet Murphy, a renowned teacher and tennis coach who influenced an entire generation of professional educators.

Teaching a system of fly casting doesn't require great ability. But when your approach effectively mixes in different movement styles, individual learning tendencies, and a variety of teaching methods, your teaching can start to become an art ... something of great value that too often goes under-appreciated.

When teaching beginning casters, I start with a style of casting that I believe works best for most people and gives them the best chance to progress to higher levels. But my style is not the best style for everyone, and at some point, I introduce movements from other styles to people who need something different to succeed enough to enjoy their casting.



Flexibility becomes even more important when you work with experienced casters. They already have a style and shouldn't be expected to do a make-over to your style just because you don't know how to teach theirs. They may only need a slight correction. When Lefty Kreh was doing a demonstration at fishing shows I worked, I would often move in to watch during the last few minutes, when he invited people to come up for instruction. I would observe a person's error, and try to anticipate how Lefty was going to correct that student before he actually did it. I was learning different common errors and corrections within a style very different from my own.

## Al Kyte, Casting Masters - Then and Now *continued...*

**RBM:** *Several reviewers for the Loop wrote that your book Orvis Guide to Better Fly Casting: A Problem Solving Approach should be essential reading for instructors and particularly masters level in-structors. What is it about the book that makes it so valuable to instructors?*

**AK:** The teachings of various casting experts are incorporated in ways that show how people with different styles of movement are accomplishing the same things in different ways.

This may be the only casting book that uses research findings to present fresh, new teachings. These teachings in areas such as short versus long casts, the double haul, and drift, are discussed in ways that help reconcile existing conflicts in technique.

Flexible teaching occurs in the language throughout this book. Terms like “advantages” and “disadvantages” rather than “right” or “wrong”, “purpose changes movement”, “acceptable variations” communicating “your style” as you teach, observing by saying “that’s different rather than “that’s wrong,” variable rod angle”, and “works best for most people” all speak to a teaching approach that broadens, rather than limits perspective and opens the door for different ways of moving.

**RBM:** *What are the qualities of a good fly casting instructor or coach?*

**AK:** Instructional theory tells us that there is no one best model of teaching excellence. Different students respond to different teaching styles and teachers. That is what makes it so difficult to evaluate a person’s teaching effectiveness. There are certain qualities that are critical to good teaching. Your knowledge and how you organize the

learning environment are important as is your ability to communicate that knowledge to a variety of learners. The personal attributes you bring to touch individual needs, such as enthusiasm, friendliness, warmth, and patience help motivate, and traits like creativity, experimentation, and an ability to analyze are valuable as well. Most excellent teachers are characterized by combinations of strengths across these dimensions.

Beginning students often welcome a teacher’s warmth and enthusiasm, whereas advanced students, may place a higher value on that teacher’s analytical abilities. A great coach working with a highly-skilled athlete often becomes a partner in the learning process, asking questions along with the student, experimenting, and delving into what is not known in their mutual quest to access that athlete’s potential. I experienced that side of basketball legend, Pete Newell, as an athlete on baseball and basketball teams he coached.

I believe the IFFF bases its teaching effectiveness largely on the quality of communicating clearly and succinctly. This is perhaps as good as we can do under the circumstances of our testing program. However, I don’t see us producing master teachers, just master casters who are at least good teachers.

I know of some C.Is who, although lacking the athletic ability to pass the current masters test, are more impressive teachers than many of the masters I have observed.

**RBM:** *You’ve taught group casting schools for years on your own, through the University of California system, with Mel Krieger, and with Orvis. What are some of the group-teaching techniques you found most effective?*



## Al Kyte, Casting Masters - Then and Now *continued...*

**AK:** When you are teaching groups, you always have to keep in mind the number of people you need to spend time with in relation to the number of minutes you have. You need to move quickly to make sure everyone gets their money's worth and avoid leaving anyone unattended.

My favorite group technique, one I brought over from other sports, is best applied when working with prospective teachers or guides. If I have two other instructors working with me, one of us teaches a basic, short-line cast; one, a distance cast; and the third, a specialty cast. If we have an hour and a half, we divide the students into three groups and rotate them every 30 minutes. The instructors teach the same casting skill to each group.

During each 30-minute period, every student casts in front of the others in his group, while they all try to analyze his cast and make suggestions to help improve it. As instructors, we do not teach at this point but only guide the analysis as needed toward the part of the cast where the students can more easily spot the error themselves and offer suggestions. The beauty of this learning session is that every student receives help on three different casts as well as gaining valuable teaching experience in analyzing several other persons' casts at each station.

Another approach to group teaching I use involves moving from one casting student to the next along a lake-side line up.

The technique I use is to glance at the casts of a few students on either side while working with each caster. This allows me to dart back to a previous caster to quickly adjust a cast or two as well as see a few casts of the people ahead to be able to save time in making corrections when there.

In such lineups, it is important to make sure someone else is also offering help to people you might not get to for awhile.

When practicing on a grass field, I form students into a circle with everyone casting toward the middle. Someone might learn something by watching another student cast, and I occasionally move to the center to be able to observe and verbally reinforce everyone's cast just by turning my body. This allows me to see the alignment of their casts from a different angle than from standing alongside.

**RBM:** *You have taught fly casting in academic venues, to guides, and as an instructor in fly fishing schools. Are there differences in what and how you teach in each of those settings?*

**AK:** The answer is yes.

In fly fishing schools I usually start people with a basic cast in a group setting. I keep tight control over the initial arm movements by using a very short line and casting off the tip of the rod, insisting on an upward-angled backcast and downward forward cast.

My initial purpose is to teach in a way that by-passes the error of a wrist-dominated, low-dropping backcast. This can save a lot of time. My outdoor casting sessions are interspersed with classroom lessons on other fly fishing topics.

When teaching fishing guides, I start in a classroom, having each of them jot down on a 3 x 5 card the one question they most want to know about casting. I quickly organize those cards into a sequence that allows me to use them to guide a panel discussion (with other instructors on the panel) about how we teach casting.

## Al Kyte, Casting Masters - Then and Now *continued...*

Then we go outside for the previously-mentioned group casting lesson that includes both performance and analysis.

One particular class I sometimes taught at the university was the most fun for me. This involved teaching fly casting to groups of highly-skilled athletes in various sports who were taking a course on applied kinesiology. I used fly casting for this because few of them had ever attempted it, so they would be experiencing the learning as true beginners. If anyone had any previous experience in fly casting, I would ask them to sit out of the first two of the 10 teaching methods I introduced. I had already laid out fly rods with 20 to 25 feet of fly line extended straight out from the rod tip.

The first method was a "discovery" method of learning. The students received no visual or verbal instruction. Their "discovery task" was to pick up the fly rod, lift the line into the air, and somehow lay it back down straight again. Some students would use two hands; others made circular movements, and most dropped the fly line onto themselves. Discovery sessions may not be pretty, but they are always entertaining to watch.

After about 10 minutes, I would call them together for the second method, "visual learning." At this point, I would demonstrate a few casts with each hand without any verbal guidance. I would typically hear a few "Ah has," but then see surprisingly little improvement. The few who did improve had seen and recognized the need to extend the fly line in back before bringing it forward.

Then I would proceed through eight other methods including "guided discovery" on what the rod and fly line need to do, command method, part method, kinesthetic (my hand holding theirs)

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

### **Substance and Style - Revisited** (summarized version)

Al Kyte 2010

I first saw the terms, substance and style, being applied to fly casting when helping Mel Krieger write his excellent FFF teaching pamphlet, *Observations on Teaching Flycasting*. The importance of having a clear distinction is evident every time you see an instructor teach his or her style as if it were non-negotiable substance or a caster being evaluated and penalized on style elements when taking a certification test. Although these problems still occur, I believe we are making progress and even gaining an appreciation for, the use of different styles. I think this is becoming a strength of our program. Yet, we still need a better way of differentiating substance from style.

In the bio-mechanics research that Professor Gary Moran and I did during the 1980s and 1990s, we included an analysis of which dimensions of an overhead cast changed and which tended to remain the same across groups of skilled fly casters. I had previously done similar analyses of several other sport movements to separate "essential physics" from "acceptable variations."

We found that what changed the least during a successful overhead cast was the relatively straight path of rod tip and unrolling fly line.

## Al Kyte, Casting Masters - Then and Now *continued...*

teaching aid (wrist wrap), verbal corrections, and a few others. By the end of an hour and a half session, many of these students were casting fairly well.

At the end, I called the students together and asked which method had helped them the most. Every time I taught this lesson, the results were the same. Different students learned from different methods. They saw for themselves how everyone learns differently, and that a teacher needs to have a variety of ways to present something.

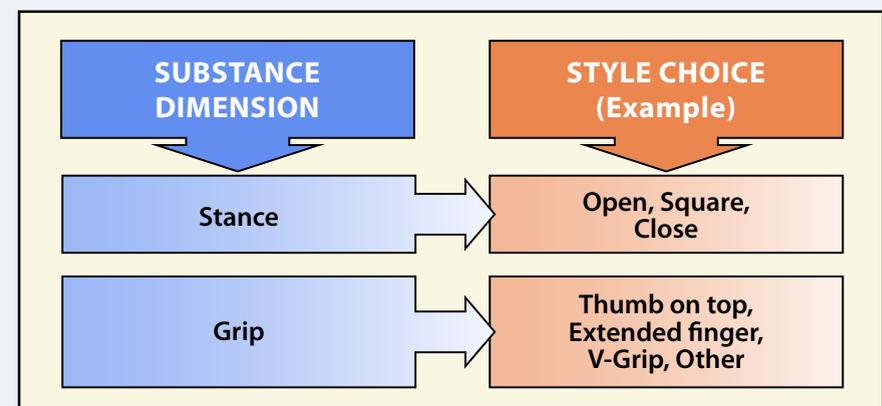
**RBM:** *You were asked to be a member of the advisory board of Casting for Recovery, a national program for breast cancer survivors. What aspect of your experience as a casting instructor was most valuable to you in that role?*

**AK:** Casting for Recovery was about introducing an enjoyable new activity, fly fishing, into the lives of breast cancer survivors. Two of the key people on the advisory board at that time were medical doctors who also fly fished. As medical overseers of that program, they were intrigued to find out from our research that a person's casting arm can be moved in very different ways—even using different muscles—to make an overhead cast. This opened up movement options for a part of the body that might have been impacted by the surgery. So knowing different casting styles had yet another, unanticipated value.

**RBM:** *As a fly fisher, you have fished for trout, steelhead, black bass, salmon, bonefish, tarpon and other saltwater species. Do you think that certified instructors need to have such comprehensive fishing experience?*

Everything else—stance, grip, arm and body movements, rod angle, rod bend, speed, stroke length—could be altered to help achieve this straight path. Yet, although this article on Substance and Style reinforced the importance of an emphasis on straight-path movements and provided a first attempt to describe styles, it may not have provided the most helpful way for instructors to differentiate substance from style. If not, what might be a better way?

First, we know that there are a number of dimensions in which we make choices in how to make a cast. The various choices you and I make come together to identify our own unique styles of casting. The dimensions of the cast on which we make a choice might best constitute our substance. What we do during a cast is substance and how we do it is style. This type of break down would look like this:



Al Kyte, Casting Masters - Then and Now *continued...*

**AK:** I certainly hope not. Our certification tests are becoming difficult enough as it is. I'm already afraid we are turning away too many people who could be excellent teachers in our program.

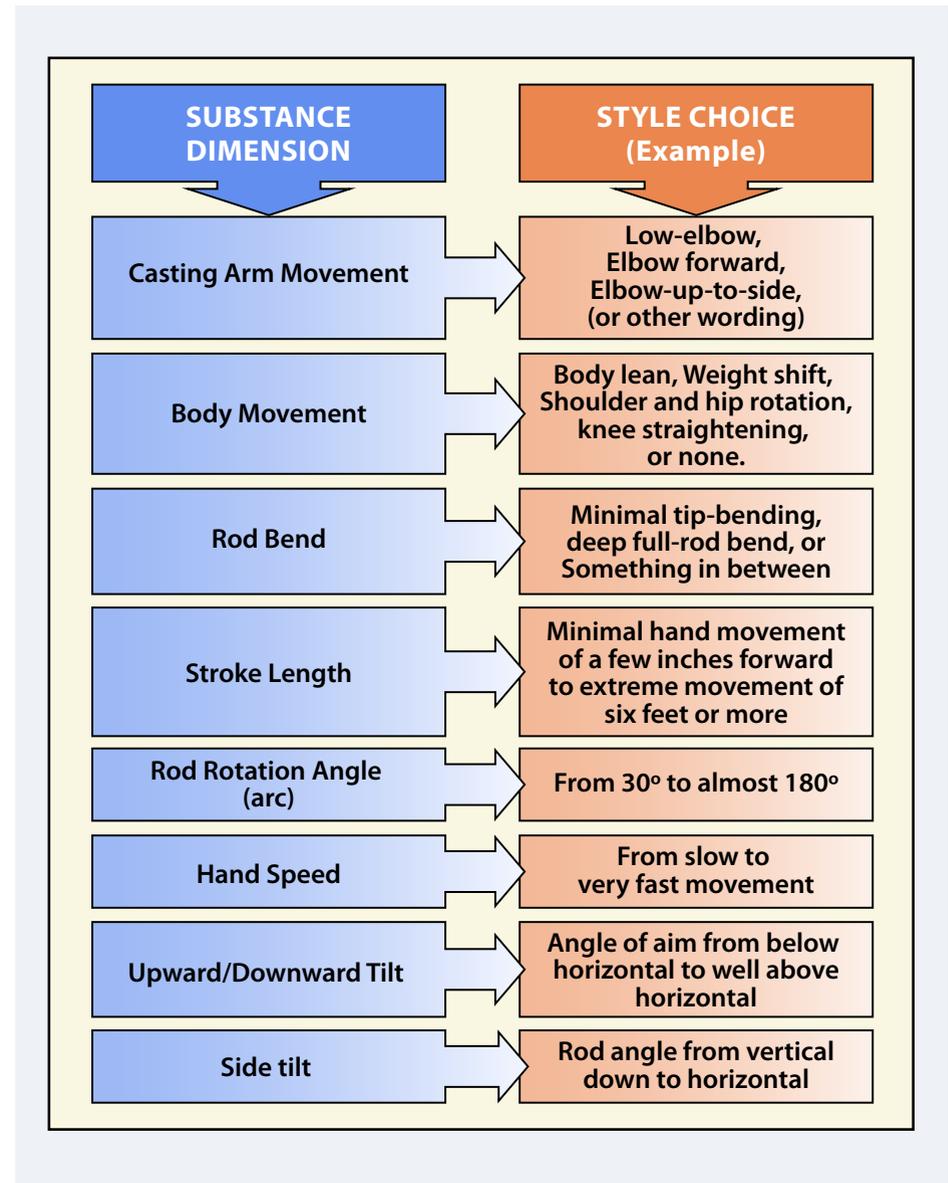
I appreciate the need for a reasonably comprehensive fishing background for someone at the Master's level. I would just hate to see financial opportunity become an unspoken criteria for inclusion into our midst.

**RBM:** Your book *'Fly Fishing: Simple to Sophisticated'* is considered by many to be essential reading for beginner and intermediate fly fishers. If you were to update the book, is there anything you would change?

**AK:** That book was one of the best-selling instructional fly fishing books during the 1980s and 1990s, selling over 20,000 copies. When it went out of print I was encouraged to bring it back.

I have already finished reworking that manuscript for a new generation of fly fishers. I have replaced black and white photographs with color, tightened up the wording, updated the concepts, and broadened the scope from a trout book to one that applies the techniques to other species of game fish. The feature that made that book so popular with anglers is still intact. The book's unique organization makes it surprisingly easy to use before or even during a fishing trip. Each chapter offers a distinctive method of fly fishing in a certain type of water with all the information a person needs to fish that method.

*Interview by R. Bruce Morrison, associate editor of The Loop.*



## Al Kyte, Casting Masters - Then and Now *continued...*



**Click the link below for more articles by Al Kyte in collaboration with Gary Moran**

- [!\[\]\(c13f85b6bd34a0f17d58af3b47648df4\_img.jpg\) Biomechanism of Distance Casting by Al Kyte and Gary Moran](#)
- [!\[\]\(01295fe08c78d8fc3e7bc951fc1132bf\_img.jpg\) Going For Distance by Al Kyte and Gary Moran](#)

I think this type of break down makes it easy for an instructor to get a comprehensive picture of someone's casting style. If, for example, you had a checklist of such Substance Dimensions, you could watch a few casts and, as you do, write comments alongside each dimension to indicate the Style Choices you see being made. The more you do this, the more you would sharpen your ability to discern even subtle differences between casters.

When there are so many elements or dimensions that make up a caster's style, how can you describe that style in the fewest words? My approach is to initially refer to the type of arm movement I see. This is my basic style category because fly casting is a type of throwing movement and the part of our body that moves the most is our casting arm. I have observed three rather distinctive ways in which successful casters move the casting arm and described them in my recent book, *The Orvis Guide to Better Fly Casting*.

The beauty of "style" is that an open-minded teacher can continue learning by trying to imitate the combination of style elements that someone new to the scene uses to make a great cast. The more we can understand why different styles or movement combinations are effective, the better position we are in to help that next student who exhibits unusual movement tendencies. Hopefully we have at least learned not to look at style choices as "right or wrong" but as having "advantages and disadvantages."

**Al Kyte**

# THE CASTING STROKE

by Lefty Kreh



All presentations begin with the casting stroke, which is the same with fly-, spinning- or plug-casting tackle. It is something all anglers work to master. Most casting writers and instructors stress the importance of the rod tip, but the casting stroke really begins with the movement of the hand and culminates when the hand stops and rod tip straightens. ***The fly line is delivered in the direction of the stop.***

Difficulties arise when presenting the fly because various sized rods and lines must deliver flies under different fishing conditions. There is no one-way to cast. It differs with the physical make up of the individual, the type of tackle used, and existing fishing conditions.

***But the basic stroke principle remains the same!***

The best way I know to describe the casting stroke is similar to describing how to throw a spear. The rod hand is naturally held low well to the rear, and the body pivots. The hand begins slowly forward, always ***smoothly*** accelerating hand speed, followed by a ***smooth*** stop in the direction of the target. ***The accelerated hand motion must be a single smooth and continuous acceleration to a stop. There are no separate movements.*** The hand starts and slowly increases in speed. At the end the hand travels even faster - to a smooth stop in the target's direction.

## The Casting Stroke *continued ...*

***Throughout the stroke the motion must be continuous and smooth.***

A problem as I see it is the casting stroke is often described as several components - simply not true.

All strokes are the same with a baseball bat, golf club, tennis racket, Frisbee, dart, throwing a stone, a boxer hitting an opponent or killing a fly with a swatter. A ***smooth*** stroke may be short or long and start slowly or faster depending on what's to be accomplished; they all end moving in the target's direction.

Two examples may help to explain the basic stroke. A baseball player attempting a home run pivots his body, taking the bat well back. The long stroke begins as fast as possible and continues to smoothly accelerate, ending upward on the stop, to knock the ball out of the park. The same player when bunting will pivot little and the shorter stroke starts slowly, then gradually increases in speed over a short distance traveling to a downward stop at the end of the stroke, so the ball is delivered toward the ground.

When a delicate short cast is made to trout on a quiet pool, the rod hand starts slowly then gently accelerates to a smooth stop in the direction the fly is to be delivered. To make a longer cast, the rod is taken back farther (to allow a longer stroke) and acceleration begins much faster, then smoothly continues faster and faster until the rod is smoothly stopped in the direction of the target.

***Smooth acceleration and stop are important!*** Many anglers make a "power stroke" (hard stop) at the end of their cast, which causes shock waves in the fly line and often spoils spoiling the presentation.

***The hand must accelerate smoothly during the stroke. Problems, such as tailing loops, develop in the cast if there is any change in the acceleration during the stroke.***

If the hand begins with smooth acceleration, the rod is efficiently bent or loaded, but if the hand slows nearing the end of the stroke, the rod begins to relaxing (unloading), which reduces the efficiency of the cast. If the hand moves quickly forward (which bends the rod), then slows down and accelerates again, shock waves occur in the fly line and other problem may result.

***The stroke should be one continuous, smooth acceleration to a smooth stop.***

Compare this with the motion used in a number of sports. You throw a Frisbee by starting slowly, gradually increasing hand speed, ending with rapid acceleration-and-stop toward the target. A tennis player lofts the ball when serving and moves the racket hand in a continuous accelerated motion. The same occurs with the hockey player's stick or with a golf club.

Obviously, the longer the stroke and the faster acceleration the deeper the rod loads and the more energy is stored for the cast. The fly fisherman must decide how to present the fly. There may be a need to begin with a moderately slow short stroke and continuous hand acceleration and a minimal increase in speed at the end for a delicate delivery or just the opposite for different fishing situations.

The casting stroke is the same with all three types of fishing gear, fly, spinning and plug. However, with the latter two, the weight of the bait or lure carries the line to the target. That's not true with fly-casting, which can be compared to the track on an army tank. The portion of the track beneath the tank is not moving - what moves the tank is the ***unrolling*** track. If no line is shot while false casting, the line from the rod tip to the loop is not moving either

## The Casting Stroke *continued ...*

farther back or ahead. Only the loop unrolling delivers more line away from or to the target. Should the forward portion of the tank track break, it stops the tank. And as soon as a line loop opens or straightens the cast ends.

You don't "cast" a fly line you unroll it. If a small loop is unrolled away from and back to the target most of the energy is directed to and from it.

***The larger the loop the more energy is directed away from the target. The larger the loop the more air resistance is encountered and energy is wasted to hold the loop upright on the back or forward cast.***

In many sports we're taught to follow through, so it's often confusing to fly casters that the fly-casting the stroke should end with a smooth stop. ***Once the club hits the golf ball, or the bat hits the baseball, or racket hits the tennis ball, that ball goes in the direction the stroke ends!*** A good follow-through ensures the stroke stopped while moving in the target direction. The ball has escaped the club, bat or racket. And the ball goes in the direction the stroke stopped!

***The difference in fly-fishing is the line is still connected to the fly rod.*** If you follow-through immediately after the rod stops, you'll pull the loop apart and direct energy away from the target.

Fly-fishing requires that we make different loops for various presentations. ***The more the rod tip drops immediately after the stroke stop, the larger the loop. For tighter loops, don't follow through.***

**I'd like to emphasize again that the proper stroke should accelerate to a smooth stop in the direction of the target.**

In my experience what has improved casters the most is emphasizing that the rod must stop smoothly! During the last few nanoseconds of the cast if the angler can slow the hand/rod so there is **not an abrupt stop, but a smooth stop**, many casting problems disappear!



*Very few anglers are as well known as Maryland native Bernard 'Lefty' Kreh. Lefty, who turned 90 recently, has fished for seven decades – in all 50 states and many nations of the world.*

*He has arguably shown and taught more anglers to fly cast than any other person or group. And he's fished with some great names—from Ted Williams to Fidel Castro, and from President Jimmy Carter to Ernest Hemingway. He is enshrined in numerous fishing Halls of Fame, and he's he has been honored by the U.S. Postal Service, which issued a stamp commemorating a fly that Kreh made.*

# *Now that I can cast, I can catch fish!*

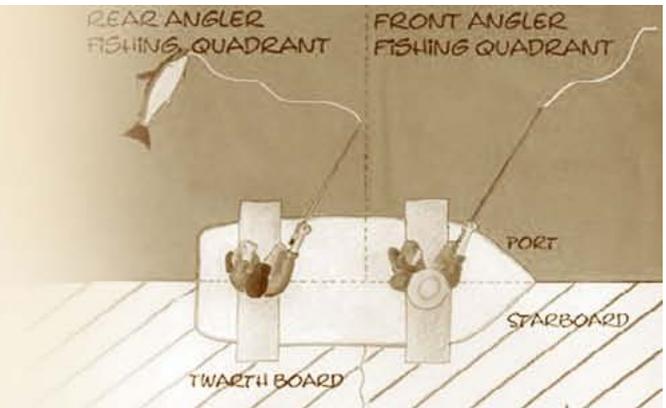
JF Lavallée - Montreal, QC, Canada

On a cold October morning on a lake in middle Quebec, two fishermen sit in a small boat drifting “lock style,” that is, both fishing from the port side of the craft.

Their goal for the next three hours? Catch as many fish as possible, measure the fish caught and (importantly) release them unharmed.

Their tools for the activity? Mostly 7-wt. rods to fight the wind and provide enough power to deliver multiple flies on sink lines. These rods are 10 feet in length, to give as much clearance from the water as possible while casting, since the fishermen need to remain seated the whole time. Because the prey are large trout living in lakes, their leaders, 10 to 18 feet, are straight 8-lb. test nylon or fluorocarbon. Three flies hang five feet from each other along this long leader system.

Just as this setup is a very effective lake fishing system, the combining of sink lines, multiple flies, long un-tapered leaders, wind, and close quarters make an excellent recipe for disaster -- from the more mundane ‘tangle-of-a-lifetime’ and ‘how-the-heck-wrap-around-the-rods,’ to the more catastrophic ‘broken-rod-hit-by-one-fly... or three,’ to the ultimate humiliating situation of..... “oops, I think this is my fly caught on your ear lobe.... Sorry.”



Why would anyone in their right mind put themselves in such a precarious situation? Well, one might be fishing in the Canadian national fly fishing championships. Seven teams, 35 competitors, five gruelling sessions over a three-day period, all for some obscure bragging rights among friends, and all under a pretense of good sportsmanship and passion for the sport.

This summer was a pretty interesting and fulfilling one for me. I caught a few salmon in a year where the runs in eastern Quebec were unfortunately scarily low, I passed my MCI at the Montana fair of all places (and got to fish amazing streams in the process) and won both as team and individual the Canadian fly fishing championships. Difficult to ask for more!

As I reflect on all of this writing this article, I find that the road to the MCI has made me, amongst many other things, a better caster. Today I can control my loops a lot more, my efficiency has improved and along with it accuracy and distance. And because I understand a lot more the dynamics involved in casting I can adjust a lot more easily to all fishing situations that we encounter when we practice this amazing sport of ours, either in leisurely fashion or under competitive pressure.

## Now that I can cast .... *continued...*

It became that much more obvious to me during the competition this year and let me explain why. To do so, I must describe briefly what "lock-style" lake fishing is all about.

Two fishermen, each sit astride a wooden board (thwart) resting on top of the gunwale (top edge of the side of the boat), both facing the same direction, towards the left, the port side.

Behind them on the starboard side a **drogue** attached to the boat is tossed overboard. This "aquatic parachute" slows down the boat and more or less controls the drift caused by the wind.

Each fisherman must cast and fish in his own quadrant, again never letting his fly or sets of flies cross the middle line of the boat, or said differently, get behind him (thus no trolling allowed). (*see diagram*)



When you are sitting towards the front of the boat (and you are right-handed of course), you have all the casting room that you need and can cast according to your style either more upright or more to the side. Mind you, you must always remain seated while casting and fishing.

When you are sitting towards the rear (and are still right-handed), things get a little more dicey.

The small aluminum boats used for this type of fishing are not long enough for the fisherman on the left to be able to cast normally. You always need to have in mind your fellow competitor just to your right. Compounded with that is the wind. With the drogue, in theory, it should always be coming from your backside but it's never that easy. Wind in small lakes has a frustrating tendency to be shifty and swirly. So... how to cast and not hit your fellow angler?

This is where good casting becomes handy. Just casting the mentioned outfit of three flies on long straight leaders and sink line is an interesting exercise. One which by the way, I encourage you to go out and try.

Word of caution!!!! Please, use yarn flies to do so!!!

You will notice that the nice super tight loops on which we put so much emphasis in instruction and certifications are not always what the situation calls for.

Casting seating down is another interesting exercise to try and one which I often have my more advanced students do. Because when we become somewhat restricted in the use of our entire body, casting faults or adjustments become more apparent.

## Now that I can cast .... *continued ...*

Now try this as a next exercise, it will give you a better sense of what loch fishing from the left side is all about.

Sitting down, with a long leader and three yarn flies, move your chair tight against a wall on your right side. Suddenly, you will be experiencing the confined situation we encounter in this type of fishing.



I would wager that rapidly you will be forced to modify your cast. You cannot really lean your cast to the right, yet do you not want to be hit with the flies... three flies coming straight at you, a result of your more vertical and straight back casting motion. You may want to suddenly raise your arm as high as you can during your back cast to insure that the flies wiz by over your hear instead of into it.

Now to be rather efficient in competition, you would want to cast at least as far as your boat partner if not a little longer in order to reach

new water first. Just casting is suddenly no longer sufficient, sixty foot cast with leader strengthening completely to avoid the three-fly-mess becomes necessary. Sometimes sixty-five or seventy feet are a definitive advantage.

Lastly, just to add to the awkwardness, let's pretend that the swirling wind has an unfortunate way of coming mainly from your right. Ideally, you want to do an over-the-left-shoulder cast as a right hander. So if you are still up to it and still want to experiment at this point, try this last exercise.

Still sitting down with the same set-up, cast as far as you can, over your opposite shoulder, hauling with your line hand.

Now, do this for three hours straight!



## Now that I can cast .... *continued ...*

I strongly suggest you take the exercises one at a time with a slow progression. Better yet, do them under professional supervision, if it doesn't help at least you will have someone to blame.

It seems that I have put myself to enough of these painful sessions (competition and/or preparation for the certification) that through it all I have developed endurance for sure, but also varied casting mechanics that enabled me to not only survive these bouts, but also thrive through these fishing periods.

Be it in a competition, in a certification or while salmon fishing, the context will change, the situation will call for adjustments, some small, some rather drastic.

The more you practice, the more you understand the mechanics behind the cast, the better prepared you will be to face those situations. The better you will be able to adapt and innovate.

And it's in moments like these, that I believe, the **art and science** of fly casting come together.

And because of it... you will also catch more fish!  
Happy casting... and fishing.

*About the author: J.F. Lavallée MCI  
Canadian national fly fishing champion. Owner and instructor at the Modulus fly fishing school in the Montreal region*

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## Some highlights from an interview with Lefty

**Q:** *You've fished with dozens of Presidents, celebrities, athletes and CEOs. Name a few?.*

**Lefty:** Jack Nicklaus took me to a trout stream and asked me to fine-tune his casting. He was the most coachable person I've ever worked with, and I've worked with thousands. He got better and better and, after a while, he was grinning like a Halloween pumpkin.

**Q:** *Who else?*

**Lefty:** In 1959, I fished with Fidel Castro in a white marlin tournament in Cuba. He won, but he didn't cheat. I also fished there and in Idaho with Ernest Hemingway. He was a good trout fisherman.

In the 1970s, Jimmy Carter's people called and said, "The President would like to fish with you tomorrow at Camp David." I turned them down three times because I had to give clinics. When I told my wife, she looked at me like I had worms. She said, "Why would the President want to fish with you?" Wives keep you humble. But I did fish with (Carter) in Yellowstone.

**Q:** *What did you talk about?*

**Lefty:** Fishin'.

# THE DOUBLE SPEY

By Chris Aldred - MCI & THCI, APGAI DH & SH, Bolton, Lancashire, UK

I'd like to write a bit about teaching the Double Spey cast, since it's a core cast we test for in the IFFF MCI and THCI tests. The Double Spey has fallen out of favour a little, with Snake Rolls, reverse snap casts and shorter heads coming into play. I'm going to give you a few ideas to help make this cast a little easier to teach and possibly help make our teaching of it a little more consistent, whilst preventing errors creeping in.

The Double Spey is a sustained/waterborne anchor cast that should be done in a downstream wind or with no wind; this keeps the D-Loop and fly downwind of us, making it a safe cast to use. Do not try this in an upstream wind, with a small fly you risk hooking yourself, with a 3-inch copper tube you risk serious damage.

I teach instructors to break the cast down into two movements, three parts in each movement, making a total of six parts! Now this may seem excessive but what we are aiming to pass when teaching this cast is control and consistency, this goes hand in hand; you cannot have consistency without the control.

The six parts are as follows --

**First Movement: Peel, Place, Pause.**

**Second Movement: Sweep, Climb, and Deliver** (there is a minimal pause prior to delivery, more on this later). I suggest to instructors that they tell students to get a nice comfortable stance with their feet facing the target. The images show me doing the cast with 80 feet of line from reel to the end of the leader and a 14-ft two-handed rod. The movements are the same for a single-handed rod.

## First Movement

Peel: **This is the first movement and the probably the most important move.** Get this right and the rest is easier, the line is on the dangle (downstream) and has come to rest.



High point of the lift

## The Double Spey *continued...*

Peel the line so that you have about three feet of fly line remaining on the water. This needs to be practised--gain the consistency in this first movement, then the place becomes easier. The reasons for this are: If you can lift so that you only have to deal with minimal fly line on the water then the water tension will remain roughly the same. Differing currents will affect this, but it is easier to get used to moving a set amount of line, rather than one cast with 15 feet of line on the water, the next one with 30 feet of line on the water, and one with 5 feet of line on the water. They will all release differently, spoiling the control and consistency.

**Place:** Sweep the line upstream and place it onto the water. This is a placing of the line and not a dump. Dumping the line introduces slack line and demonstrates a loss of control, the very thing your students are aiming to avoid. For the placement of the line upstream, aim to come back into the caster's own bank a little and place the line down. The caster should have moved the rod from parallel to the bank downstream to parallel with the bank upstream. There should be enough line upstream to form a big D-loop and to help prevent the dreaded Bloody-L. This fault can occur in a number of ways, the first one is to not move enough line upstream, this can be caused by an inconsistent lift, not sweeping the rod far enough upstream, another cause is not accelerating into the D loop, the fault leaves a section of fly line and leader still pointing downstream after D-loop formation. This spoils the delivery and breaks the 180 degree rule as the line and leader are not aligned to the target.



## The Double Spey *continued ...*

**Pause:** The pause is for a second only, but it allows the caster to see his/her nail knot and to see how much line has been placed upstream. This then allows the caster to either move onto the second part of the cast or pause longer until they are happy with the placement of the line and the nail knot attaching their fly line to leader. I advise practising the first part of the movement a few times. With good practice the caster should be able to get their nail knot landing in area of about two feet consistently.

### **Second Movement**

If the caster has performed The First Movement correctly, he/she will have their rod pointed upstream and parallel to the bank, with the rod tip about one foot above the water, no slack line and ready to make the sweep.

**Sweep:** With rod positioned upstream and close to the water, sweep back downstream, think about reaching across to the far bank and dragging the rod tip along the far bank whilst climbing slightly, this will prevent the caster shortcutting the sweep and will prevent to rod dipping, which causes the line to grab the water. The rod tip will dip due to the water tension on the line and the weight of the line. The aim is to climb just enough to prevent this.

**Climb:** This is the formation of the D- or V-loop movement. The caster will need to do this correctly and as late as possible to form the best possible D-loop. This is also the moment where hooking can occur. Hooking is caused by



*The Sweep*



*End of the sweep*

## The Double Spey *continued...*

the rod tip and line travelling around and behind the caster. Hooking is a major fault and a dangerous one because the delivery causes the line and the fly to travel through the line where the caster stands.

So, the caster has swept on a slight incline across the front of the body, he/she begins to circle up and form the D-loop. Now this is where they can use the D-loop formation to prevent hooking. Instead of trying to form a D-loop at 180 degrees to the target, advise that they climb and circle-up so that the D-loop forms at 45 degrees behind the downstream shoulder.

What will happen is that the D-loop will form 45 degrees off the caster's shoulder (behind him/her). As they climb and circle up the line will form the D-loop, the movement of circling up will align their anchor to the target. The momentum in the forming of the D-loop will also cause the D-loop to align with their target.

This is the reason that the D-loop continues to travel behind you (causing the hooking fault) when you try to align on the formation at 180 degrees, the momentum of the line takes it past 180 degrees.

The acceleration to form the D-loop should be as late as possible, really late, this way the D-loop will form fully and it is at this point the caster will pause slightly to allow the line that was upstream to fully form into a D-loop.



## The Double Spey *continued ...*



*Delivered*

**Deliver:** All of the hard work is done, this is the easy bit. The D-loop has formed and has some momentum in it and the anchor is aligned to the target. This is where the caster can think back to Al Buhr's flick the tip exercise and deliver the cast. I find a subtle improvement on this is to drive the upper hand down and then pull inwards the lower hand to deliver the cast, then wait, it is pointless doing all the work and then ruining it by dropping the rod immediately, this opens up your loop, take your time after delivery and admire your tight loop travelling out across the water.

## Chris Aldred Double Spey Video



**Chris Aldred** lives and teaches in the UK. He is a G.Loomis Pro Guide, a Ballistic Spey Lines Pro Team Member, an APGAI Double & Single-Handed Casting Instructor, and an IFFF THCI and Master Casting Instructor, GAIA Mentor and Assessor, IFFF Mentor and assessor.



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## Teaching Casting Proficiency: *A Methodical Approach*

Keith Richard, Breaux Bridge, LA, USA

Teaching students to improve accuracy is more than just discussing triangulation or having them practice putting a fly into a hula hoop at 40 feet. These do add an instructor's arsenal, but how we analyze and ultimately help our students encompasses everything from the clothes they wear to teaching them how to hover the fly.

When students attempt to improve their distance-casting accuracy, they first have to identify what in their casting isn't efficient to the task at hand. As instructors we need to know this first in order to convey to them the proper adjustments they need to make. How we come to this determination needs a methodical approach.

The approach to improving someone's casting begins with talking to the student to get an understanding of the environment and conditions in which they are performing the cast.

Are they standing on the bow of the boat? Are waves an issue? Do they need to learn to cast without rocking the boat? Now perform an equipment check to certify that their equipment will perform the intended purpose. Is the rod, reel and line taper appropriate for the task at hand? Will the "head" design of the line allow them to cast at the distances required? Don't overlook the leader design. Will it lay down straight or fall in a pile due to its taper and/or length? Perhaps their inability to cast accurately is a product of their nerves or posture or simply the clothes he or she is wearing. Is the student tense? Analyze their posture. Do their clothes bind them in any way? Do the straps, buckles, buttons, velcro, etc. catch the line at any time?

They may need a change in their grip to adjust for the tension of the grip or style. Then analyze their stance when casting to various distances.

Watch the pick-up. Without a well executed back cast, the forward cast will suffer. Are they looking at their back cast properly or twisting too much of their torso? (I recommend encouraging your students to look at their back cast properly when practicing. Improper movement can cause problems with open or non parallel loops and tracking issues.) Are there physical limitations? This should have come up in the initial interview. Is the speed or tempo of the cast appropriate? Are they following the 180 degree rule? Is the power application appropriate? Analyze the loop shapes. Now analyze the layout of their final forward cast. If it lies straight on the lawn or water, they are on the right track. Analyze the tracking. Is the cast falling short of the target or is it overshooting? Once you determine a problem, you can consider using **Bruce Richard's Six-Step Method** to remediating the problem. Proceed to finding and implementing a solution.

Accuracy on the water is different than accuracy on the practice lawn. We are generally more relaxed when practicing on the lawn. When we are casting to a fish, our knees get weak and perhaps our whole body gets to shaking. Inform your student that we all have experienced this and only experience will help. One of the more common causes of the lack of accuracy when fishing is the failure to practice with the lures they plan to use the problem. Have them cut off the bend of the hook and spend time casting with it.

## Teaching Casting Proficiency *continued...*

Depending on the type of lure, the loops may need to be wider and more fluid (that is casting a bit slower or softer with just a little less speed). Encourage them to practice seeing just how tight they can get those loops without the possibility of hitting their rod with the lure, or worse, hitting their head. The best casters have to adjust their casts when casting heavier lures or throwing water-laden yarn flies.

One cause of inaccurate casting is that students often cast differently when they are fishing compared to how they cast when practicing. Encourage them to practice the cast they KNOW they routinely use when fishing. Too often, we only practice casts not normally used when fishing. Practicing the basics is important, but you must practice the cast you use at the time of truth as well.

In many cases, in order to cast accurately, we need a straight layout of our presentation cast. Again, this should have been determined during the interview. For example, if you want to cast around a corner, around a stump, in front of a fish facing away from you without lining him, your students will need to practice a curve cast or reach cast.

Employing a methodical approach to analyzing the cast and the situation allows the instructor to diagnose and implement the steps to improving the student's cast.



**Keith Richard, MCI**, owns the Camp Fly Fishing School in Breaux Bridge, LA, USA.

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## The Davy (Wotton) Knot

As instructors and examiners we're asked about our personal preferences - what rods we like or recommend, rod stiffness, what lines we prefer, flies of choice and such. The question of knots come up a lot.

One of our favorite knots is the **Davy Knot**, taught to us 10 years ago or more the creator, Welshman Davy Wotton.

Davy said he'd used this knot for decades and it never fails him if tied correctly. And, he said, it's one of the simplest, easiest knots an angler can tie.

So we learned to tie it quickly, and after a decade of freshwater and saltwater use we can declare:

**Davy Wotton is right.** . .the knot is simple, quick, and fail-safe. And it's very easy to teach. That said, we don't employ it for anything bigger than 27 inch redfish. Mostly we use it in our freshwater streams and lakes. It's the perfect know for tiny tippetts and trout, and stouter stuff for bass and panfish.

Below is simple graphic of how to tie the Davy Knot. The creator mentioned that when he uses it for much bigger fish he makes a second twist in around the fore leg of the loop.



DL

# IFFF TEST IN KOREA

## ***'Working With (Testing) Interpreter Is Fascinating and Challenging***

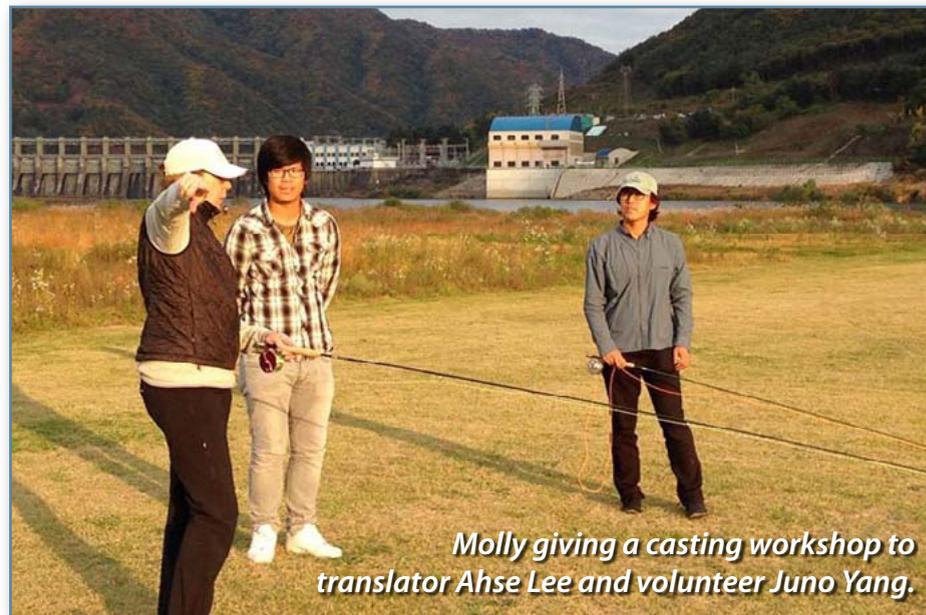
from Rick Williams , Molly Semenik & Carl Zarelli

In October, 2014 the IFFF received a request from a small group of candidates in South Korea for a testing event. The inquiry came from Kim Hee June, who served as the Korean local organizer for the event. The 2014 testing event included only three candidates, but called for 6 tests that included all three CICP tests: CI, MCI, and THCI.

The International Committee sent CBOG's Rick Williams and Molly Semenik to serve as examiners for the event. Rick has participated in a number of international events (Japan, Italy, Scotland, Ireland), but this was Molly's first exposure to both international testing and testing in a foreign language.

**Prior Experience and Preparation.** The three Korean candidates, Chul Oh Kim (achieved his CI in 2012), Woon Oh Park, Kim Hee June, participated in several IFFF CICP tests in September 2013 without success. However, all three candidates were determined to improve their casting and instruction skills and sought mentoring assistance from Nojin Park, the first Korean MCI/THCI in Korea. Mr. Park recognized the passion and dedication of all three candidates and supported their efforts.

After the 2013 event, the Korean candidates sought additional mentoring and test preparation assistance from CBOG Bill Higashi and



Hiroshi Okada (MCI/THCI) of Japan. They were impressed with the high level of professionalism exhibited by the mentors from Japan and the information they gained for better test preparation.

**The October 2014 Testing Event.** Financial support for IFFF International events comes from the fees paid by test candidates. For the 2014 Korea event, all the support came from only three candidates, showing evidence of the value the candidates placed on IFFF instructor certifications, as well as their determination to achieve the various certifications. All three candidates actively teach fly casting and one (Mr. Kim) owns a fly shop in downtown Seoul.

From the moment we (Rick and Molly) arrived in Korea, we were attended to with great care, kindness and respect. June (Kim Hee June), his brother Ahse, and friend Juno took exceptional care of our lodging, travel, and meal arrangements.

## IFFF Test in Korea *continued...*

We were able to see the countryside just outside of downtown Seoul and enjoy a traditional Korean meal, though finding sitting on the floor required a great deal of flexibility.

Testing took place about an hour east of Seoul in Cheongpyeong, a beautiful mountain valley location that offered both grass and water for the exams. It was an ideal location to get the correct results from all the exams. Half of the exams were successful. Chul Oh Kim achieved his THCI certification and Kim Hee June passed both his CI and THCI. June was particularly grateful for his success, as both he and his father are Life Members of IFFF. June is now working with his father, brother, and friend Juno toward the CI exam.

Reflections. On the Korean event, Molly notes, "Traveling to such a remote location was very humbling for me. It reminded me of how important our certification program is and how hard many candidates work to prepare for the exams. I also found testing using a translator to be fascinating and challenging – emphasizing the important role that body language and non-verbal communication can play in fostering a successful testing experience. I am grateful to have worked with my fellow CBOG Rick Williams and look forward to a continued relationship with our new friends in Seoul."

After the 20104 event, Chul Oh Kim noted that during his preparation



*Molly with Kim Hee June who passed his CI & THCI.*

for the THCI exam, "I came to understand that the IFFF exams are meant to select not the best fly casters, but fine fly casting instructors. What I'd like to tell future candidates is that the best preparation for IFFF exams is to choose Taekwondo coaches, rather than the best athletes to assist you".

Congratulations to Chul Oh Kim, Woon Oh Park, Kim Hee June for their determination to host the South Korean event and to sit these exams. Congratulations again to those among the group that passed. We hope the exams that were not successful on this trip will be successful on the next trip to South Korea.

*The Authors: **Carl Zarelli** is a BOG, MCI, THCI / APGAI DH & SH instructor. He lives in Washington State and is on several pro programs.*

***Rick Williams** is an MCI/THCI, who currently serves as Chair of the Casting Board of Governors. He lives in Eagle, Idaho, USA. Rick is a guide, outfitter, and an owner of Idaho Angler, a specialty fly fishing shop in Boise.*

***Molly Semenik** is an MCI is chair of the Professional Development Committee of the IFFF casting board of governors. Molly lives in Birch Bay, WA. She owns and operates Tie The Knot Fly Fishing, which offers casting instruction and women's fly fishing destination travel. Contact Molly at [tietheknotflyfishing.com](http://tietheknotflyfishing.com)*



# IFFF DOWNUNDER TESTING EVENT

by Carl Zarelli and Mark Huber  
with contributions from Peter Morse and Carl McNeil

At the request of Carl McNeil and Peter Morse, Carl Zarelli and Mark Huber, two IFFF BOG's, packed their bags to visit New Zealand and South Eastern Australia for long overdue testing events.

New Zealand is a long way from just about everywhere so a visit from the IFFF was a welcome and revitalizing tonic for the small NZ fly casting community.

Testing events in NZ are infrequent and usually quite small. The event saw five candidates sit their CCI exams and one attempt at his masters. Out of the Kiwi group, we had two new CCI's, Bob Wyatt & Derek Grzelewski. Congratulations to Bob and Derek!

The remaining candidates felt that having two BOGs visit was too good an opportunity not to miss. Although they were unsuccessful,

the experience gained was certainly valuable. As Carl would say "there's certainly no shame in fronting up and giving it your best."

Carl McNeil was our organizer in NZ and he is quoted as follows "these types of visits are vital to ensuring the survival and interest in both fly casting and the IFFF in far flung spots like New Zealand. Although Australia is only over the ditch we all get a little insular in our thinking and a visit from the mother ship goes a long way to help spread the good oil - and I'm quite sure the information exchange is very much two way."

The Kiwis enjoyed the direct exposure and instruction from a couple of competent two handed casters. These are skills that are virtually non-existent in New Zealand and this was quite surprising given that they have hundreds of rivers that are perfectly suited a two hand rod.

## IFFF Downunder Testing Event *continued...*



*Carl Zarelli CBOG, MCI, THCI - APGAI SH & DH  
new CI from New Zealand Bob Wyatt  
and Mark Huber CBOG, MCI, THCI*



*New Zealand crowd after a rough day of testing*



*Mark Huber CBOG, MCI, THCI conducting  
two handed casting workshop*

The second part of the trip was to Wentworth Falls, Australia. Peter Morse organized the event and was inundated with inquiries from THCI, MCI and CCI candidates. With 4 THCI's, 7 MCI's and potentially 14 CCI's it rapidly became apparent that the event was a major one to say the least. Along with the two visiting BOG's, several local MCI's who participated in the testing were Matt Howell, Brian Henderson, Tony Loader, Shaun Ash, George Forster and Peter Morse. In addition to the five days of testing at the event Carl and Mark conducted two hand workshops to kick off the event and to wrap it up.

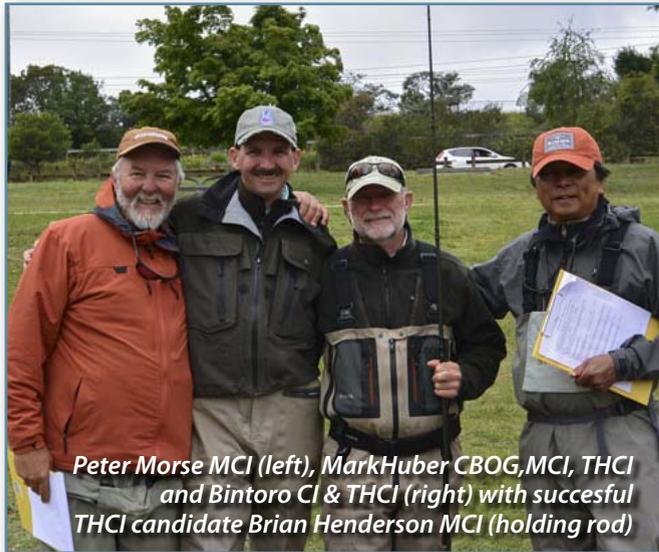
Wentworth Falls is one of a string of small towns beginning an hour west of Sydney. They're dotted along the original route that took the first European explorers across the very rugged Blue Mountains. At 3,000 feet it's at the top of a plateau and the climate can be variable. The first was held on Tuesday in classic cold mountain mizzle (a mix of mist and drizzle), but by Friday we were scorching at 110°F and a bushfire broke out down the mountains cutting off the train service, on Sunday we had gale force winds by Monday it was back to perfect.

The candidates came from all over the east coast of Australia with several driving 12-14 hours to get here, and others were arriving by all the various modes of transport available. The Blue Mountains is a tourist destination so there's no shortage of accommodation, cafes, restaurants and especially parks. In Wentworth Falls there's also a lake that turned out to be perfect for the water portions of the THCI and CI tests.

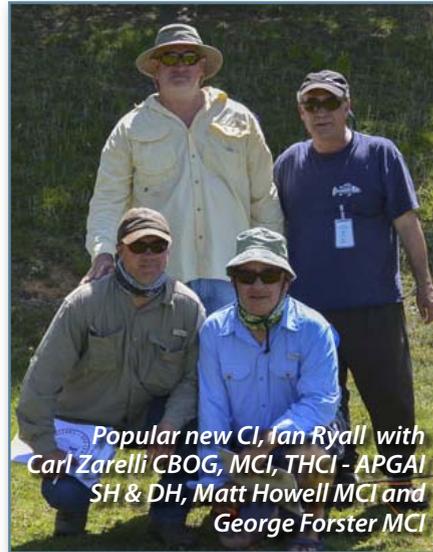
We have found many times that the nine month lead time for THCI testing is really insufficient. Local Matt Howell MCI, made the comment "Too many people only begin working towards the testing when they hear one is coming up, they aren't working towards one sometime in the future". Advice that is well worth taking to heart for those working towards certification exams.

From the moment we decide we are going to take up the challenge we should be working towards it all the time. Passing any of these tests requires a vast depth of experience, countless hours teaching,

IFFF Downunder Testing Event *continued...*



*Peter Morse MCI (left), MarkHuber CBOG, MCI, THCI and Bintoro CI & THCI (right) with successful THCI candidate Brian Henderson MCI (holding rod)*



*Popular new CI, Ian Ryall with Carl Zarelli CBOG, MCI, THCI - APGAI SH & DH, Matt Howell MCI and George Forster MCI*



*Carl Zarelli CBOG, MCI, THCI - APGAI SH & DH conducting two handed casting workshop*

perfecting your casts and your understanding of fly casting and fishing from every angle. If you know it, nerves should not be an issue it should become second nature.

Peter commented "It was really great to have the Yanks here because we're a relatively small community in Australia and often the guys we have testing are friends, or at least well known to us through mutual friends. The examiners from across the ocean took the lead and made the tough decisions, but points were always discussed with attending local MCI's, and we soon found we were operating to the same level of understanding." As is typical to the way we do things in the states the local MCI's were rotated constantly with the visiting BOG's, so they all got to experience the latest in testing protocols, thinking and techniques that are being shaped around the EDP.

The CCI testing was held over the Saturday and Sunday and we had a lot of success with some very fine passes (8 out of 11). Ian Ryall was an enormously popular pass. Ian's 17 year old son Michael had tragically drowned while fishing in Wentworth Falls Lake the day before Ian was due to take his test the year before. Carl commented "that it was one of the best CI tests he had given in years." There were many bear hugs and plenty of tears when Ian passed. It was a very high quality pass as well, vindicating his courage to front up.

From most of the CCI passes it was clear that these candidates had all done a lot of work and preparation.

On the Friday evening, following the written tests and the workshop, the Carl and Mark provided an extensive briefing on the EDP program

## IFFF Downunder Testing Event *continued...*

and the new MCI test that is forthcoming and took questions from the room. There has been a lot of resistance to the EDP from MCI's in this part of the world, backed up with many good points. With some changes that have been mooted I can only see this melting away and Australian MCI's becoming more involved in this step forward.

All organizations such as the IFFF thrive on new input, that's what keeps us moving forward, it's like a flow of fresh water into a stagnating pool. Peter commented "we appreciate very much the visit to Australia by Carl Zarelli and Mark Huber, it has provided considerable stimulation to what was already a vibrant community of casters and fly fishers and has also given a real spike to the two-hander fraternity."

We all want to express our gratitude to Holly Sandbo at IFFF HQ for the way she handled the evolution of this event, it's just great to have a professional office to back-up the field work that it takes to put these sorts of events together. The location proved to be very popular and also very convenient so it looks like we'll be back in September 2016.

Many thanks to Carl McNeil, Peter Morse and their wives for taking care of us and hosting these events. Also thanks go out to all who helped Mark and I perform the testing, without you it would not of been possible. These events are certainly a lot of work but very rewarding.

### **Contributors:**

**Carl Zarelli** is a BOG, MCI, THCI / APGAI DH & SH instructor. He lives in Washington State and is on several Pro programs.



*Mr. Squiggle Mark Huber CBOG, MCI, THCI conducting triple loop cast with two handed rod.*

**Mark Huber** is a BOG, MCI, THCI He lives in Alaska and is on Winston Rod Company and Ballistic Spey Lines Pro Staff.

**Peter Morse** is a certified Master Casting Instructor, Sage ambassador and RIO ambassador and writer who lives in Australia .

**Carl McNeil** is a Master casting instructor, writer and videographer who lives in New Zealand.

## NEW REGISTERED INSTRUCTORS AND TEST EVENTS

*Certified between December 1st, 2014 to April 12, 2015 listed according to test date.*

First Name	Last Name	City	Region	Country	Certification	Citest Date
Paul	Gallo	New York	NY	United States	CI	23/10/2010
Leigh Ann	Swanson	Altadena	CA	United States	CI	9/01/2015
Christopher	Haag	York	PA	United States	Ci	23/01/2015
William	Ruland	Williamsport	Maryland	United States	CI	27/03/2015
Mike	Metcalfe	Milton	ON	Canada	CI	28/03/2015
Martin Trier	Lund	Gistrup	Nordjylland	Denmark	CI	9/04/2014
Lars	Jakobsen	Aabybro	Nordjylland	Denmark	CI	10/04/2015
Louis	Minghinelli	Halesite	New York	United States	CI	12/04/2015
James	Schneider	Ocean City	Maryland	United States	CI	12/04/2015
Isaac	Ruiz-Carus	Tampa	FL	United States	CI	12/04/2015
Michael	Santangelo	Mercer Island	WA	United States	CI	12/04/2015

### 2015 -2016 Test Events

TEST DATE	VENUE	TEST No	CERTIFICATIONS
April 26, 2015	Missoula, MT, USA	#1508	CI, MCI
May 1, 2015	Ellensburg, WA I, USA	#1505	2 CI, 2 MCI, 2 THCI
May 29, 2015	Atlanta, GA, USA	#1506	5 CI, 2 MCI
May 29, 2015	New Braunfels, TX, USA	#1507	4 CI, 2 MCI
June 4-7, 2015	Pilichowice, Poland	#0215	12 CI, 8 MCI, 4 THCI
Aug 28-31, 2015	Les Escoumins, Quebec, Canada	#0715	4 CI, 1 MCI
Sept 11-12, 2015	Bellingham, England	#0515	6 CI, 4 MCI, 2 THCI
Sept 19-20, 2015	Gargazon, Italy	#0115	6 CI, 4 MCI, 3 THCI
<b>2016 CICP EVENTS</b>			
Sept 21-25, 2016	Wentworth Falls, NSW, Astralia	#0116	12 CI, 4MCI, 2THCI
Sept 19-20, 2016	Wanaka, South Island, New Zealand	#0216	6 CI, 3 MCI, 2 THCI

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

## The Editorial Team



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



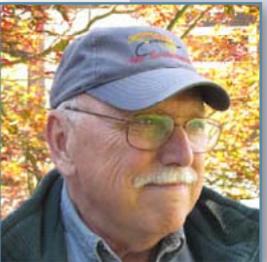
**David Lambert** is an editor of print and digital media. He also writes for outdoor-oriented publications. He is an MCI who lives in North Florida, USA. He was youth chair for the FFF-SEC for 12 years and is an IFFF - Florida council director. Lambert is managing editor of *The Loop*.



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



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



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



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

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