

The Loop



International Journal of Professional Fly Casting Instructors

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LETTER FROM THE EDITOR

Over the next one year *The Loop* has an interim Editorial Board:

EDITOR

Soon Lee CBOG THCI

ASSOCIATE EDITORS

John Bilotta MCI

David Lambert MCI

Carl McNeil MCI

Lester Rosenthal MCI

This Editorial Board has a new agenda for *The Loop*:

- Cover art
- Photos and videos
- Letters to the Editor
- Articles on fly casting
- Updates on CICP activities world-wide: changes such as new committees, new regulations, new requirements in certifications, certification opportunities etc.
- "What's New": new cast; new teaching method; new ideas on casting mechanics; new gizmos; new rod, reel, and line; new discoveries
- Summaries of important discussions from study groups
- Bulletin Board, where policy matters from the National Office may be reported. Photos of interest may be posted.

The Loop invites active participation by all certified casting instructors. This may take the form of critique of an article, suggestion on editorial improvement, query on casting mechanics, response to such query, report on successful fishing technique, pearls on instructing, sharing of examining techniques, unique casts, etc. Each instructor should feel the rush to reach for each new issue of *The Loop* to find out "What's going on in fly casting?"

For letters to the Editor, some editing may be anticipated, mostly for conviviality reason and because of space restriction. Formal articles will be edited for grammar, typos and syntax as well as space consideration.

Fly casting articles of controversial nature will be published without censorship. While *The Loop* will publish releases forwarded by National Office, *The Loop* will play no independent role in administrative and policy matters. *The Loop* will decline to publish submissions which are political in intent and in content. *The Loop* reserves the right to not publish for whatever the reason. All formal submissions will be reviewed by at least two *Loop* editors. If a submission is rejected, the author will be notified of the reason for rejection. *The Loop* does not necessarily agree with all opinions expressed in published articles.

All correspondence should be directed to the Editor at theloop@fedflyfishers.org.

LETTERS TO THE EDITOR

Regarding the proposals we from Australia put forward as a group while in Malaysia:

1. We were informed by an AAPGAI examiner that if you were a member of the European organization the membership fees included full public liability insurance for any teaching the member was doing anywhere in the world. It was a benefit of membership.
2. We all firmly believed the PULD should be in the CI test.
3. We wanted a standard weight like a split-shot added in front of the yarn when demonstrating a Belgian cast. In effect a real life situation. This most certainly should be done at the MCI level.
4. We all believe that there should be a Board of Examiners.

Peter Hayes CBOG and fellow Australian Masters.

I like the cover, the content format, and the fact that there is an editorial board. These are much needed changes that reflect our drive toward quality and excellence.

Steve Hollensed CBOG.

Thank you so much for taking this on! Hopefully, this change will spur all, myself included, to contribute more frequently to the Loop.

Bruce Williams CBOG.

I was fortunate enough to be invited to join Peter Hayes, Matt Howell and Simon Zarifeh as examiners at an event organized by Carl McNeil and held last October in Christchurch, New Zealand. We examiners were treated like royalty. For me, a highlight was our being afforded a traditional Maori welcome in the form of a “Mihi Whakatau”, a solemn ceremony during which we were each honored as Rangatira (chiefly ones) and presented with a magnificent gift by Ricky Ehau, a candidate who is now a colleague. Each gift comprised a “Hei Matau” contained within a tiny woven flax basket, a symbolically polished Paua shell and a scroll explaining the significance of these items.

If anyone doubts that volunteering as an examiner is rewarding may I simply add that I found it a priceless exercise in continuing education. I learned much from Carl and my fellow examiners and something from every candidate.

Tony Loader MCI.

Editor: See Maori fish hook and scroll in “What’s New.”



Why do people go fishing? Some say they fish to get fish. This is obviously false.

John Randolph

I fish because....I suspect that men are going along this way for one last time, and I for one don't want to waste the trip.

Robert Traver from TRAVER ON FISHING

A MAZE OF LOOPS

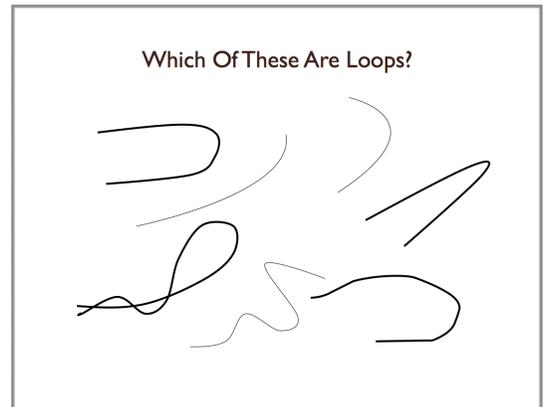
Soon S. Lee CBOG THCI

There is general confusion in discussions over casting mechanics because instructors have dissimilar definitions of terms used in fly casting. “Casting stroke” and “stop” offer prime examples of failures in communication between teacher and student, when each has a different understanding of what each term means. Even an elementary expression such as “loop” can cause puzzlement.

With apologies to fellow instructors, here is the author’s personal understanding of this maze of loops.

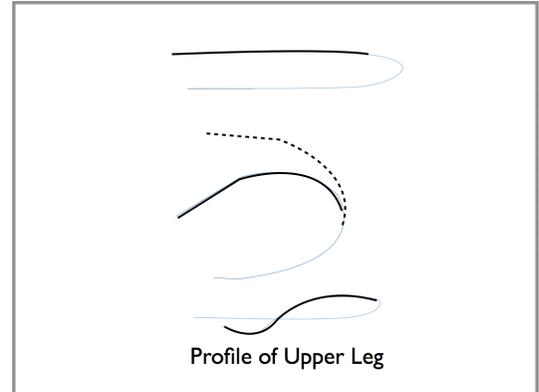
What is a loop?

A loop is generally regarded as a shape with two legs connected by a front end which may vary in width. The legs oppose each other, and indeed often cross each other. With the shapes depicted on the right, we might say that the shapes in bold are loops.



Fly loops are characterized by the profile of the upper leg. ☆

- 1) Loop with straight upper leg: variously called perfect loop, good loop, parallel loop, and most recently, loop with parallel legs. In this discussion we will call this true loop.
- 2) Loop with dome-shaped upper leg: open loop. The loop opens up as the upper leg turns over.
- 3) Loop with dipping upper leg: a tailing, or closed loop; the upper leg typically crosses over the lower leg.



What is true loop? ☆

True loop has straight upper leg. The legs may be said to be somewhat parallel, though in fact they are seldom, if ever, exactly so, especially if shock waves on the lower leg are taken into consideration. Over the years loop with straight upper leg has gone through several names. “Perfect loop” is too pretentious a term. “Parallel loop” confuses....parallel to what? “Loop with parallel legs” is the latest in vogue. It may be the worst yet: apart from the legs not being truly parallel, it is also verbose and cumbersome.

The straight upper leg of true loop is energized. To produce straight upper leg we need a casting stroke which obliges the rod tip to travel a straight line path (SLP). Near the end of casting stroke we stop the rod to let the line go. The launched line becomes the energized straight upper leg of true loop as the loop unrolls toward the target.

True loop has a front end which can vary in size and shape, though narrow and pointy bring extra cachet. A true loop may be **tight** or it may be **wide**. A tight loop is a narrow loop. For instructor certification purposes, it is arbitrarily said to be less than three feet in width. A wide loop is arbitrarily said to be three feet or larger in width.

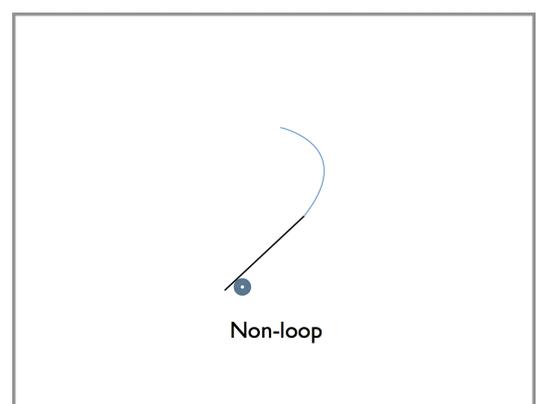
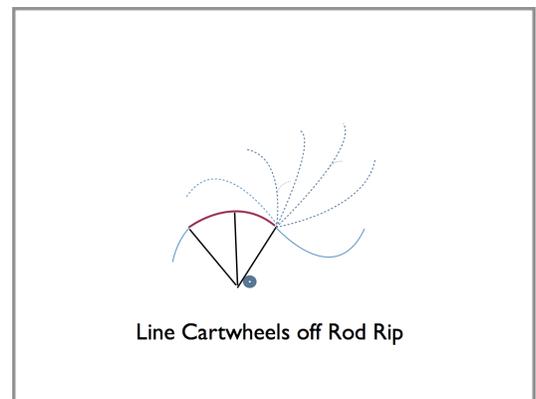
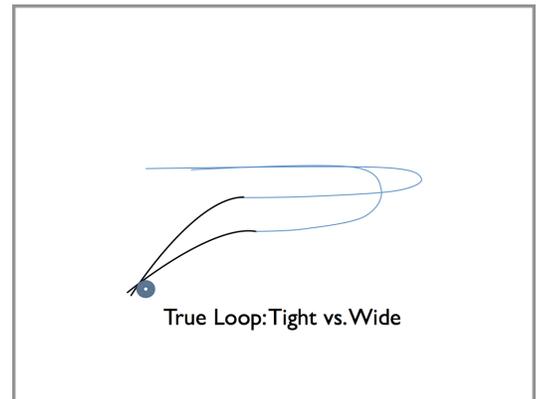
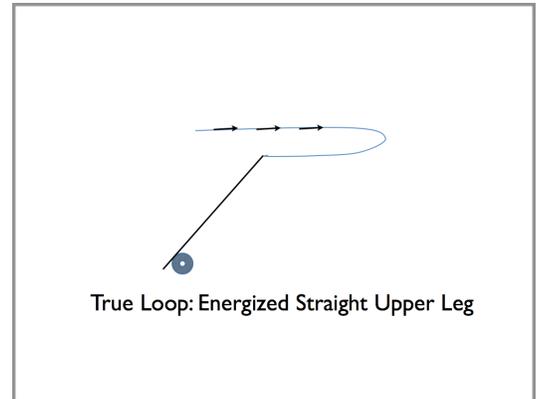
Tight loop and wide loop are both descriptive terms for true loops, differing only in loop size. From the illustration on the right, the difference is obvious: one rod tip halted lower than the other. Loop size for true loop is potentially determined by the distance rod tip halts below the point of line launch—by how far rod tip stops below SLP. Tight loop is the product of casting stroke with SLP and a brisk stop. Wide loop is the product of casting stroke with SLP and a lengthy stop.

What is non-loop?

A casting stroke traveling with SLP launches true loop with energized straight upper leg. What happens when casting stroke travels a convex tip path throughout?

With convex tip path, when rod halts, fly line cartwheels off rod tip. The finer, tapered end of fly line may lag and bend with the swing. As line falls eventually gravity may exert again a bend on the line. Pure convex tip path will not throw an energized straight upper leg. It will only throw false loops which cartwheel off the rod tip.

Non-loop is not a true loop. There is no launching of an energized straight upper leg. An example of non-loop is an under-powered curve cast.



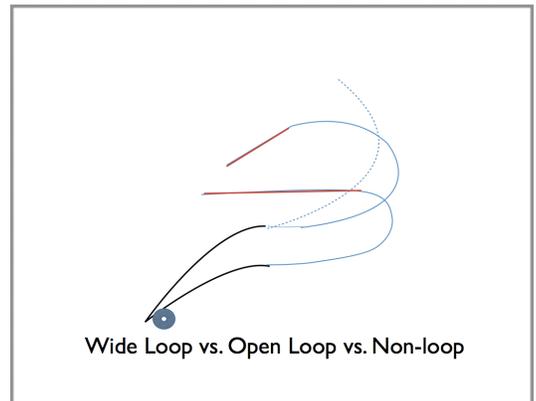
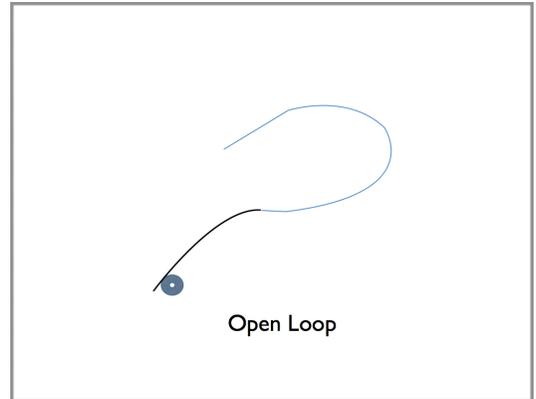
What is open loop?

The upper leg of open loop has a dome-shaped profile. This conjures up the need for casting stroke with convex tip path. However, open loop is actually the product of a rising SLP of rod tip. This is quickly followed by a lengthy stop to re-direct loop toward the target.

Some instructors consider open loop and wide loop to be the same. They are both large loops.

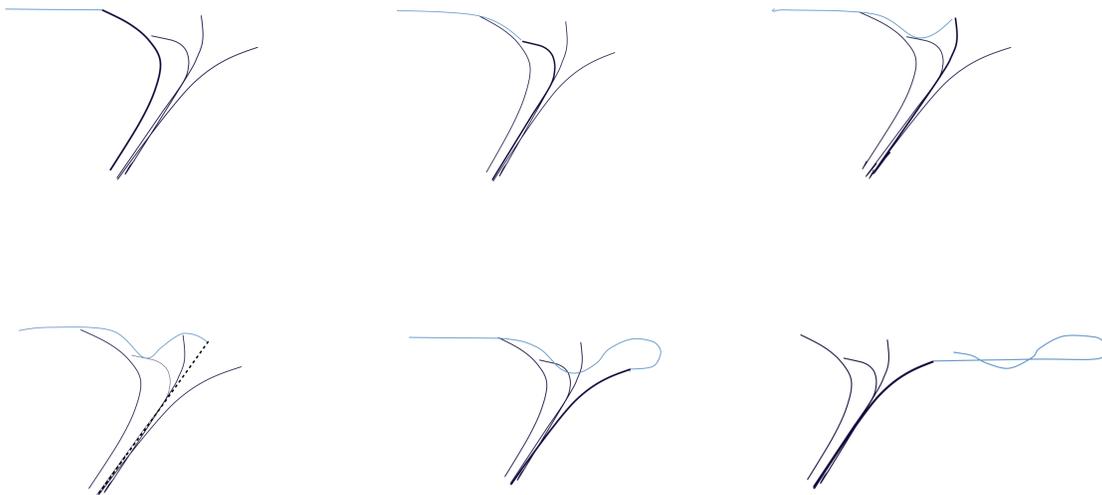
Wide loop differs from open loop because it has a straight upper leg directed at the target. Open loop has a dome-shaped upper leg. The width of wide loop is the result of a lengthy stop. The width of open loop is the consequence of a brief rising SLP followed quickly by a large stop. Wide loop is relatively efficient for distance whereas open loop is inefficient for distance.

Compared to open loop, non-loop does not have SLP.

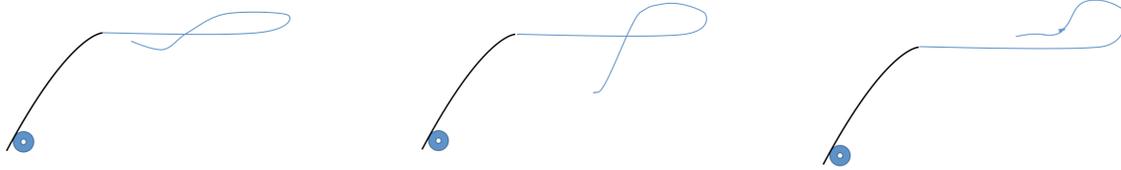


What is tailing loop?

In tailing loop, casting stroke has a dipping tip path. Tailing loop's upper leg typically crosses lower leg. Here is a schematic for the production of tailing loop:



Here are some variants of tailing loop. Must legs cross in order to be tailing?



The author concedes his perception of loops may not be accepted by all. Indeed he also has practical definitions of “casting stroke” and “stop” which he immodestly feels explains the production of loop and loop size more logically than is afforded by the prevailing understanding of these terms. This would require another discourse at another time.

The above material is part of an instructor workshop titled “Loop Dynamics” co-presented by Bruce Richards and the author at the IFFF Conclave and Fair in Spokane, August 2012. This does not mean that Bruce agrees with everything that is presented here. Following is the link to the material on loops presented at the workshop: <https://www.box.com/s/3ejgz80fxm1thk6kfam1>. Click “Download.” This may take up the next couple of minutes, depending on your computer. The presentation opens in the form of a movie which can be advanced slide by slide using spacebar, or trackpad/mouse, or scroll keys.

☆ It is fashionable to use “fly leg” instead of “upper leg” although the author has never come across anyone who is confused by the latter term, even when loops are thrown below the horizontal. The author still has his upper and lower teeth. But he imagines that if, while supine on the dentist’s chair, he admonishes the doctor to examine his cephalic molar and his caudal incisor, he should expect the doctor to knock him on the head and kick him in the rear.

★ The most frequent question the author is asked on this presentation is why he chooses to use the term “true loop” for a loop with straight upper leg. In truth there is no satisfactory established or traditional term: “perfect loop”, “parallel loop” and “loop with parallel legs” have all been reluctantly used or rejected by authors. The Gammels’ venerated Five Essentials are dedicated to “good loop”. But “good” is too generic an adjective—dare we ask the student to demonstrate a good tailing loop, or a good open loop, or for that matter, a good good loop? Besides, what is bad loop, better loop, or best loop? “Tight loop” has also been used in place of traditional terms even though “tight” implicates narrow width. Is it sensible to ask for narrow tight loops and wide tight loops? Finally, the author does not seek controversy over the term “true loop”. While he hopes that the reader will agree with him that “true loop” is a superior term, the primary objective of this article is to present his personal understanding of said amazing loops.

I HATE CREEP!

Tim Lawson MCI

Harold is one of those fly fishers who actually sets aside time on a fairly regular basis to practice his casting. He's figured out that "practicing" while he's fishing is not really practicing. So once a week, maybe even twice, he goes out in the yard and makes some loops. His favorite 9-foot, 5-weight throws a matched, weight-forward floating line smoothly. The line rolls off the rod tip with nice parallel legs, and all is right with the world. Suddenly the phone rings, and a friend is inviting Harold on a 10-day fishing trip to a "secret" spot he knows. Harold is all over it.

After the trip Harold is a bit tired, so it takes him a few days to unpack, and by the time he picks up his rod again, some two weeks have elapsed. And then he sees it. Even with just 30 feet of line past the rod tip, the fly leg of the loop has a menacing downward curl that includes the last few feet of line and the leader. He can't believe it. He strips out 20 more feet of line, and to his horror, his worst fears are now confirmed. The end of the line, the leader, and the yarn fly are clearly dipping under the rod leg as the forward cast unrolls. Harold has contracted a tailing loop.

The dreaded tailing loop is usually first apparent in the late-novice/early-intermediate caster, but even the most advanced caster is not immune. The exact reason an otherwise good caster suddenly gets the "infection" is frequently unclear. Sometimes, like Harold, it's just as simple as a break in a routine practice schedule. Sometimes it happens when the caster starts to concentrate on other things, like accuracy or distance. Whatever the reason, the cause is always the same. Somewhere, somehow during the cast, the caster has caused the rod tip to dip, down and then up, which causes the following fly leg to travel below the rod leg.

I made a list one time of all the things I could think of that a caster could do that would cause a down-up dip in the rod tip, and I came up with nine. The one that stands head and shoulders above the rest as the most common cause is this thing we call CREEP. Creep is the nasty habit of moving the hand (and rod) in the OPPOSITE direction of the line while the line is still unrolling. On the back cast, that means moving the hand/rod FORWARD as the back-cast loop unrolls. The creep movement is slow and soft—not of sufficient force to actually begin loading the rod. When a caster does this, two other things happen, and both of them are bad.

Problem Number One: An accomplished caster understands that any cast requires a precise hand and arm motion to create just the right amount of translation (stroke length) and rotation (rod angle), resulting in a rod tip that travels in a straight line. Any alteration in that precise motion of translation/rotation can have a negative impact on the loop. A caster who moves his hand forward (and usually also begins rotating the rod) while the back cast is still unrolling, reduces the effective stroke length, or rod angle, or most frequently, both.

Problem Number Two is a consequence of Problem Number One. Once the creeping caster (aka: Harold) actually begins a purposeful translation/rotation, instinct tells him he is in trouble. He realizes he no longer has sufficient distance in his stroke to apply the force he knows he needs to accomplish the cast. His solution is rapid power in too short a stroke. Frequently the frantic power is applied by punching the hand forward, which is a sure recipe for a dipping rod tip. A quick “blast” of power, accompanied by a shortened stroke, is the cause of the tailing loop of creep.

I’ve had my best luck curing creep by verbally reminding the caster to FREEZE after the STOP. In Harold’s case, I’d have him execute a series of false casts. On each back cast I’d remind him to FREEZE after each STOP. I’ve also heard the analogy “TURN INTO A STATUE” used to prompt the caster to maintain the stop until the correct time to initiate the forward cast. Another cure often described is to teach the caster to DRIFT. The technique of “drift” involves moving the hand/rod in the SAME direction as the unrolling line. This technique is often used by distance casters, and provides a longer and wider casting stroke. The theory of this cure is that if the caster is moving his hand back while the line is unrolling, he can’t move it forward.

One self-help method of eliminating creep is pantomiming the casting stroke. You don’t need a rod; just practice the STOP and the FREEZE. Then practice with the unstrung rod. Remember, muscle memory occurs by the millimeter, so you must go through the correct motion over and over until your brain and your muscles cooperate. Another helpful technique is to LOOK at your hand while you make the casting motion with the unstrung rod. This will force you to concentrate on the “freeze.”

Once you decide it’s time to practice with fly line, start with 30 feet of line. Make a pick-up and back cast and FREEZE! Let the line fall behind you. Turn around, back up a bit to take slack out of the line, and repeat the pick-up, back cast, FREEZE. Now you can start making a forward cast, but don’t pay any attention to the loop, just watch your hand! You can adjust your loop configuration once you are confident you have eliminated the creep.

The other eight errors a caster can make that can cause a down-up tip path, and frequently a tailing loop, can surely crop up from time to time, but whenever I see a caster throwing tailing loops, I rule out creep before I look for any other problem. I hate creep!



“Finally, though, I went back to [dreaming of] trout fishing, because I found I could remember all the streams and there was always something new about them, while the girls, after I had thought about them a few times, blurred and I could not call them into my mind and finally they all blurred and all became rather the same and I gave up thinking about them almost altogether.”

Ernest Hemingway, from the short story NOW I LAY ME

DOUBLE HAULING IN 10 MINUTES

David Leger MCI

As casting instructors we strive to find techniques and explanations to help our students grasp a topic or task as quickly as possible. "Why use a long answer when a shorter one will work?"

Most of my early teaching experience consisted of giving free 15-minute lessons at annual Midwestern fly shows. Over a period of four years, I have given several hundred of these freebie lessons. These 15-minute lessons forced all of us in John Breslin's casting crew to become much better teachers. After several years of trying different approaches, my goal with each student was to teach beginners a solid basic cast with good stops and loop-size control. With intermediates, my goal was to give them the ability to double haul—a fairly tall order for a 15-minute lesson.

Teaching by feel, or a kinesthetic approach, was the answer for me. For beginners, to learn the basic cast, I used the horizontal "flick the fly line" on an imaginary line on the floor. This gave them the feel of the basic cast, definitively stopping the rod and the ability to maintain a fairly straight tip path and resulting in tight loops. For teaching the double haul to intermediates who had good stops and the ability to control loop size, I came up with the approach I describe below. It works for most people and takes about 10 minutes.

Step One: Student Casts, Instructor Hauls

Have a student false cast, rod hand only, with 35 feet of line. The instructor is on the student's line hand side holding the line. As the student settles into a good false casting rhythm the instructor begins to double haul to the cadence of the student's cast, then directs the student to close his eyes and feel in the rod hand the sensation of the rod getting heavier as the line is hauled by the instructor. This is easy to feel for most people and is all that need be accomplished in step one. Once they feel this, even in as few as four or five false casts, move on to Step Two.

At some point I will usually demonstrate how the haul increases rod bending by having the student anchor the end of ten feet or so of line in front of me while I slowly single haul and have them notice how the rod is more deeply bent as I pull on the line.

Step Two: Student Hauls, Instructor Casts

Switch sides with the student. Now the instructor takes the rod and places the line in the student's line hand between the pads of thumb and next two fingers. With the student's permission, he grasps the student's line hand. The instructor then takes the student's rod and begins casting the rod. Then he leads the student's line hand through the proper motions of a double haul, emphasizing both timing and correct haul length for the amount of line out. Again, the student should close his eyes, focusing on his fingers and the sensation of line getting heavier with each haul. Once the student can feel the line, move on to step three.

Step Three: Student Casts and Hauls with Help

The instructor now switches back onto the student's line-hand side. Have the student take the rod and hold the line with the instructor lightly gripping his line-hand fingers, just as in step 2. Have the student focus on getting a good casting rhythm going, not hauling at first, then the instructor guides the student's line hand in a series of six- to eight- double hauls.

The key here is for the student, initially, to focus only on the rod hand while maintaining a consistent casting rhythm, then let the instructor completely guide the hauling motion and the haul "give back" while a good rod-hand cadence is maintained. I again direct the student with his eyes closed to focus on the rod and the line feeling heavier as the hauls are made. At some point usually within 10 to 20 false casts something magical happens. The student, without being told to do so, starts to help with the haul. When I sense that the student starts to help, I lessen my grip on the line-hand fingers to confirm they have it and then just let go completely allowing him to continue for at least for a few strokes, at which point they usually smile real big and look at me with amazement! This, for most students, actually happens that fast, no kidding!

The reason, I believe, is that this approach allows the student to feel the timing cues that experienced casters use to time the double haul. Experienced casters don't have to think about when to or how hard to haul—we feel it. Casting with our eyes closed doesn't change our ability to cast in the least. In essence, this approach allows the student to feel the sensations of proper double-haul timing without months of mechanical drills or practice to learn them. Specifically, they learn the sensation of the line in the line hand and rod in the rod hand getting heavier, as the rod loads. Most mechanical approaches teach the coordination of the hand movements, then, with practice, the "when-to-haul" sensations are developed over time.

Last, I have students cast and double haul horizontally while watching both front and back loops. I encourage reasonably tight and symmetrical loops. I almost never talk about casting mechanics as I do this—just have them watch their loops. Most students seem to adjust their loop sizing, even without an understanding of stroke length or tip path. I feel that most students need to be coached to really watch their back-cast loop as they change their casts from horizontal to vertical.

In my experience, this approach works for maybe 95 percent of casting students. For the one in 20 students this approach does not work, it is because he does not have enough ability to control loop size and generate sufficient line speed with his basic cast. So I have him do the flick drill, and when he is able to make very narrow loops I re-attempt the above technique, usually successfully.

I have taught a double-haul class at the Conclave for the last three years and the success rate has been close to 100 percent. Try this approach with your next student and maybe both of you will be pleasantly surprised at how rapidly one can be taught to double haul.

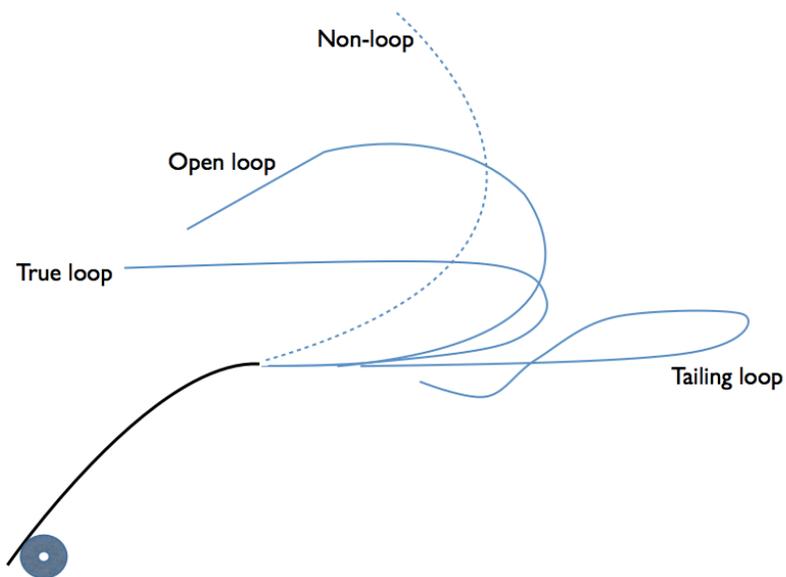
EVOLUTION OF MAN AND LOOP

A Whimsical Look

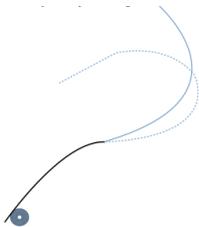
Soon S. Lee CBOG THCI

I can imagine that at the beginning, of fly casting that is, some fisherman got tired of dapping water with his fly. He found he could swing his fishing line out to slap his fly farther into open spaces in the tulle where his quarry hid. His line cartwheeled off the improvised fruit-retriever pole that he ferreted out from behind the barn door (non-loop). Then his son showed him that a limber willow branch produced a better serviceable lob (open loop). Soon he learned to accelerate his stroke to throw enviable loops (true loops). Such serendipitous discovery led to continued quest for greater distance until he tasted the sorry pill of excess when his loops tailed (tailing loops).

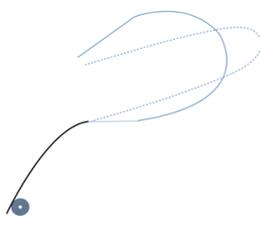
COMPARING THE FOUR LOOP TYPES:



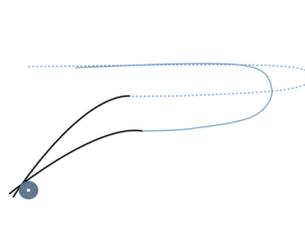
Non-loop may merge
Into open loop



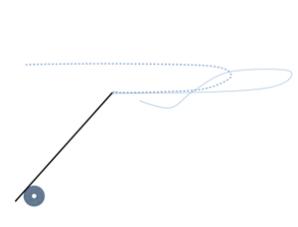
Open loop may merge
Into wide true loop



Wide true loop may merge
into tight true loop



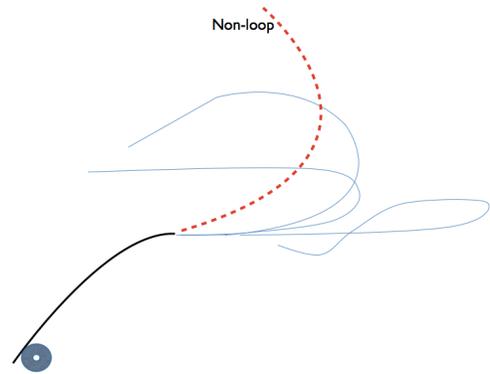
Tight true loop may merge
Into tailing loop



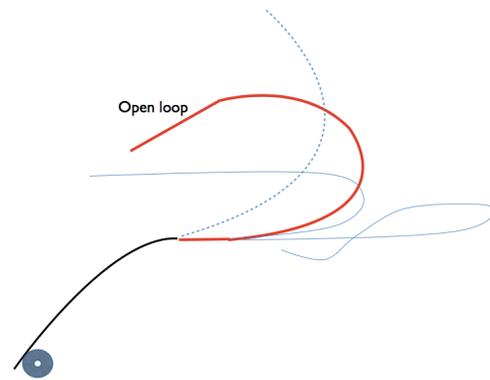
Loops evolved from non-loop to open loop to true loop to tailing loop.

Just as loops evolved, so has Man evolved too.

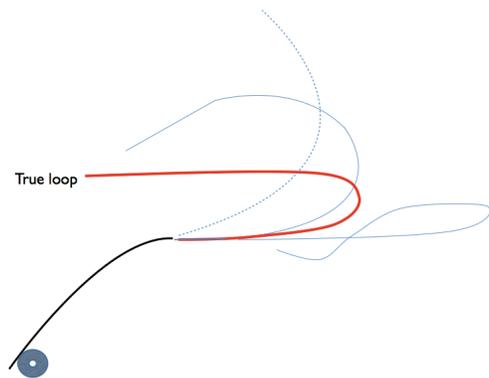
Just as non-loop is not a true loop, primal Man is more stooped animal than man.



Just as open loop is an inefficient example of true loop, early erect Man is a poor example of his true potential.

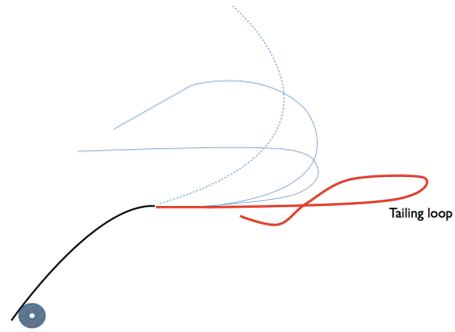


Just as true loop is exhibition of targeted efficiency and aesthetics, so is perfect Man goal-oriented and beautiful to behold



Tailing loop is a flaw from excess and insufficiency: from too much, too erratic application of force, coerced by a shortfall in size of casting stroke.

Flawed man is a product of excess and insufficiency too: too much intake with too little output.



To begin, non-loop is a false loop, with absent straight upper leg. At the end, tailing loop is a crippled loop, with impaired upper leg.

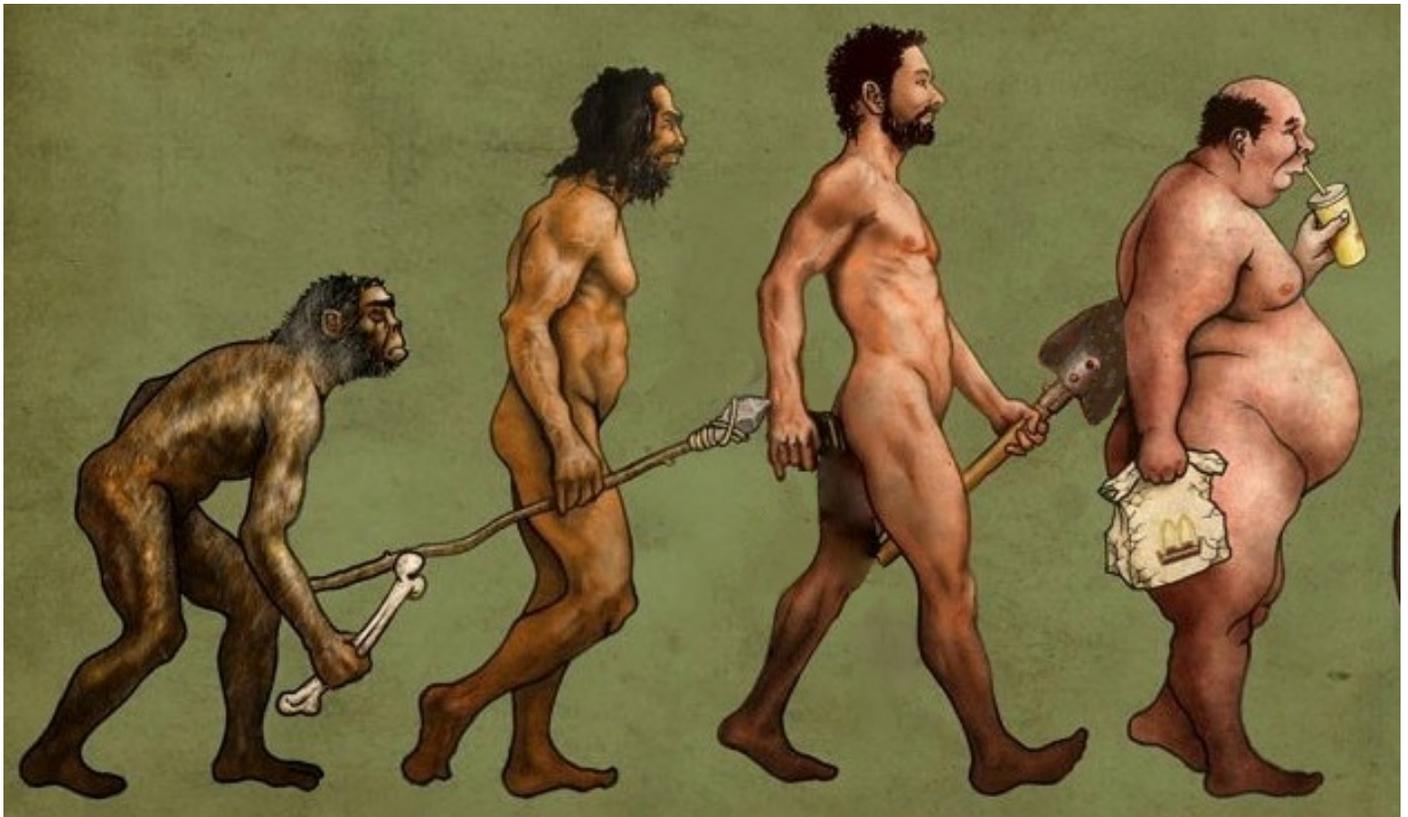
To begin, primal Man is half animal; he lumbers in a crouch. At the end flawed Man is half potato, his lumbar in a couch.

Non-loop

Open loop

True loop

Tailing loop



Primal Man

Erect Man

Perfect Man

Flawed Man

CICP ACTIVITIES

Continuing Education and Testing, Ruskin, Florida *Pete Greenan CBOG*

Dusty Sprague and Pete Greenan hosted a Continuing Education event on November 2, 2012 at Ruskin, Florida. The event was open to all Certified Instructors. This event was a rarity because it was a stand-alone happening. There was no support of a conclave or trade show. Four presentations were made;

1. *Success is the Only Answer* by David Diaz, Chairman of the CBOG
2. *How the Brain Learns* by Dayle Mazzarella, MCI
3. *Cause and Correction of Casting Faults* by Leslie Holmes, MCI
4. *Marketing Your Certification* by Joe Mahler, CI

In attendance were; Pat Damico, Fla., Charlie Beadon, SC, Roy Olinger, Ga., Pete Greenan, FL., John Bilotta, DC., Bob Clay, Ga., Dusty Sprague, Fl., John Hand, Fl., Chad McKellar, Co., Gene Gephardt, Fl., Rick Grassett, Fl., Gary Meyer, Fl.

Comments like “It was the most informative meeting I’ve ever been to” and “Holy Cow, so much stuff!” were passed by everyone. The geographic range of attendees demonstrated the extreme interest in learning more about casting instruction. Certified Instructors in the area are planning more of the same for the future and hope this event can be model for things to come.

The testing event took place on Saturday, Nov. 3 with one MCI test and three CI tests. Examiners included two CBOG and six MCI, all of whom did an outstanding job. On behalf of the many who attended, I would like to thank **The Resort at Little Harbor** for their generosity and compliment them on a most beautiful resort experience. I would also like to thank Barbara Wuebber, who is the CICP shining star, and Phil Greenlee, IFFF president, for their support of the CICP

2013 International Certification Events—incubation stage—watch for confirmation on International Calendar.

- | | |
|-----------------------------------|--------------------------------------|
| 1) Patagonia, Argentina, February | 5) Tasmania, Australia, April 18-19 |
| 2) Denmark, March 23-24 | 6) Gold Coast, Australia, July 13-14 |
| 3) Italy, March 30-31 | 7) Ireland, September |
| 4) Germany, April 13-14 | 8) Indonesia, October |

CI Testing, Christchurch, New Zealand *Carl McNeil MCI*

The home of some of the most spectacular trout fishing in the world, New Zealand, hosted its fourth IFFF certification event in October this year. Testing was conducted in the Southern city of Christchurch. In September 2010 the city was devastated by a magnitude 7.1 earthquake, the quake claimed the lives of 185 people and left thousands of families without homes, power and water. In February 2011 another quake hit the already devastated city, measuring 6.3, the second quake crippled remaining infrastructure, and further displaced thousands of people.

Since early 2010 a small group of guys from the Canterbury Fly Fishing club in Christchurch have been steadily working towards achieving their CI qualification. During that time IFFF CI Chris Dore I have had the absolute privilege of mentoring this group.

New Zealand is a geographically isolated country - and to be honest, I think we kinda like it that way. Given the handful of FFF evangelists here, achieving an IFFF qualification is no mean feat. Study means a huge amount of correspondence work, lots of emails and more than a few phone calls. Until recently the process of actually testing keen candidates was fraught as we only boast two Masters - this presents a real conundrum as the senior guys can either mentor or test - but not both.

So as our designed testing date loomed we put out the call to our brothers in arms in Australia. That call was enthusiastically answered by IFFF Masters Simon Zarifeh, Matt Howell, Tony Loader and our newly anointed CBOG, Peter Hayes.



Australian CBOG Peter Hayes struts his stuff during a club gathering after testing.
Photo: Stefan Florea

Our testing weekend duly arrived and with it came one of the worst spring storms in recent memory. Saturday dawned and saw candidates and examiners sporting waders, woolen hats,

mittens and wading boots. Rain, sleet, snow and gale force winds made conditions pretty damn interesting for everyone involved. Sunday dawned and with it sun and more conducive conditions.



Rick Ehau, sporting a Taiaha (Ceremonial Maori Spear) conducts a traditional Maori welcome. From left to right - Simon Zarifeh, Matthew Howell, Tony Loader, Carl McNeil, Peter Hayes (out of shot)
Photo: Stefan Florea

Friday night saw our Australian guests and I greeted with a traditional Maori welcome conducted by CI candidate Ricki Ehua. Ricky's welcome was one of the most touching and genuine experiences I have ever had. As a 5th generation New Zealander I can honestly say I have never been so honored or humbled. Tony loader has documented the ceremony and significance of our gifted Taonga (Treasures) in the article preceding.

Despite the adverse conditions, New Zealand now adds eight IFFF Certified Casting Instructors to it's ranks - almost doubling it's current count. Personally the whole exercise had been an incredibly rich and rewarding experience, from the overwhelming dedication, warmth and hospitality from our Christchurch brothers, to the incredible generosity and devotion of our Australian mates.

For me, and I'm sure all involved, the Christchurch event and the experiences that colored it typify what fly fishing and the IFFF are all about.



Congratulations go to newly certified CI Jack Hoare. Photo: Stefan Florae

WHAT'S NEW

*From Tony Loader MCI
(see Letters)
“old” Maori fish hook
from greenstone*



Hei Matau

Hei Matau (Fish Hook) represents prosperity, determination, strength and good health. It also provides for a safe journey over water.

Maori regarded fishing as Tapu (a sacred activity) and tried to please Tangaroa (the God of the sea) through prayer, rituals and talismans such as the Hei Matau, which they hoped would protect them on fishing voyages.

Hei Matau (Hooks) made from Pounamu (greenstone) are even more valued than whale bone to Maori.

Pounamu has spiritual significance for Maori and is a highly valued material.

The Pounamu which has been used in this Toanga (Treasure) was sourced by a Master Carver from the Arahura River in Te Tai Poutini (The West Coast).

This river is renowned for the quality of Pounamu and also for the trout fishing in its upper reaches. To access either of these requires special permission from local iwi (tribe) with only a select few given rights to remove Pounamu from its waters.

We offer this Toanga to you.

We have specifically commissioned this Hei Matau from a local Master Carver who has authority to access Pounamu from the Arahura River.

I have been in discussions with the Master Carver and over the course of the past month he has crafted these 5 Toanga. Then, as is tikanga (tradition) they have been blessed by a local Kaumatua (elder) before being presented to you today.

In gifting you these koha (gifts) we share that there is a characteristic of fly fishing represented within them.

The first characteristic you will see is that they all undeniably represent a Matau (fish hook) The “essential elements” and underlying foundations that make up a Matau are represented in all 5 Toanga.

However, though each Toanga has these same “essential elements”, none are exactly alike. Instead each also has its own personality and its own style.

So it is with casting.

Though the essentials and fundamentals are the underlying foundations of casting, each individual brings their own unique style and nuances.

The character and personality depicted in each Matau is therefore a reflection of us as Tairā (students).

Though the essentials of casting will be shared between us, we trust you will also see our character, our personality and our own unique style.

It's with this at the forefront of our whakaro (thoughts) that we offer you these Koha.

FROM THE MCI STUDY GROUP

assembled by *John Bilotta MCI*

Gordy Hill: A few days ago, Dennis Grant and I were talking on Skype. The conversation turned to his enthusiasm over ways he had devised of teaching the all important use of our kinesthetic sense of FEEL as students and Master Candidates strive to improve their casting skills. Dennis followed up by sending his contribution on methods he has found successful during his many years of experience teaching at his Atlantic Fly Fishing School in Nova Scotia.

Basically, we learn by these means:

1. Seeing.
2. Hearing.
3. Feeling.
4. Cognition. (Understanding. Figuring things out.)
5. Trial and error. (The way many youngsters learn.)
6. Serendipity. (We accidentally make a new casting move and it just happens to work well.)
7. "Night learning". (Going over a casting move or problem as we dream or even in a half awake night reverie. Then going out the next day with a new solution in hand.)

Alan Laprade: One trick I used for golf coaching was to keep your breathing in tempo. Applying it for casting: inhale on the backstroke and excel on the forward stroke it is just fantastic. Now imagine coupled with your body movement and sometime with closed eyes. I'd like some feedback on that.

Paul Arden: Teaching feel is a very interesting topic. I think the best technique I use is something I learned from Mel, which is where he used a rod without line and asks the student to flick the rod - maybe pullback!! I use that all the time, and then repeat with a short 4 or 5 metre length of line outside the tip. Joan's circles eights and straights is useful too.

Many casters are top body orientated. I ask them to move around a bit and feel their feet/ground. However I don't think the focus should be on feel first; first it should be on the loop, then feel.



“All Americans believe that they are born fishermen. For a man to admit a distaste for fishing would be like denouncing mother-love or hating moonlight.”

John Steinbeck, American author

“Catching trout is a sport. Eating them is not.”

Lee Wulff, from TROUT ON A FLY

BULLETIN BOARD: BY-LAW CHANGES

The Casting Board of Governors have been considering changes in the By-Laws since the IFFF Conclave and Fair in July. Below are excerpts of comments.

Revisions to By Laws Article III

a. In Section 5: Election to the CBOG—replace the percentage for affirmative votes that constitutes election and exclude the two negative vote barrier to election.

Rationale: “Early on the CBOG realized that, as we grew, we would necessarily be voting for/ against people we did not know well. Initially this was not an issue, the board was smaller and the pool of potential candidates was well known to all. It was decided that we needed a way to reduce the risk of electing govts. who were not qualified or compatible. We agreed that if two or more govts were strongly opposed to any candidate they could block election. While the same situation still exists, we did not anticipate the possibility of the "black ball" provision being used maliciously and strongly feel we need to prevent that possibility.”

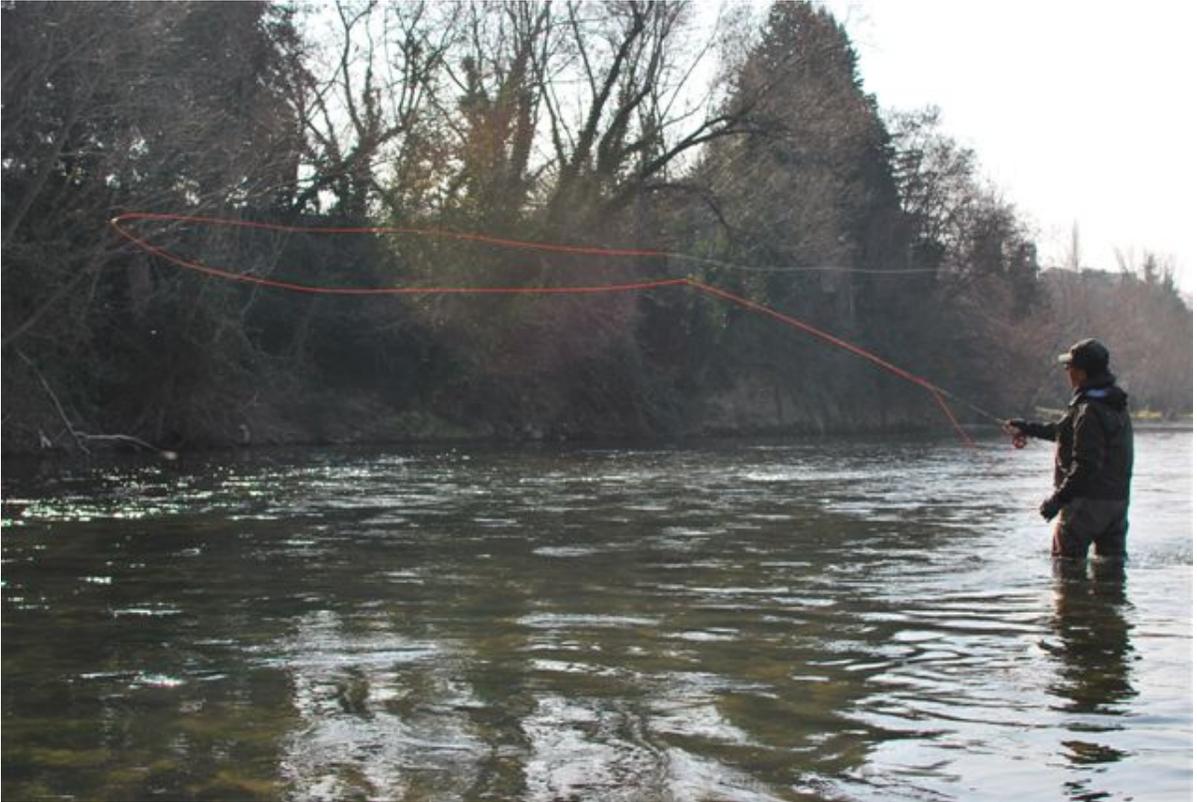
b. In Section 6: Term of Membership—revise the no limit specification to a two-term limit.

Rationale: “One of the issues some people feel plagues the CBOG is lack of turnover. Typically we have 2-3 open seats each year, about 10%. We have many well qualified MCIs who would love to serve on the board, and we have some sitting govts who are not very active. More turnover should insure a more vibrant, active CBOG. Yes, we will lose some govts who are engaged and active, that's the downside. But most feel that more turnover would energize the board. 10 years is a long time to serve on any board.”

Alternate rationale: “First the two-term limit track. This option is attractive because it relies on a simple rule, which is easy to implement and guarantees turnover and new blood. Everyone will understand it (whether they agree with it or not), however, it's also simplistic because it ignores quality and performance.

An one alternative track, I would favor 5-year terms for up to a 3-term limit, but requiring documented accomplishments and contributions at the 5-yr mark in order to "earn" a renewal. Renewals would turn on whether the Governor had contributed enough to the CACP and CBOG in his/her 5-yr term to continue in his or her service.... this is the more nuanced alternative, but more difficult route, as it will require annual and 5-yr summary reporting by CBOG members on their activities and accomplishments. Further, it will require criteria against which to judge renewing Governor's performance as acceptable or lacking. Finally it will require commitment and courage to implement. “

BULLETIN BOARD: GALLERY



Lester Rosenthal on the Brenta River, N Italy (photo credit: Pietro Brunelli CI)

Can you identify these fish from Asia? *Soon Lee*





2



3



- 1) West Malaysia: Kelah, off long-shanked black wooly bugger (because of sharp teeth)
- 2) Outer Mongolia: Taimen, off varicolored surface gurgler
- 3) Taiwan: Holland's Carp, off chartreuse mini Clouser
- 4) Central China: Lenok, off soft-hackled pheasant tail