



YEAR 2
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A FEW WORDS FROM THE EDITOR

by Alberto Azzoni

The days are slowly getting longer; it is still cold in the basement but the fruits of all the winter work are there, waiting to be tested directly on the river. What better reward will there be when in a few weeks time we receive an SMS from a friend: "What a wonderful opening day: 5 trout on the 7' 6" that you made me!"

"You will need buggy flies with lots of hackle to withstand the tumultuous waters of next spring and to stimulate the big trout to rise up from their hiding places in the riffles and eddies". This is my teacher Massimo's advice, while we observe the thick layer of snow that never like this year covers the nearby mountains. Truly, this year if the dams and various other water capturing initiatives allow it, we should not be lacking water. And we may even get a chance to fish. Yes, because a rodmaker is also a fisherman and his goal, while choosing a culm or while signing a rod, remains, to catch that trout, to get a good presentation behind that rock in the pocket waters. Maybe that's why many of us give their rods the names of rivers; perhaps the taper was designed bearing a particular river in mind. Is this not the reason why the historical American rods are so different from one coast to the other or why the product of every rodmaker worthy of this name has a geographical connotation?

Perhaps the readers have understood this, I am rather biased but...Walter Brunner docet.

I believe, that in order to design good rods, you need to be a fisherman and that it difficult to design rods for fishing conditions we are not familiar with.

I felt the necessity to make this foreword because in this issue of the Journal, apart from numerous technical articles, you will find an interesting and provocative one on who can be considered a real rodmaker. In my opinion, I believe that above all you need to be a fisherman.

But other provocations await your attention: in the eternal dispute regarding the best geometry for a rod, on one hand you will find a practical disquisition on the results of the calculations which emerge from the comparison between classical geometry and the sections, while on the other you will discover an original suggestion which goes beyond traditional design: i.e. "let's make it oval". I hesitated a little before publishing Giovanni (Jo) Nese's article as it is because I felt that a little more experimentation was necessary, but in the end I decided that it was worth launching the idea to other rodmakers who will have the

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possibility to adopt it, to criticise it, to exploit it, to realize it. In any case Jo has promised to keep us updated on future developments that may emerge.

The fact that the rodmaking community is absolutely open to innovations is demonstrated by the interest which emerged from the Streamlined ferrule (in these days I received a request from the US by a rodmaker who is interested in learning the secrets of Italian rodmaking); since I am rather slow with numbers I stimulated their inventor who has presented us with a precious and simple method to calculate the dimensions of the ferrules in our blanks: from now on if we design an 8' we will not land up with a 7' 6"!

In our history section we will read about another legend of European rodmaking: the Fario Club by Charles Ritz. Robert Stroh the German

rodmaker who belongs to our recent history is interviewed by A. Brunelli.

Our French friends will be present with a presentation of their forum on the web and a report about the nice meeting they organized in November in Provence.

Finally three more technical contributions: the first one from across the pond suggests a useful method to get strips that are perfect triangles (for the more orthodox makers of course!), the other two articles, in pure Italian artisan tradition, transform us into jewelers to make precious agate stripping guides.

Because if it is true that the trout will rise to an exact imitation, it will be even happier to be immortalised next to a rod that is "right" and that is also beautiful.

What a show-off!



AGATE STRIPPING GUIDE

by Stefano Ferri

We all know what a stripping guide is, but very few know what an *agate stripping guide* is. That is because most of us are used to seeing carbon fibre rods wrapped with modern and efficient accessories, which unfortunately are also quite ugly. Agate is a hard stone which is used to make semiprecious jewels and it is quite sought after for the variety of colours that it can have, from brown to red, to yellow and white – even a combination of all three.



In past times it was used to make stripping guides because its extreme hardness renders it almost indestructible and therefore very suitable for this. Of course they were mounted on upper end models.

Since we make rods that are particularly precious, I feel that it is important to use quality accessories on them. That is why I decided to share the results of my research which began a few years back during which I have learned to make these “jewels!”. Happy reading!

Materials

- a slab of agate which can be bought in shops that sell minerals. Purchase the thinner ones.
- aluminium tubing. Their diameter will determine the dimensions of the ring – e.g. in DIY shops 11 and 6 mm pipes are available.
- rough polishing paste or diamond powder.
- oil
- hot melt glue
- a small wooden slat
- a Dremel or similar
- sand paper 600 and 1000 grit; abrasive grit or cerium oxide
- drill press

Procedure

First of all prepare the cutting tools which are none other than aluminium tubes, 5 cm in length which are prepared by making 4 vertical slits 3 – 4 mm in length. The slits help to eliminate the waste material. Naturally we will have to prepare thinner ones for the inner hole i.e. 5 – 6 mm while the one for the outer hole will be 10 – 12 mm depending on what diameter pipes you find.

Consider that in order to have a pleasant look; the thickness of the agate between inner and outer walls should be around 2.5 mm. (Figure 1)



figure 1

Stick the agate to the wooden slat with the hot melt glue and fix the wooden slat to your work bench using clamps. It will not be removed until the agate has been finished. (Figure 2)



Figure 2

Prepare a paste with oil and abrasive grit, chuck the tube in the vertical drill press, setting the speed to its slowest and we are ready to bore the agate. First make the small hole then the large one. To do this place a small quantity of grit paste on the agate and press down with the tool. But what is the secret???

The grit sticks to the aluminium which is soft, the oil helps it to adhere and at the same time also acts as coolant – our aluminium has become a cutting tool.....Columbus's egg? Not really – if they hadn't told me I would never have imagined something like this.

I suggest you do not apply too much pressure with the press, rather just the weight of your hand because the agate could shatter. During the cutting phase apply small quantities of grit paste to keep the tool "loaded" and with a cutting edge. This is the tedious phase because cutting the agate isn't so quick and you need a good dose of patience ... but we are rodmakers...and we have patience to sell....

If everything has gone to plan, you will have a small agate ring with rough edges which will have to be rounded with the help of a Dremel and a small handmade tool with a nail (see figure 3), and a small quantity of 600 grit sand paper. With this method we will be able to smooth the sharp edges

and later will polish it using a felt tipped tool with grit paste or cerium oxide.

Once we have the agate ring, all you need is to make the frame that will complete our stripping guide.



figure 3

Making the frame

Before describing the procedure, I would like to draw your attention to the materials.

I used brass which is easy to find and to work with and it has the right qualities when it comes to strength but one should not exclude the use of Nickel Silver so that there will be no need for rhodium plating nor bluing.

Materials

- 1 mm thick brass wire
- gas welder
- solder and flux
- brass tubing (not shown)

Figure 4



figure 4

The frame consists in twin bridges and a ring which houses the agate. Everything gets welded together. The operation in itself is quite simple except the making of the two bridges. If they are not the same, you will get a crooked stripping guide which isn't great to look at and the general aesthetics of the rod would be ruined. So be careful during this operation.

In my case, after various errors, I solved the problem the way a rodmaker would do. How? Since we are used to using a planing form, I created a form (template) which is surprisingly easy. (Figure 5)

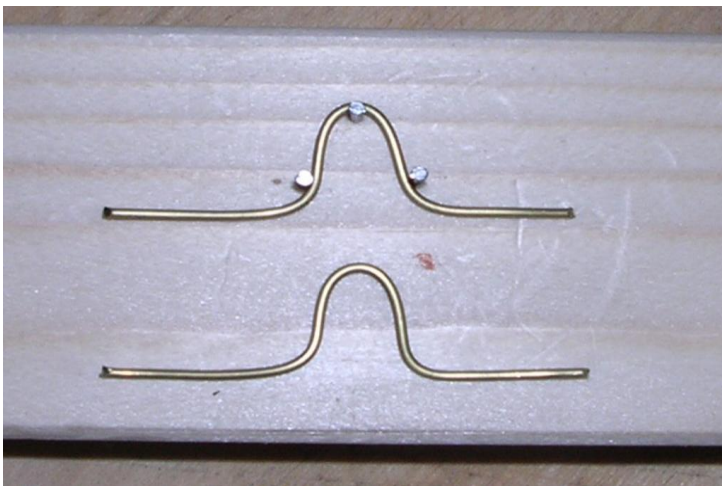


figure 5

Note how with three simple nails, I solved the problem and I can always create the same frames. Once the bridges have been formed, houses the agate. You make it by cutting a right sized brass

tube and very delicately folding the feathered walls around the agate. Having a lathe would have the advantage that the rings can be properly turned the way you like. It is now the moment to weld the two bridges together. I suggest that you first weld them then bend them later because it is easier to work on a flat surface. The photo is self explanatory. (Figure 6)

I also suggest that you place small quantities of solder and flux in the groove between the bridges to weld them together and to fill up this space between them.

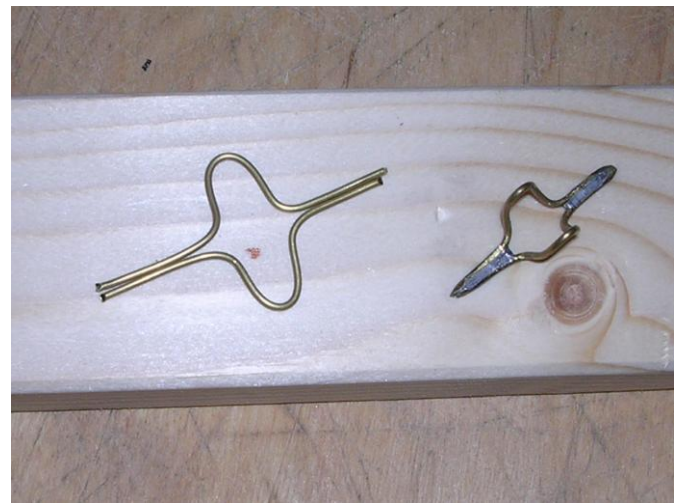


figure 6

This is the moment to weld the previously prepared agate to the two bridges. Place a small quantity of solder and flux in the contact area so that the fusion can take place. (Figure 7)



figure 7

Our work is almost over and there are only two steps left: finishing and rhodium plating or bluing if you prefer. To finish the guide: cut the feet to the desired length, file them to a point and sand the whole thing down with the tool in figure 3 and a dremel. This will polish it and remove tool marks and once we are satisfied we will want to remove the brass colour. I have the fortune to have a jeweler that plates them in platinum for me (so the owners of my guides need to know that they are very precious). Alternatively in DIY shops I've seen a silvering agent (which I haven't tried) which should coat the object. It is also possible to use cold bluing agents (available at gunsmiths) which give a dark gun metal finish to the object. Those who have chosen to work with nickel silverdon't have these problems....

.....Ladies and Gentsmeet my stripping guides !



Conclusions

I hope everything is clear and that you are interested in this "strange" job. Before I leave you to your thoughts, I would like to draw your attention to a part of the article regarding the frame which I consider to be very important. It can happen, just as it has happened to me, to find antique or damaged stripping guides. Those that know how to make the frames can have modern rods with antique agates. This will make your creation unique and precious.

The following are two antique agates; the wrapped one comes from a 19th century rod on which I changed the whole frame, the second one comes from a rod dated 1937 that was unsoldered and which I managed to salvage.



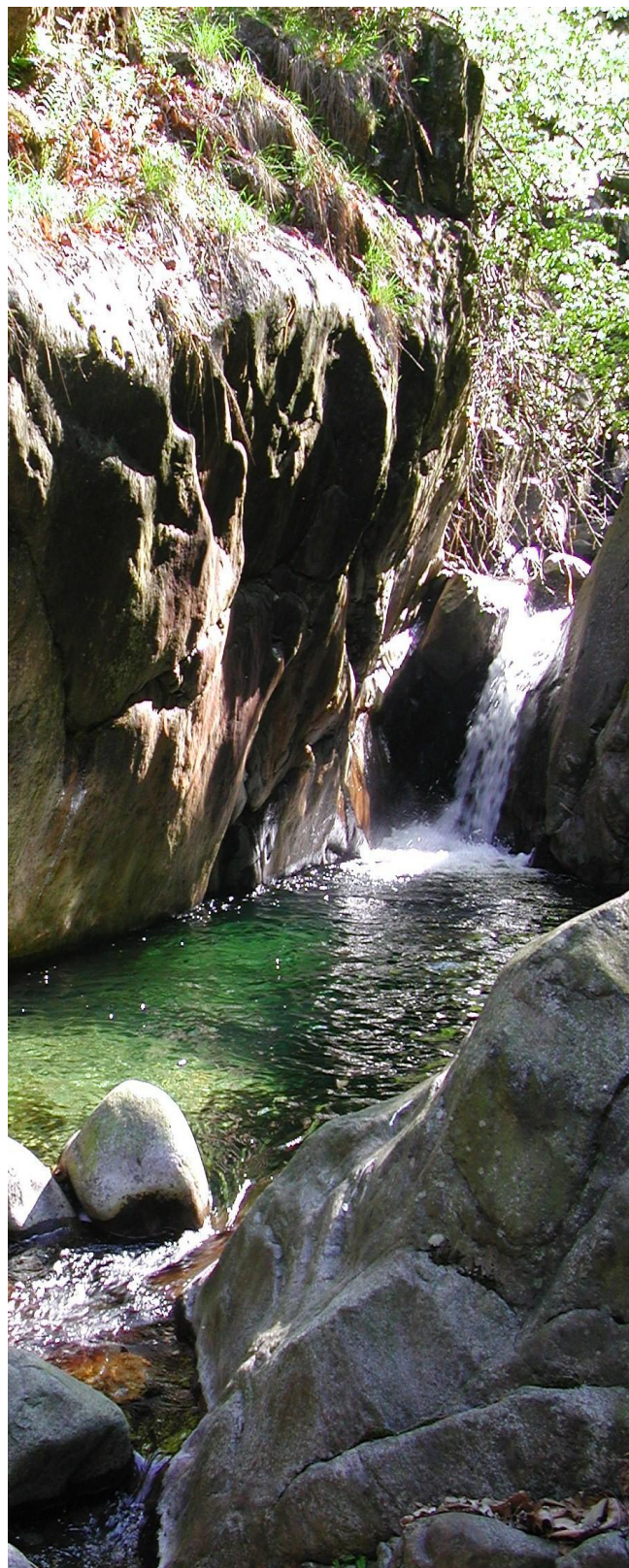
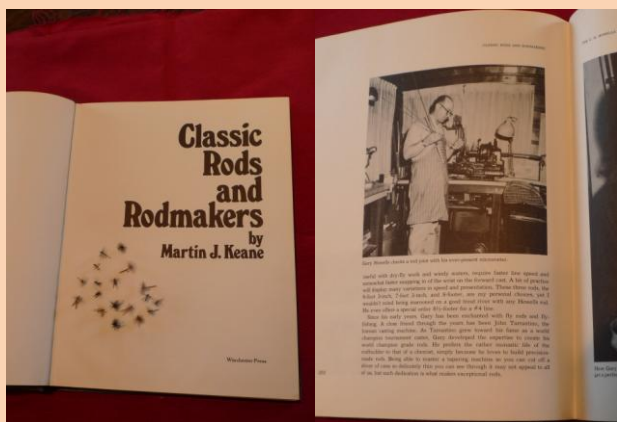
We have reached the end of the adventure and for the moment I don't have anything else to tell you. If you discover something different or new on the subject, please inform us. It would be a good opportunity to acquire more knowledge and to grow. If you want to make me happy please write me here: stefanoferrri68@alice.it or ferristefano1 (Skype)

Good luck to all !

Obituary

Marco Orlando Giardina sadly informed us about another loss for the world of Rodmaking: *" on January 30th Martin J. Keane at the age of 71 passed away. Keane was certainly a very important figure in the world rodmaking scene, firstly as a collector, then historian, antiquarian and rod expert. He wrote a book which is of fundamental importance for classic American bamboo rods, " Classic Rods and Rodmakers ", which is very rare and valuable and which I had the fortune to read thanks to the courtesy and kindness of Francesca Morisetti. His periodic rod catalogues were always sought after by an interested public and they have also become part of the literature on bamboo rods".*

He will be missed by all.





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| Gathering rod | A rod especially made for the gathering is the raffle prize |
| Dinner | On Saturday evening, a chance to have dinner with old friends and to meet new ones |



FABRICATING AN AGATE STRIPPING GUIDE

By Claudio Testa

Warning: just as in other rodmaking activities, the fabrication of agate stripping guides directly or indirectly entails the use of potentially dangerous tools causing dust, splinters, etc, so the use of gloves, protective eyewear and masks is highly recommended.

The procedure I will illustrate, is the one I follow to create my stripping guides; naturally I didn't invent anything, I simply adopted the procedures and the tools which I found most suitable, after having carried out various trials and of course I will continue in my experimentation which may lead me to find new solutions.

Excellent reference reading is the articles by Stefano Ferri and Eric Ryan, which were respectively published on PIPAM, in this issue of the Journal and on Issue 11 of Powerfibers.



The fabrication of an agate stripping guide can be divided into the following steps:

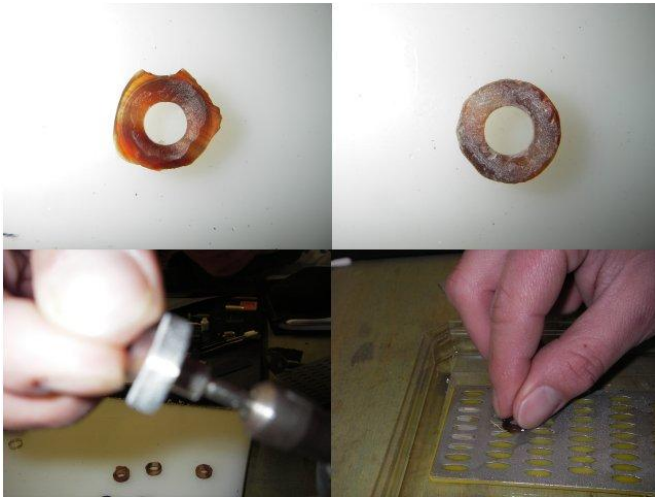
- Cutting a ring from a slab of agate
- Finishing and polishing the agate ring
- Preparing a metal ring and a frame in NS
- Welding the various components together.

To cut the agate ring, after having experimented various methods, I chose a diamond cup bit chucked up in a drill press. The rpm's must be quite slow and the agate slab must be fixed onto a pane of glass, which keeps it level when cutting. I proceed by making a 5-6 mm hole (O.D.), making sure the cutting surface is well lubricated, using any type of oil or water and the pressure exerted isn't too high. Once the centre hole has been drilled, I chuck up a cup bit, which will cut a 12 mm hole. Be careful because the ring must be whole so the size of the bit will depend on what thickness rings we are looking for.

Proceed as you did for the inner hole and if

everything goes well, you will have an agate ring.

Depending on how thick the slab is, I will not cut right through but stop before; I turn the slab around, centre it and I cut through using an intermediate bit.

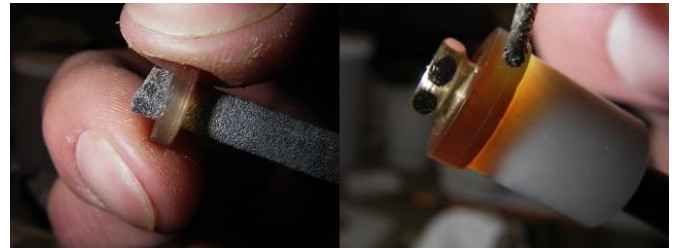


The ring is generally irregular and so it needs to be finished off which I usually do with files, milling tools or diamond sharpening plates. If the ring has imperfections like cracks or fissures, it needs to be discarded.



Once I have eliminated the main imperfections, I begin the real polishing work. For the external surfaces I fix the ring on a bracket I made for this purpose which locks into a Dremel and I use

progressively finer grained and I stop only when I feel that I have achieved good results. To polish the inside hole, I glue some sand paper onto an adequately sized cylindrical bracket, which locks onto my Dremel, and I proceed as for the outer surfaces.



If the ring is to be mounted with a wire ring, I make

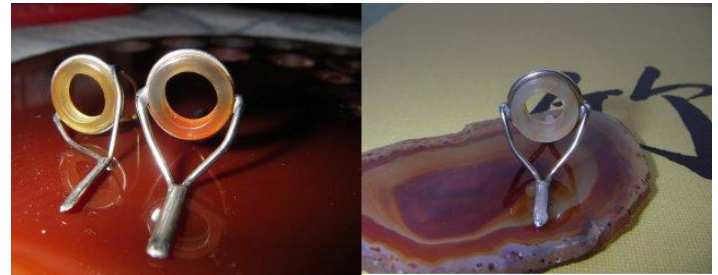
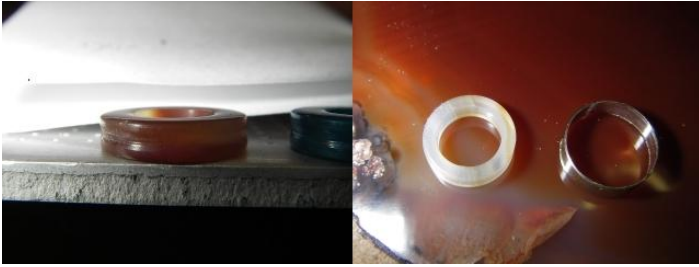


a groove on the outer surface with a small diamond tool.

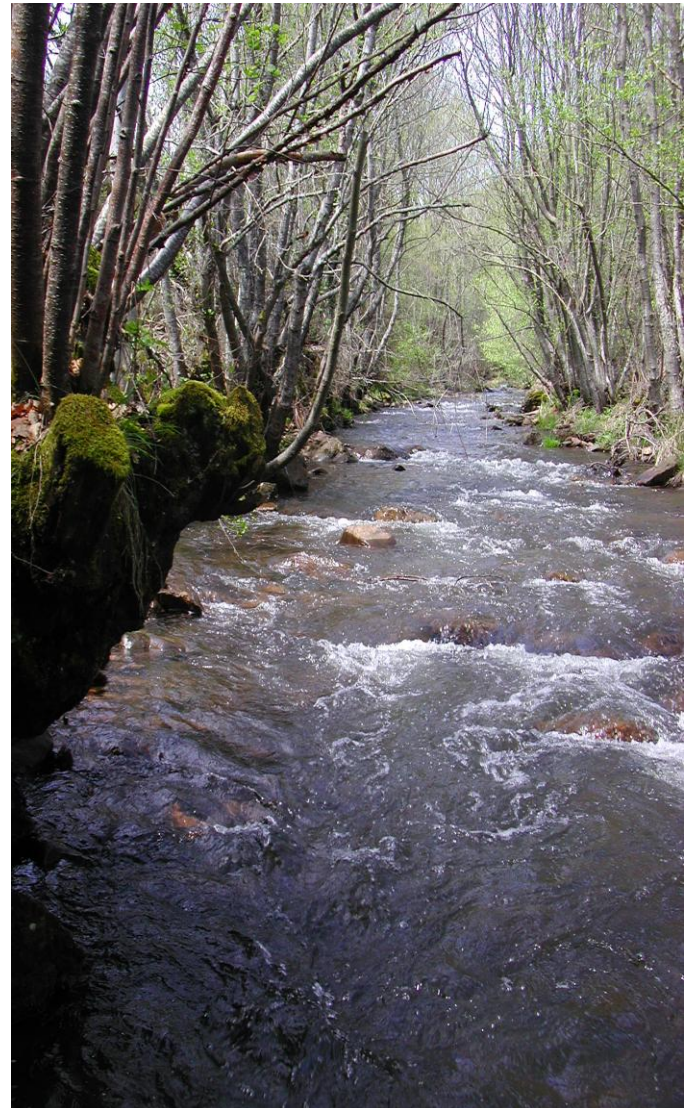
I then fabricate the frame in nickel silver on a template made of nails and a wooden board and this allows me to get two symmetrical parts which I then weld with a flame torch and tin solder. I accurately clean the wire and wash with Flux (be careful it is a corrosive acid). After each weld, I place the part in a litre of water containing a spoon of Bicarbonate of soda to stop the Flux. I cut and shape the frame with files, Dremel and sand paper.

The ring holding the agate can be made from wire or a flat strip which are shaped around the agate and then welded or it can be made from a pipe or a solid stock which is then machined on a lathe to the right dimensions. If you use a flat strip, then you will have to bend the edges over the agate in order to block it.

The last operation is to weld the ring to the frame. Be very careful to not overheat the agate which may chip or crack and get ruined.



At this point it all needs to be polished up and the stripping guide is ready.
The results will be so good that your handmade rods will be even more unique.
Good luck.
claudio.testa@gmail.com



Rio Valdesamario - Spain

PROVENÇAL BAMBOO

“ Rencontres des constructeurs de cannes en bambou refendu” ; a report on the French Split Cane Rodmakers’ Meeting
by Alberto Azzoni

Provence has always evoked images of a scenery in which the sweet climate, the richness of the soil and the work of man have created an enchanting environment that helps us reconcile with life. A land for holidaymaking for many; including yours truly. It is in this scenery in the South of France, not far from Marseilles that on 15 and 16 of November, Pierre Pierrot, the president of the local Fishing Club, organized the first French gathering which was entirely dedicated to bamboo rodmakers: on a cloudless and bright weekend, swept by the Mistral, about 50 odd Rodmakers from many regions of France and a rich Italian delegation met to exchange ideas. The atmosphere during the two days was pleasantly informal. Many rods, tools, accessories and machines were exhibited at the fishing clubhouse and this gave rise to incessant discussions and exchanges of opinions, comments and enquiries.

Luciano Oltolini’s PF for quadrates, Claudio Testa’s stripping guides and Paul Agostini’s reelseats with brass inlays were the centre of attention.



There was much interest to learn the secrets, among other things of perfect finishing and tapers.



In the meantime Alberto Poratelli gave a hands-on demonstration on how simple it is to achieve the male part of his Streamlined Ferrules, Gabriele Gori demonstrated his prototype of a simple but



effective two dimension node dressing machine while Paul Agostini who came to Sansepolcro last year with his friend Christian Diacon, demonstrated the use of self-made binders and bevellers.

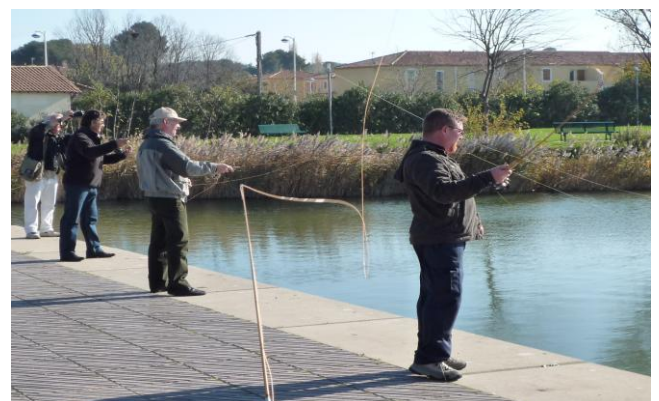


There were also a few appreciable "orthodox" moments in which the tireless Gabriele Gori and Alberto Poratelli respectively explained the results of their studies regarding the influence of geometry on rod actions and the innovative Streamlined Bamboo Ferrule.



Of course there was a lottery with interesting prizes; as usual I could not resist winning a prize: I have added a beautiful Marc Petitjean fly vest to my fishing apparel which I will be sure to use as soon as I have figured out its 99 possible configurations!

Then everyone went out casting; the weather was particularly favourable considering the season. All the participants had the opportunity to cast the exhibition rods in a local pond. The French fishermen seem quite interested in the TLT or Italian fast casting technique and, by fortunate coincidence, the IBRA president had just donated to the French Club a copy of the book called "Magia sull'Acqua" (Magic on Water) written by the inventor of this TLT casting technique, Roberto Pragliola.



By the way, talking about rods, a rod made by Pierre Perrot will be soon exhibited in the upcoming Italian Bamboo Museum, while an Italian rod was donated to the French club to symbolize the cultural exchange and friendship which has just begun.

As “collateral” to the event there were: the aperitives, the lunches, and the dinner which further encouraged the exchange of ideas and, as always, a good glass of wine helped! During one of the meals I overheard the question: “Which are the best Italian rivers?” “Well, our best Italian rivers are.....in Austria and Slovenia!” “...and where do you Frenchmen fish?” “ Well, a good place is at Turi on the Tanaro (in Piemonte - Italy!) where ... even the food is great!”

Might it be that the neighbor’s grass is always greener ?



Our French friends really left nothing to chance: Marise and Annick kindly offered the Italian lady guests a tour of the local villages, like Le Baux and also to a *son et lumiere* show on Van Gogh’s paintings which was held in an underground quarry. Incidentally we discovered that Miramas is

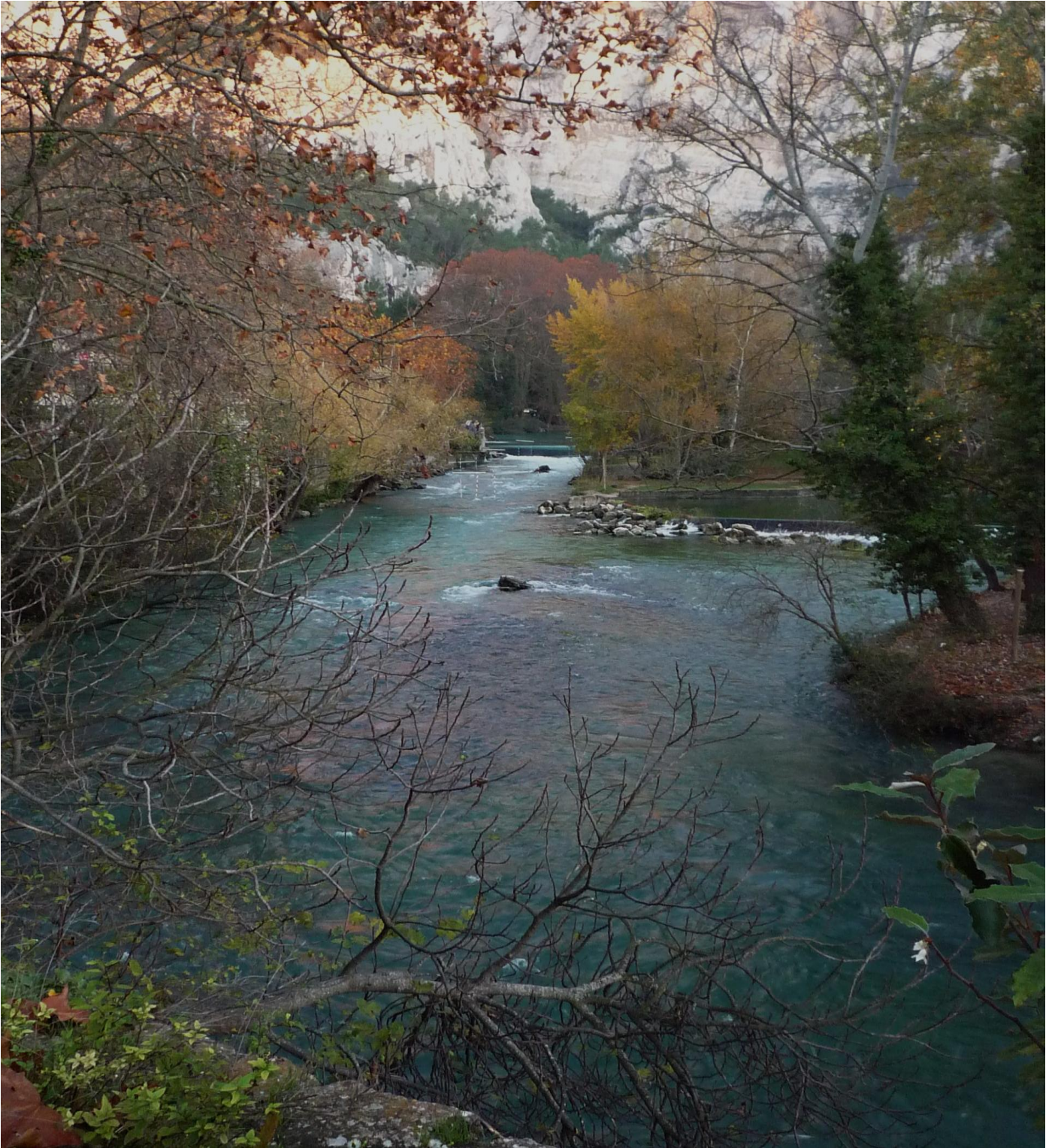
light years away from any shopping temptations (!) but it is host to a wonderful food and drink exhibition which was visited by many of the guests.



As the two day event drew to a close, the satisfaction of the excellent results was visible on everyone’s face and our thoughts ran ahead to a probable new event which will be organized this summer in the South of France.



On the way back to Italy Annick and Marise accompanied us to Fontaine de Vaucluse for a visit to the famous springs of La Sorgue: an incredible mass of crystal clear water which springs from the bowels of the earth and then flows for various kilometers through a sweet countryside.



The Sorgue close to Fontaine de Vaucluse

I am consoled by the fact that even the French fishermen consider the trout and grayling that you can see in this mythical Chalk Stream

– “the clear, fresh and sweet waters” as described by Petrarch – as an impossible challenge (that’s is probably why this spring I will be back!).



photo by Massimo Girolami

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HEXAGONAL SPACE

by *Thierry Lescoat and Philippe Moine*

Thierry (Gillum - founder of the forum) :

I started becoming interested in rodmaking in 1989 when I was given a book by Dr Péquegnot « L'art de la pêche à la mouche sèche » or « The art of dry fly fishing ». The author wrote several pages on this subject and he transmitted the virus to me ... **a truly agreeable virus.**

The forum was founded a few years later on the 18 July 2006 at 00h04 (please take note of our precision!) For a few years I had spent days and nights on internet to find information on « building split cane rods ». At that time the only French sources I could find were the book by Josselin de Lespinay and the « Club français du refendu ».

The forum of this club wasn't very lively and didn't satisfy my natural curiosity. I therefore turned my attention to the American forums to find further documentation and answers to my queries. These forums were fantastic. There were some excellent discussions on rodmaking, many photos, sketches and a great community of « Bamboo-men ». The only problem was that the Americans spoke no French on their beautiful forums.

Through my blog I met a few amateur rodmakers, and so that night I decided to create my own French-speaking forum on Bamboo: the « Forum de Gillum ».

I only expected to attract a few dozen enthusiasts. Its success was a great surprise to me and I believe that it was really worth the effort. So I spent a few hundred hours to improve it and to

make it as attractive as possible for its members. I didn't think that this forum would have such an impact on my free time.

My greatest satisfaction is to see newbie rodmakers who managed to make their first rod, only with the advice they found on the forum! That's why I created it. I wish to remind you that it is completely free and sales are forbidden. The excellent communication which takes place on it, helped us to find the main item which is needed to carry out our hobby : Tonkin cane. Our first group purchase in 2008; our first order amounted to 80 culms and we are counting on a repeat in a few weeks time. This would not have been possible without the help of certain of our members.

Another big surprise was the arrival of members from abroad: England, Quebec, Canada, Switzerland, Italy, Korea, Japan, Sweden, Argentina, USA, Germany, Portugal, Brazil etc. It is always a pleasure to see them participating in our discussion even though there is a language barrier. I believe that the rodmakers' language is a universal one. We have no problems in understanding; a beautiful photo or a drawing are worth a thousand words. In any case there is always a member willing to translate. The personal competences of everyone are useful on the forum!

In May 2008, another excellent surprise was the birth of the « Bamboo Journal » which is published by IBRA. The « Forum de Gillum » will contribute towards this excellent Italian initiative and some of our forum members have already participated in Issue N. 1.

Philippe (pmo38 - Newbie rodmaker) :

At last a French language forum to gather lonely rodmakers.

In one shot on the « Forum de Gillum» you can find a very attractive summary : from technical to practical, from tapers... to everything else. It is a well organised site and it's easy to navigate. There are no pop-up ads to pollute the screen at each change of page.

The forum is very active and this can be seen by the fact that the messages are defined as "old" if they aren't of the present day.

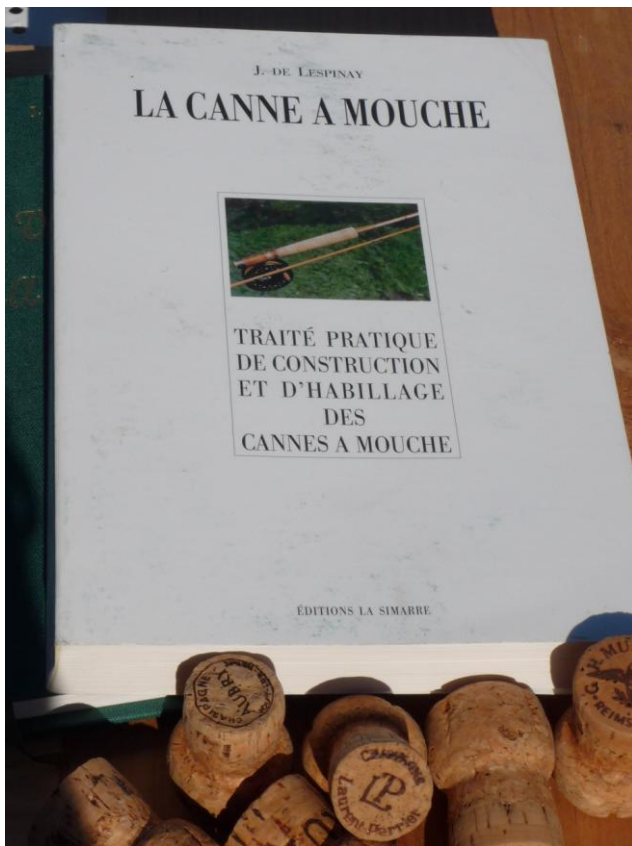
The members are very quick to respond and their good nature can be found in their posts in answer to your questions, if you haven't already found what you are looking for in the rich contents of the site.

I've noticed a certain evolution of the forum: in the beginning the posts were very technical (the planing form, measures, planing, etc), but today they have given place to the improvement of the fabrication and the procedures of rodmaking.

We can now note the appearance of wrapping devices, bevellers to make blanks etc. This new industrial revolution reduces the amateurism of the rodmakers and the members generously share their discoveries. No secrets are jealously kept. The friendship among the members is especially blatant when it comes to participating in the group purchases for Bamboo culms.

The secret of the forum is without doubt the friendship, the mutual assistance, the solidarity and generosity.

So recapping everything, since I was interested in rodmaking and not knowing anything about it, I learned everything thanks to this site. If you are in doubt or missing some information, all you need to do is ask and you will get an answer. So you need no longer fear when you decide to take up the challenge. Still hesitating? A simple click on the threads called « constructions et restaurations achevées » (rods made and restoration) and you will definitely become infected by the virus of the amateur Rodmaker.



A fine "zébrée" trout from Jura

Charles Ritz FARIO CLUB

by Roberto Natali

In the History Corner in this issue, after the House of Hardy, I can't refrain from writing about Pezon et Michel and Charles Ritz.



Charles Ritz was born in France in 1891, son of the famous Cesar Ritz – founder of the homonymous chain of luxury Hotels –. He became interested in fly fishing and above all in restoration and bamboo rodmaking during the ten

years he spent at Ritz Hotel in New York (USA), between 1917 and 1928 (between the age of 26 and 35), where he had the opportunity of meeting and confronting himself with Jim Payne and the American school of thought.

He returned to France in 1937 at the age of 46 and became a Technical consultant for Pezon et



Figure 1: interior of P&M workshop

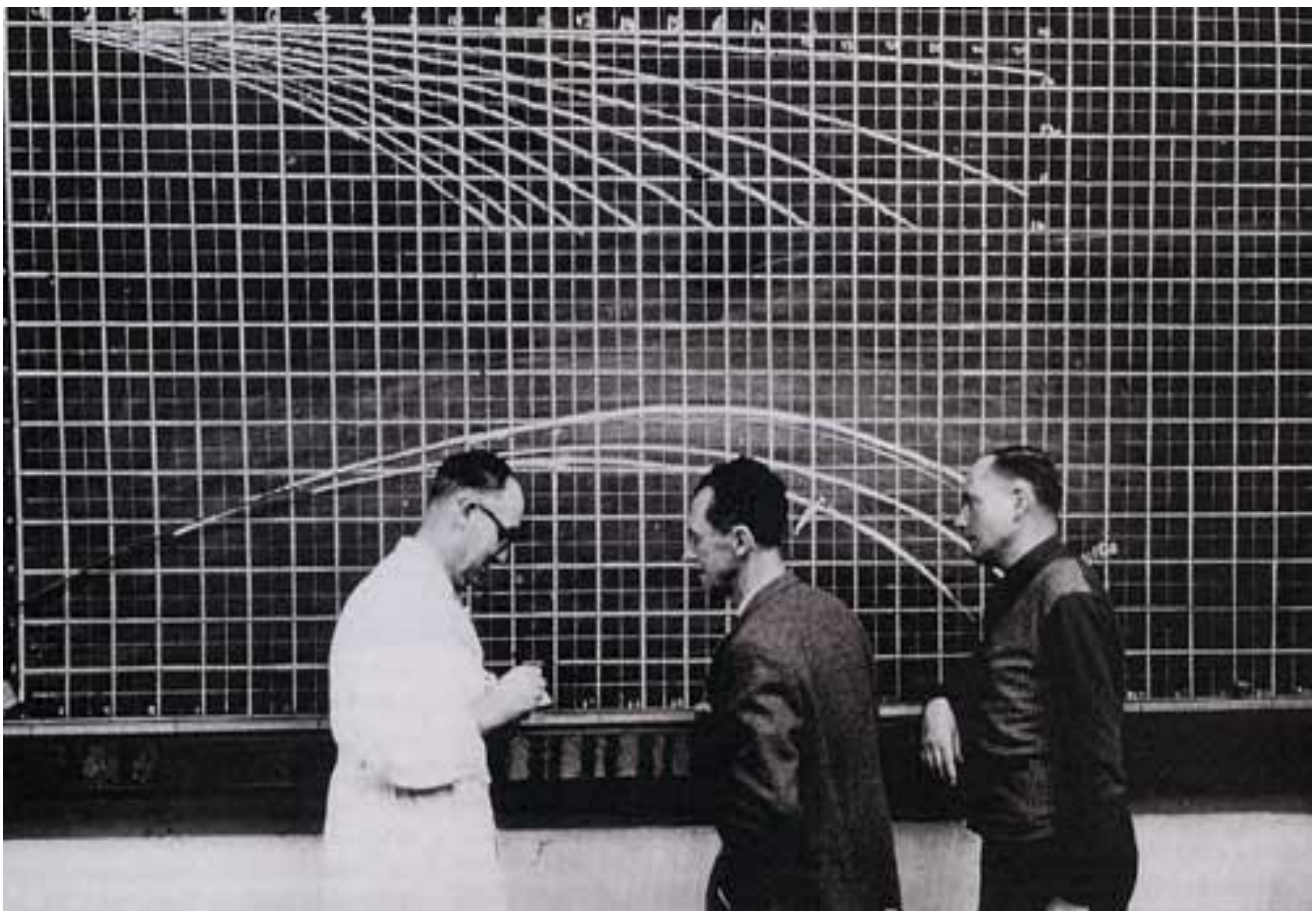


Figure 2: From left: Edouard Plantet, Charles Ritz and Pierre Creusevaut at the curve blackboard

Michel, the most important French industry for fishing items which was founded in 1895 and which started showing interest in flyfishing in 1930 when it began making typically English style rods.

The Pezon et Michel technical team was composed by Eduard Plantet (head Rodmaker), Pierre Creusevaut (great fisherman and caster, world champion in technical casting) and Charles Ritz (fig.2) who brought in his philosophy which derived from the influences he received in rodmaking (as Ritz declared himself) from Hardy and Jim Payne: high quality and efficiency as far as rod action went.

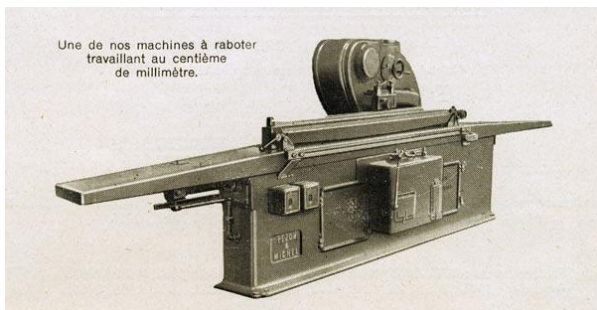
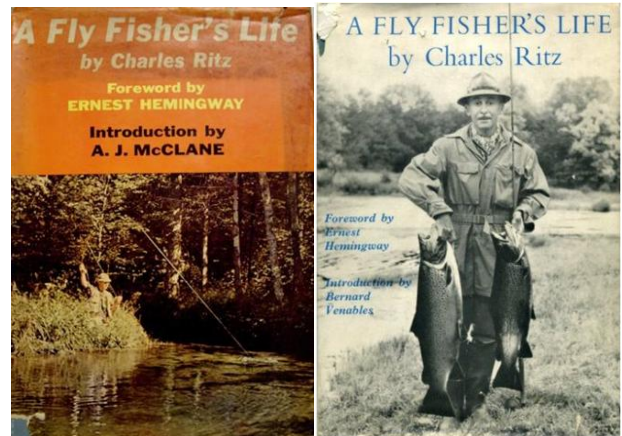
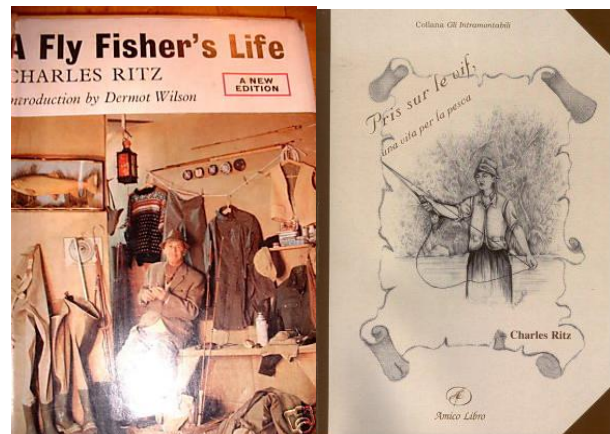


Figure 3: a Pezon & Michel mill

This collaboration gave rise to the “parabolic” action, which revolutionised the European, American and worldwide Fly Fishing world completely (the two sides of the pond still argue as to who conceived this action first: Charles Ritz or Paul Young who made parabolic action rods - the Para 15, 16 and 17)

So if it is true that from that moment one cannot refer to Charles Ritz as a Rodmaker (he personally stopped this activity) but rather as a rod designer, his contribution of revolutionary ideas brought upon Europe and all the world can't be ignored; HS/HL - High Speed/High Line casting technique led to the development of parabolic action rods which eventually culminated, after a 20 year study, with the PPP series (*puissance pendulaire progressive* = pendular progressive power). This series was conceived in 1947 and saw the light in 1949, after years of tests on the rivers. In 1953 he published his autobiography “Pris sur le Vif: Ombres, Truites, Saumons” which was translated into English as “A Flyfisher's Life”, into German as “Erlebtes Fliegenfischen” and in Italian as “Una vita per la pesca”.



The English version was extremely successful and three editions were published, each time with more contents.

Between 1958 and 1960 our “vulcano” founded the Fly Fishing magazine “Les Plaisirs de la Pêche” (which unfortunately closed down in 2005) and the river environmental association TOS (Truite Ombre Saumon) which is still active (ANPER TOS Association Nationale pour la Protection des Eaux et des Rivières - Truite Ombre Saumon www.anperfos.fr).

Then he united some of the finest fly fishers in the world in the exclusive INTERNATIONAL FARIO CLUB (still active and which every year organizes a technical casting competition in his honour – the Ritz Trophy www.farioclub.org).



In his book there is an important technical section (the third paragraph) with his considerations about rods and their making.

In the second edition of A Fly Fishers Life he writes: "Comments on the ideal action P.P.P. Here is an interesting example:

The three rods P.P.P.: Wading, 7 ft. 1 in., Baby Zephyr, 7 ft. 9 in., and Zephyr, 8 ft. 4 in., have two identical first joints. The 7 ft. 1 in. has its handle on the second joint. The 7 ft. 9 in. has also a detachable handle of 9.45 in. The 8 ft. 4 in. has a butt handle of 13.78 in. (cork and reel seat 10.63.). thus their power is identical but the 7 ft. 1 in. is ultra rapid, the 7 ft. 9 in. rapid and the 8 ft. 4 in. is semi-rapid.

Each of these rods has a rigidity appropriate to its length. Furthermore the rod tips have a maximum length. The slightest extra weight on the rod tip (ferrules and guides) has a considerable influence on the action. The nearer the ferrule is to the point of the rod, the greater the weight. The first sixteen yards of a heavy line only weigh between .035 and .088 ounces more than those of a medium line. A ferrule weighs between .176 and .246 ounces. The lower you place the upper ferrule the less weight there is on the rod tip and the better the quality of the action. Therefore, to achieve an ideal action, rod tips should be extra long with only one set of ferrules. On the other hand, the length of the rod tip is limited by the requirements of transportation. But I was also in search of the ideal action, or as near as it is possible to achieve it, by effecting a perfect compromise between suppleness and rapidity with the maximum of strength.

Instead of trying to incorporate this action within a determined length, I preferred in the first place to discover the optimum length. In order to achieve this, I was forced to abandon the standard lengths of 8 1/2 and 9 feet. The trials made for curvature and the act of fishing have proved that 8 ft. 5 in. is the desirable length. I therefore arrived at the following:

Rod tip: 54 in.

Butt: 46 3/4 in.

Total length: 8 ft. 5 in.

and I finally obtained the Fario-Club, a rod which corresponded to all my needs for fishing trout and grayling at that time."

His "ideal" rod, the Fario-Club, which was also the rod of his elite club, was later judged in the UK as the best fly rod ever made. Pezon et Michel manufactured it from 1959 to 1993 (and briefly between 1999-2004 after Francois Hue had purchased the brand) and it was so successful that

Canne PPP (Super Parabolic) bambou avec 2 scions + housse + tube

	Ft	AFTM	Sec	Scion	Réf
Feather Weight - Ritz	6'3"	4	2	2	99680
Pouletier	7'1"	4	2	2	99690
Super Marvel - Ritz	7'3"	5	2	2	99700
Bretonwilliers	7'6"	5	2	2	99710
Colorado	7'7"	4/5	2	2	99720
Saint-Louis	8'1"	4	2	2	99730
Fario Club - Ritz	8'5"	5	2	2	99740
Du Bellay	7'7"	4/5	3	1	99750

Figure 4: the PPP Series

it was marketed by other Rodmakers like Farlow e J. S. Sharpe Ltd of Aberdeen in England and Abercrombie & Fitch in America.



Figure 5: the Sharpe Fario Club

Even today there are some companies that offer it like S&J Tackle (which in 1985 purchased the cane rods section from Sharpe of Aberdeen) and which continues production under the name - Scottie Rods (www.scottierods.co.uk) and it still has three Fario Club models in its catalogue - 8'3", 8'5" e 8'8", all #5.

Another English rodmaker today still sells the model made to the original taper - Brough Hand Made Rods (www.brough-rods.co.uk).

Let's examine its characteristics.

Fario Club (1959-1993 code cs266)
 Length 264 cm. 8'5", # 5/6 2 tips with staggered ferrule.



The PPP series has the following general features: the older have wine red wrappings and green tipping. Soon they became reversed i.e. green with red tippings. The stripping guide and tip tops were in hard chrome while the snake guides were blued as were the ferrules.



The cork handles were of the Ritz type with anodized aluminium reel seat in black and gold (the shorter models had lighter blued sliding bands or screw locking seats). Just above the hook keeper there was a French flag. There was no registration number but rather a serial number (progressive and differt according to model). All came with two tips, a red rod bag and an aluminium rod tube which later was substituted by green or gray PVC, which was covered with a beige coloured material with the house logo.



SUPER PARABOLIC PPP[®]

NOMS		
	FARIO CLUB	B V
Référence	CS266S	
Longueur canne montée Ft	8'5"	
m	2,57	
Profil de la poignée	tron-conique	
Type de porte-moulinet	à vis	
Longueur (approx) poignée avec porte-moulinet cm	27	
Poids (approx) canne montée oz	5 5/16	
g	151	
Ligne AFTM	# 6	
Longueur maxi de lancer m	26	
Type de pêche	mouche sèche mouche noyée	
Recom-mandées pour la pêche de :	truite et ombre	

Design report	The Fario Club		
Maker	C.Ritz/E.Plantet Pezon et Michel		
Year of fabrication	1959		
Values	over varnish		
section	hexagonal		
length	8' 5" (257 cm.)		
# line pieces	5/6		
ferrules	n. 2 staggered: butt 46" 3/4 inch, tip 54". Two tips.		
	16/64 inch – blued brass		
taper	stations	dimensions	
		inches	mm.
	0	0,0880	2,235
	5	0,0980	2,489
	10	0,1150	2,921
	15	0,1380	3,505
	20	0,1560	3,962
	25	0,1630	4,140
	30	0,1730	4,394
	35	0,1930	4,902
	40	0,2050	5,207
	45	0,2180	5,537
	50	0,2270	5,766
	55	0,2480	6,299
	60	0,2630	6,680
	65	0,2750	6,985
	70	0,2850	7,239
	75	0,2850	7,239
	80	0,2910	7,391
	85	0,2990	7,595
	90*	0,3060	7,772
	95*	0,3070	7,798
	100*	0,3070	7,798
* stations 90-95 and 100 are under the grip			
Guides spacing: 0, 5", 12" 15/16, 22" 3/16, 33" 7/16, 45" 1/4, 58" 10/16. Tip top and stripping guide hard chromium. Blued snakes			
Green silk wrappings, red tipped			
Hand grip is 8 1/2", type Ritz, with blued aluminium or bronzed screwed reel seat			

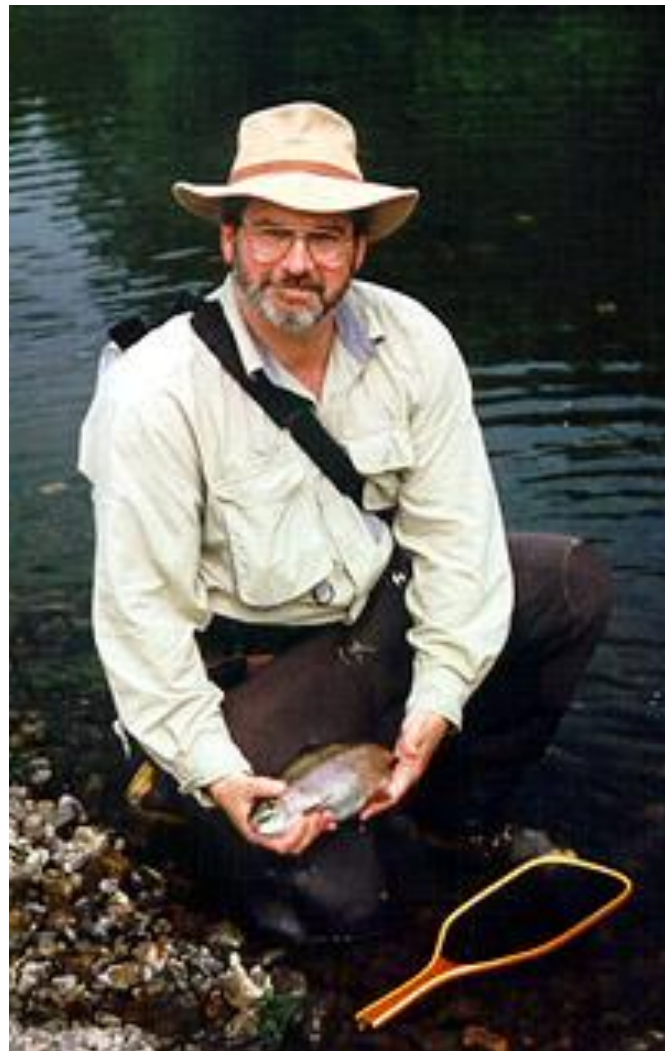
OBTAINING AND KEEPING PERFECT SIXTY DEGREE ANGLES

by Harry Boyd (an adaptation from Harry's Blog and from his posts on Rodmakers)

Making a bamboo fly rod can be an exercise in frustration. In 1998, five issues of "The Bamboo Fly Rod" magazine were published. Many of the articles were excellent. Some of my favorites were those by Stuart Kirkfield which described the magic of fishing with classic bamboo rods. One of the articles which puzzled me most concerned the difficulty in correctly measuring the height of sixty degree strips with dial calipers. The article implied that the inconsistency inherent in measuring tiny triangles with sharp apexes was due to crushing those apexes with the measuring tools.

Highly recommended was a **V-block** tool which affixes to one jaw of the dial calipers. Relief is provided for the exact corners so that measurements are made from the sides of each strip, making it much less likely your tools will crush the delicate apexes. Immediately I bought one of the V-blocks, and began using it. Soon thereafter, my rod blanks began exhibiting glue lines which resulted in several trashed blanks. To eliminate the glue line problem, I began to re-think everything about the way I made rod blanks. I thoroughly examined, then resurfaced my planing forms. The glue lines persisted. Two new sets of planing forms were purchased. Still, there were those ugly glue lines. I re-ground the sharpened edges of all my plane irons. Glue lines, still. I examined my planing techniques, using a mirror to be sure the plane was held level. I measured strips over and over, and it seemed no matter what I did, though the strips seemed to measure out correctly, I still had glue lines. I changed glue. I changed binders. I did everything I could dream up, and the glue lines were still there.

Finally I removed the V-blocks from my dial calipers and started measuring strips. It seems that if my angles on each strip were not perfectly equilateral, the V-blocks hid that fact. With the V-block a strip might measure .150", .149". .151". That's a very good strip. But if I removed the



The author with a fine rainbow

V-block, that same strip could measure .147", .138", .159", and that's no good. After all that searching I finally determined that my glue lines were due to measuring errors. So I figured out a way to measure consistently and plane out strips that were as close to equilateral as possible. It's important to get your angles correct as soon as possible. But that isn't always easy. I have probably sent more strips to the bonepile for bad angles than for any other reason. I'm nearly to 200 rods, and still find myself chasing good angles.

I rough the strips out on a beveller. My beveller puts an initial taper in the strips, but I leave them about .050" oversized, then move to the final planing form.

I always set the taper in the shallowest part of the forms which will accommodate the desired final dimensions and extend the dimensions out larger

and larger all the way to the deepest end of the form. I initially set the taper .003" oversized at every station.

To obtain and keep good sixty degree angles when planing bamboo strips, you must first learn to set your plane iron correctly. It seems simple: insert the iron and move it laterally until it protrudes from the sole of the plane evenly. But because the bedding surfaces on hand planes are rarely perfect, that doesn't always work. Instead, insert the iron until it barely protrudes.

Next, gently take some metal shavings off your planing forms. Remember, the blade in your plane irons is made from harder metal than your planing forms. When sharp your irons will gently take a few microns of steel off the top of the forms. You know the forms are flat, and you want the plane to work down to that surface.

What you'll notice is that the plane iron will likely shave more on one side of the forms than the other. Adjust the blade laterally until it cuts right at the groove on the forms. Ideally it should cut on both sides of the groove and all the way across. But as long as it cuts at the groove, we're okay.



Now remove enamel and flatten enamel side -- truly flat, then mark each strip at every five inch station on the enamel side. Place a very, very sharp blade in your plane; as sharp as you can possibly get it. On a test piece of bamboo set the plane for a cut of .005", with the normal amount of pressure you use when planing. Place the strip in the form at its final destination. Make a very, very light pass over the entire strip from one end to the other. Put absolutely zero downward pressure on the plane. One hundred percent of your effort should be focused on keeping the sole of the plane level to the forms and keeping it moving

from one end to the other. You'll find that with zero downward pressure on the plane, it will not remove the .005" per pass.... more like .001" Chances are good the plane will not cut all the way down the strip. It will skip and jump. That's okay. Where it does cut, chances are good that it will cut a shaving smaller than the width of the strip. That too is okay.

Now, flip the strip to the other side, and repeat... very light, very level pass.

Back to the original side, and repeat. I will cut and flip several times. Perhaps as many as five passes on each strip. In a few passes, you'll find the very sharp plane beginning to cut all the way down the piece of bamboo, and cutting a shaving the same width as the strip. Now quit.

With a good set of dial or digital calipers measure each strip at each five inch station.

You will find that the very light passes with a super sharp blade have, to a large degree, corrected your angles. You may have a few that still need some correction.

I'll usually do this in batches... 1) Remove enamel and flatten all the strips. 2) Mark all strips. 3) Make the light passes over all the strips. 4) Measure and correct angles on all strips. 5) Finally plane all strips to metal as described below.

Some years ago George Maurer was an active part of the Rodmakers Email List. I read his book as soon as it came out and didn't look at it for several years. For some reason three or four years ago I picked his book up and re-read it. George and Bernie emphasize this step of super light passes in their section on final planing. Wish I could say this idea was mine originally, but it came from Maurer-Elser. Many thanks Bernie and George! It has saved me probably two hours per rod.

When you have some angles that are not correct even after the light passes described above, the following procedure will help you determine how to correct them. Begin with measuring the strips the same way every time. I hold the caliper in my right hand and the strip in the left. I keep the calipers parallel to the floor and the small end of the strip toward the ceiling. Each time I measure, I close the jaws just barely tight enough to keep the weight of the strip from pulling it through the jaws and falling out.



Here's the only tricky part. If measurement #1 is larger than measurement #2, the plane has to be leaned away from me. Looking from the back, the right side of the plane is lower (or closer to the forms) than the left side. If measurement #2 is larger than measurement #1, lean the plane where the left side of the plane is closer to the forms. If measurement #3 is the largest (it usually isn't) then the pith apex needs to be removed from both sides.

How do you know which direction to place the strips in the forms so that the strip is brought back to equilateral? You have to do a little thinking, but it soon becomes second nature. You can't add to any measurement by planing, so you have to work towards the smallest of the three measurements.

Let's use this example:

measurement #1 .136
 measurement #2 .121
 measurement #3 .128

Now since measurement #1 is largest, you know that you need to lean the plane AWAY from you.



Lean the plane away from you assuming you are right handed

The strip is first measured with the pencil mark toward me. That's measurement #1. I turn the strip one-third turn so the enamel and the pencil mark is away from me, and measure again - - measurement #2. Finally, I turn the strip again and place the enamel and pencil mark against the lower jaw of the caliper and measure a third time -- measurement #3.

Since #3 is larger than #2, you have to place the strip in the forms where the pith apex is cut away. So place the strip in the forms with the enamel on the side of the groove nearest you. Angle your plane away from you, and make a cut.



Look closely and you can see that the enamel side is towards you, the pith apex side of the strip away from you in the planing forms

I usually work on the angles one station at a time, sliding the strip up if necessary to get the plane to take a bite. After a pass or two over the cane from 2.5" below the station with incorrect angles to 2.5" above the out-of-whack station, measure from all three sides again. Chances are good your numbers will look something like this:

- measurement #1 .128
- measurement #2 .119
- measurement #3 .122



After making a few passes with the plane angled away from you.

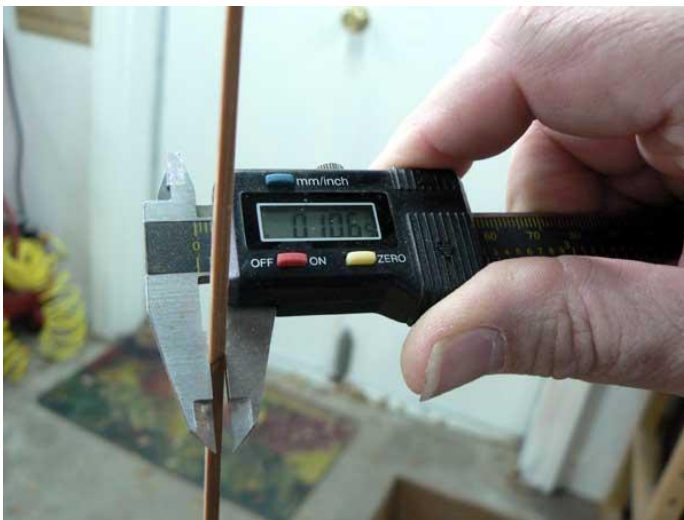
If so, you will need to make another pass or two with the plane angled away from you with the strip oriented in the form in such a way that you reduce the pith apex – just like above.

After another pass or two your numbers should read something like this:

- Measurement #1 .126
- Measurement #2 .119
- Measurement #3 .119

If so, you're almost home. Turn the strip in the forms so the enamel side is against the groove opposite you. Lean the plane the same direction, and make a pass or two. If you did it right, your numbers should be something like:

- measurement #1 .107
- measurement #2 .1065
- measurement #3 .1065



Now move to the next station, measure and cut accordingly. You may well find that three stations in a row are off in one direction, and the fourth off

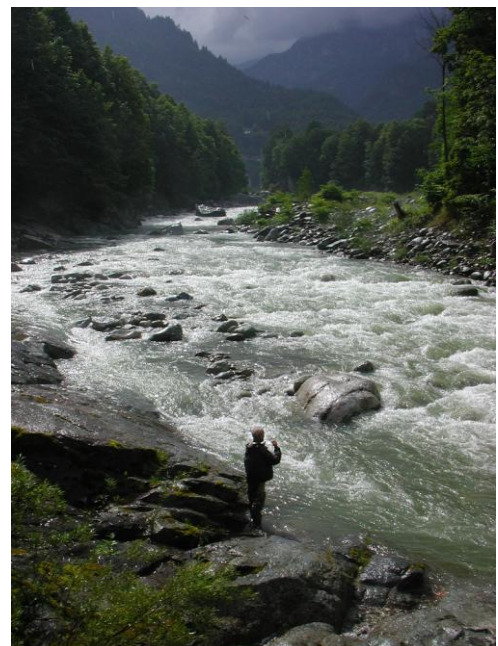
in the other direction.

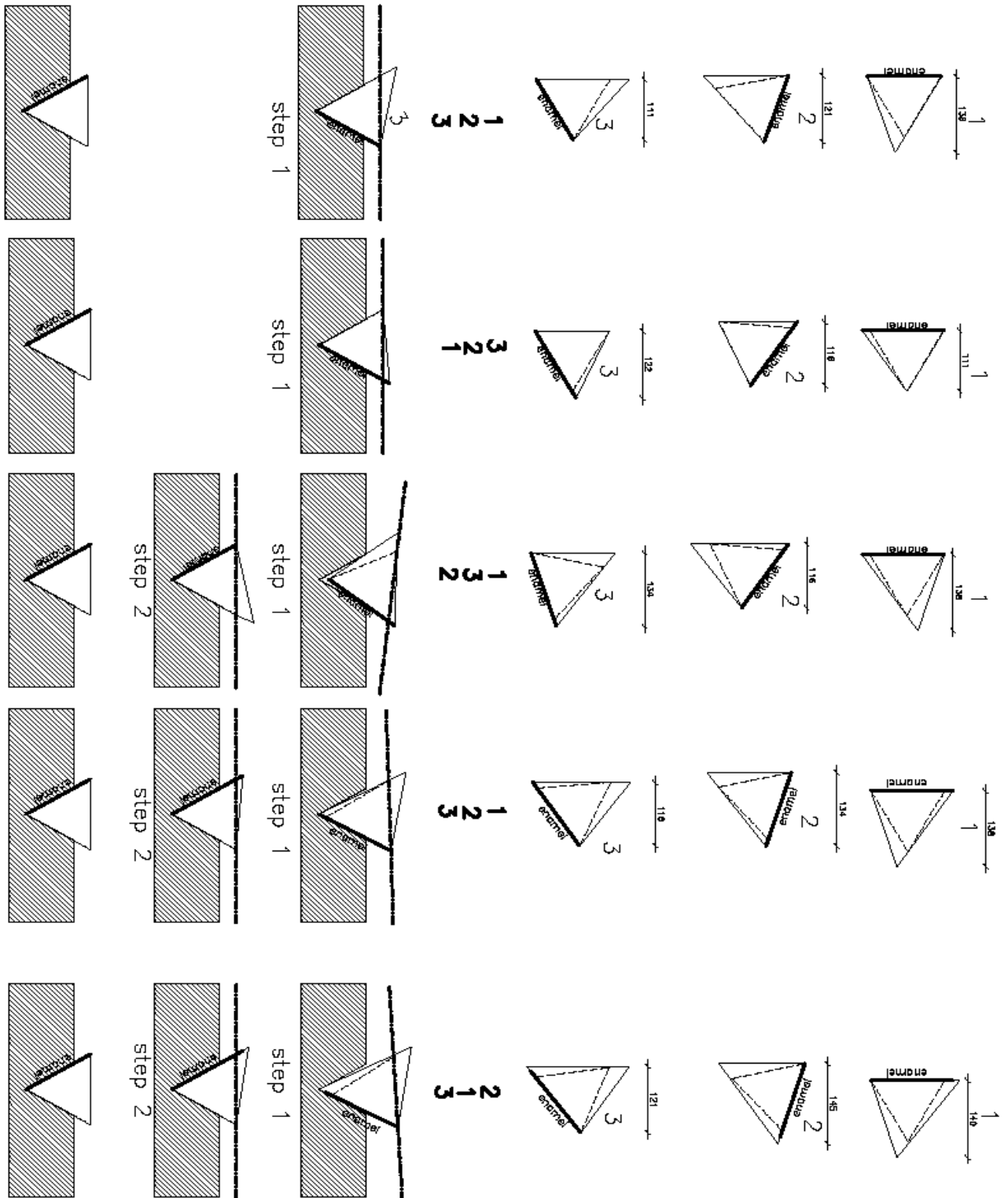
I sometimes work simultaneously on all the adjoining stations that are off in the same direction. Once all stations are equilateral, make one light pass down each side taking great pains to make sure the sole of the plane is parallel to the forms. Voila! You're back to working with perfectly equilateral strips. There may be better ways, but this works for me.

To help you keep your angles correct, back the strip up in the form, moving it toward the larger end. Sneak it forward a little after every few passes. Having only a little bamboo above the forms helps keep angles closer. I usually start with a cut of .004" when the butt of the strip is about 20" away (to the larger side) from its final destination, and plane till I hit metal all along the strip. Move it up 5" and switch to a cut of .003", and again plane down to the metal. Move it 5" closer, and switch to .002" cut -- again planing all the way down to the metal. For the final 5" I use a cut of .001" or less, and again plane to the metal.

Using these procedures has worked so well for me that I no longer consider flattening the enamel side necessary. Since I can get true 60* angles without flattening the enamel side, I see no good reason to remove those precious outermost power fibers.

Hope this is helpful.





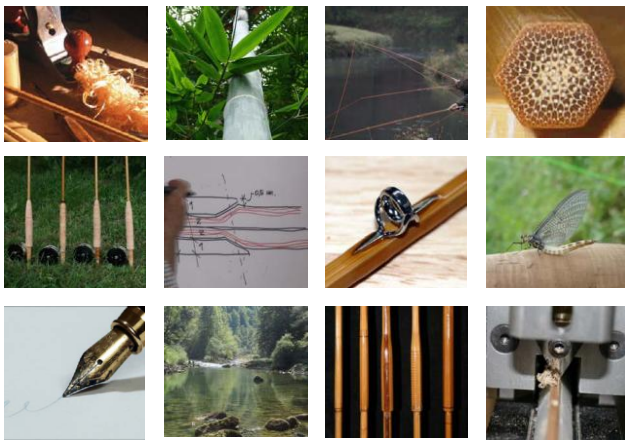


»gesplieste.ch«

SECOND O EUROPEAN GATHERING OF BAMBOO RODMAKERS

25 – 27 SEPTEMBER 2009

HAUS DES SCHWEIZER RUDERSPORTS, 6060 SARNEN, OBWALDEN, SWITZERLAND



From 25th to 27th of September 2009, »gesplieste.ch« will organize the 2nd **European Rodbuilders Gathering** in Sarnen, Switzerland.



After the successful Italian, Swiss and German Gatherings, our Italian friends from the IBRA (Italian Bamboo Rodmakers Association) organized in May 2008 in Sansepolcro (Tuscany, Italy) the 1st European Gathering. For the first time, rodbuilders from all over Europe spent their time together **exchanging new ideas, discussing, with demonstrations and rodtests** as well as **meeting new people** and enjoying a cosy weekend in the circle of rodbuilders, under the spirit and fragrance of the lovely reed.

This 2nd European Gathering is held in the **Haus des Schweizer Rudersports** in Sarnen, Switzerland. The „Haus“ offers a **perfect infrastructure** with comfortable **double and four-bed sleeping rooms, exercising rooms** and a **wonderfull surrounding** with a huge sports field amidst by a marvellous mountain view. The **Haus des Schweizer Rudersports** has a capacity of **50 beds** in double- and four-bed rooms. A part of the participants has to sleep in Hotels nearby at higher costs. The rooms will be shared according to the order of registration.

The program consists of different **lectures** by qualified speakers: taper-design, bamboo-ferrules or taper calculation are just sample topics. But next to speeches, we will add **practical workshops** like : building agathe-strippers, comparison of different binders, different sharpening techniques for blades, practical work on a lathe or planing with the Morgan Mill. The adjusted program and details will continuously be published on the website www.gesplieste.ch. You can get more informations by e-mail info@gesplieste.ch or by phone after 7:00 p.m. from Jaroslav Vecko +41 56 426 97 00

PROGRAM

FRIDAY 25th SEPTEMBER

From 04:00 p.m. Arrival possible
07:00 p.m. Dinner

SATURDAY 26th SEPTEMBER

08:00 a.m. Breakfast for participants who arrived on Friday
from 08:00 to 09:00 a.m. Arrival of participants and guests
09:00 a.m. Welcome and general view over the lectures topics and workshops
from 10:00 to 12:00 a.m. Lectures and workshops
12:30 p.m. Lunch
from 02:00 to 05:00 p.m Lectures and workshops
07:00 p.m. Aperitif
07:30 p.m. Dinner

SUNDAY 27th SEPTEMBER

08:00 a.m. Breakfast
from 09:00 to 12:30 a.m. Lectures and workshop
01:00 p.m. Lunch, farewell, departure

Registration

The registration, by mail, fax or e-mail, is open until **31th of August 2009**.

Variant 1:

Arrival on Friday (25th September), 2 nights in the **Haus des Rudersports** with full accomodation from Friday evening till Sunday lunchtime (beverages excluded)

€ 130.00/person

The number of this rooms is limited.

Variant 2:

Arrival on Friday (25th September), 2 nights in a **Hotel** with full accomodation from Friday evening till Sunday lunchtime (beverages excluded)

€ 180.00/person

Registration

Registration by e-mail:
anmeldung@gesplieste.ch

Registration by fax: [+41 41 885 05 06](tel:+41418850506)

Registration by mail:
[Jaroslav Vecko](#)
[Waldeggweg 6g](#)
[CH-5415 Nussbaumen](#)
[Schweiz](#)



DIMENSIONING BAMBOO FERRULES AND CALCULATING THE LENGTH OF THE BLANKS.

A simple spreadsheet

by *Alberto Poratelli*

Lately I am often contacted by friends and rodmakers who wish to try their hand at making a rod with bamboo ferrules, whether it be the normal kind or the "streamlined" version and that are in difficulty when it comes to calculating the size of the ferrule.

In my presentations which were held at the 2007 Italian Gathering and the 2008 European Gathering, I attached two explanatory tables regarding the dimensioning based on my theory; I now realize that these tables may be difficult to consult for someone who has never gone into depth on the subject of bamboo ferrules.

But it isn't only the dimensioning of the ferrule that causes problems. When you try to make a rod in three or four pieces, it becomes very difficult to determine the exact length of the blanks so that they are the same and that the ferrules are in exactly the right places. Some of my friends found themselves with rods with unequal sections or rods with equal sections that once mounted would not be the exact desired lengths.

So that's why I decided to create a simple spreadsheet that, starting from any given taper, allows you to achieve both the dimensioning of the ferrules and the right length blanks.

This works for both the normal bamboo ferrule and for the "Streamlined" version.

The attached spreadsheet is compatible with Excel version 97-2003 and is very easy to use and I hope will be of valuable help for all rodmakers wishing to try their skills with bamboo ferrules.

Of course the figures that come out are based on my personal theory on bamboo ferrule making, where the ferrule must be in harmony with the body of the rod, it must be sufficiently strong and it must be realizable with a normal planing from with regulating screws every 5 inches (12,7cm).

In the spreadsheet, all you need to do is fill the blank green cells with:

- **The length of the rod**
- **The number of pieces**
- **The taper**

The spreadsheet has the following limits:

- *Maximum length of the rod : 125"*
- *Maximum number of pieces: 4*

Insert the figures in inches, the programme will convert automatically into centimetres. The results are in centimetres and millimetres.

Once the figures have been inserted, the programme automatically calculates the results in the "NORMAL FERRULE" and in the "STREAMLINED FERRULE" columns in the cells with the number of pieces of the rod. For a simple consultation of the figures, above each column there are two simple diagrams of both the normal and streamlined ferrules.

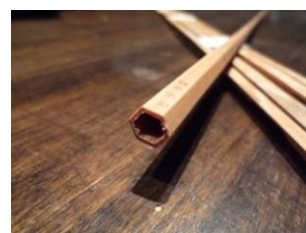
This is the link to the spreadsheet

<http://www.rodmakers.eu/Allegati/Cbf-eng.xls>

Good Luck!

www.aprods.it

postmaster@aprods.it



GG-HEXAWORKS

A simple spreadsheet to transform the section of an hexa, penta or quad rod

by **Gabriele Gori and Marco Giardina**

GG-HexaWorks is an Excel Spreadsheet developed by IBRA members (Italian Bamboo Rodmakers Association) Gabriele Gori from Florence (Italy) and Marco O. Giardina from Naples (Italy).

The spreadsheet is particularly useful for rodmaking above all with regards to the tapers. It can be used to transform a Hexagonal taper into Penta or Quad tapers.

The transformation is carried out in such a way to preserve the original MOI (Moment of Inertia) of the Hex rod.

These transformations are often carried out by maintaining the same surface area, i.e. the hex rod is transformed into penta or square rods having the same surface area.

By operating in this way you obtain rods having the same weight but that behave differently when flexed: i.e. they have a different action.

To make an example, it is common knowledge that rectangular strips of metal or wood will offer a different resistance to flexing whether they are flexed with either the wide side or the short side.

The area is evidently the same but the behaviour under a flexing force is different. Therefore the area is not the geometrical parameter which can describe the resistance to flexing, but instead it is the MOI (Moment of Inertia). In practice, maintaining the same material, the higher the MOI the higher the resistance to flexing and the rod will be more rigid.

Furthermore the further the material is from the centre of gravity of the section the higher the MOI will be and it increases exponentially.

Getting back to the example of the rectangular strip, let's suppose that the sides are respectively 2 and 4 cm. If the strip is placed flat (wide side), the Moment of Inertia of the section will be:

$$B \times H^3 / 12 = 4 \times 2^3 / 12 = 2,666 \text{ cm}^4$$

If instead it is placed along the short side it becomes:

$$B \times H^3 / 12 = 2 \times 4^3 / 12 = 10,666 \text{ cm}^4$$

This means that the MOI is 4 times higher but the surface area is the same i.e. $A = 8 \text{ cm}^2$. Let's leave the rectangle and move over to other geometrical figures, the formulas used to calculate the areas and the MOI will change but the concepts remain the same.

Therefore what counts is not only how much material is in the section – area – but in the evaluation of the behaviour to flexing what counts is how the material is distributed (MOI)

Another function of the spreadsheet is to facilitate the calculations and settings for the **Morgan Hand Mill**.

The use is simple: just choose the right sheet for the rod we are trying: to make for example, if we want to make a Quad from the taper of a Hex in three pieces, we will choose the sheet called MHM Quad 3 pcs; we will indicate that the original taper is Hexagonal by choosing "hex" in the cell and indicating the length of the rod in inches.

In the cells below "Original Taper hex/quad" we will insert the original taper, taking care to insert the data from the Zero station to the one after the end of the Butt. For example if the rod is 96 inches long, insert the data until station 100, if it is 90 inches long – until station 95. At this point in the next column we will read the taper which will have been transformed into a quad with the same MOI. In the lower part of the spreadsheet you will find the MHM settings for the three sections – tip, mid and butt for the 90° angle head as for the commonly used 92° and the values of the sizes of the strips in the various sections for both the 92° and 90° which is useful for the planing form. The same work with a transformation of a Hex to a Penta. The spreadsheet also give indications for the sizes of ferrules. We believe that this work will be useful to rodmakers in a moment that rods with "non traditional" sections is having increasing success. This tendency is also due to the work by Tom Morgan and his brilliant Morgan Hand Mill which has in part revolutionized the approach to Rodmaking with its incredible working flexibility in relation to this kind of taper.

The links to the spreadsheets:

<http://www.rodmakers.eu/Allegati/MHMHEX2pcsv4.xls>
<http://www.rodmakers.eu/Allegati/MHMHEX3pcsv4.xls>
<http://www.rodmakers.eu/Allegati/MHMPENTA2pcsv4.xls>
<http://www.rodmakers.eu/Allegati/MHMPENTA3pcsv4.xls>
<http://www.rodmakers.eu/Allegati/MHMQUAD2pcsv4.xls>
<http://www.rodmakers.eu/Allegati/MHMQUAD3pcsv4.xls>

OVAL...*by Giovanni Nese*

Not a new idea. Implemented by Leonard to solve problems related to the low quality of glue and by Michael Montagne who was a devotee for exquisitely technical reasons, but as with many great ideas, it wasn't followed much. A flattened rod is quite difficult to make but it has a series of positive implications that are quite surprising and make us reflect on "Why don't they understand?"

Let's talk about oval pistons in racing motorbikes. Between 1979-1980 Honda introduced a four-stroke engine with four oval pistons. It ran at over 22.000 rpm and it had loads of horsepower. The ceramic cylinders and a whole series of other features made a great hoo-hah and forced the FIA to declare that the solution was too costly and that all the constructors couldn't implement it. This and the usual other technical nonsense usually holds back all too many researchers: "the world is never mature enough for certain solutions"... the idea was that to completely fill the piston chamber with fuel mix. They had managed with 32 valves! 2 shafts for each piston and a whole series of features that, even after 30 years, have never been implemented.



Rodmakers also try to fill up the sections well. But not completely full – perhaps full on the outside and hollow but dense on the inside!

The passage from a hex section to a quad already gives good results (by the way Honda had even tried to copy the old Guzzi eight but the rules fixed the maximum number of cylinders at 4 and so they simply glued two pistons together!)

<Now let's try to fill up the section better! By putting as much wood as possible where it is needed>

<What do I do – do I pump it up? >

<It's not a bad idea; in fact one of the things we can do is to leave the curve on the faces of the hexagon. The taper that comes out is slightly unwieldy, approximate but in exchange it gains in power and lightness. The denser power fibres are on the outside, so the section distributes the stresses better and in a more ample section ...>

<Ok! Ok! First you have stressed me out the precision of the measurements. I went crazy to get the measurements between the strips and the depth gauge to coincide and to be able to say that the dimensions are right to a couple of hundredths. Now you tell me that you could have refrained because of the higher density of the outer power fibres and so the scarce precision is mystified. You tell me one thing and then the exact opposite and you leave me, a poor newbie, in the pits without conviction on whether one of the other choices is better.>

<You have stumbled into one of the rodmaker's nightmares! Is it better to get the right dimensions by sacrificing the outer layer or to get the most from your power fibres? I choose the power fibres and I leave the others to get their fun from achieving precisions to 1/100 of a mm. But this is my idea. If you agree with me that absolute precision makes no sense in a material which is alive and vivacious like wood, you have another possibility to "fill up" the section. You make an oval section. But sooner or later we will get back to the issue of the hundredths... >

<Oval? >

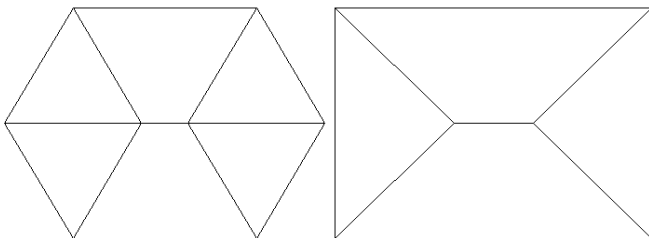
<Yes. Oval!>

<What you mean oval?>

<Flattened!>

<Mmmmmhhhhh!>

<A sketch?>



<Clear?>

<The drawing isn't really oval. It is flattened! But the reasons to make a flattened section are not intuitive.>

<A little theory. I'm referring to the usual issue: big deformations, importance of cutting tension in big deformations. The value of the cutting tension in a section of isotropic material, hardly applies to bamboo, is given by the formula: $\tau = (T \cdot S) / (J \cdot b)$

<?>

<where **T** is the stress the cutting section can support, **S** is the static moment of the section (it is a feature connected to the geometry of the

section), **J** is the moment of inertia and **b** is the width of the section.>

<And perhaps you will now throw in St. Venant's brain, two carrots and a handful of FeB44K and you make a nice soup!>

<Calm down! Concentrate your attention on "b". It is below, in the denominator.>

<So?>

<it means that the larger "b" then the smaller is "τ". That is the wider the section, the lower the tension and so the rod bends less. Clear? >

<Yes!>

<That all there is to it. Leonard had understood this 100 years ago and nobody had explained it to him.>

<And so?>

<Two things: one is that Leonard was a great man! The other: if you want to make light and performing rods, you must flatten them or make them rectangular if you prefer a squared section.>

<Two tapers per rod?>

<Yes! At least two. You must pay this little price, but just think how many possibilities are now open to you. The whole rod isn't oval, just a couple of points, 30 cm from the tip I flatten it then I make it regular, then I flatten just below the ferrule and then just above the swell.... ad libitum.!>

<Always the same story! You think you have reached state of the art for hex rods and then they change the geometry for you. You have found a taper that you like and then they show you another one that is faster and lighter; you make hollow rods, lighter and faster and they tell you that you can obtain the same performance as graphite with bamboo – perhaps better. What a drag! Why can't I just settle with the things I know how to do and go fishing without too many issues?>

<Sure! But then in two months time you'll come back asking me: " what can I do to get the line under that overhanging branch?" You already know the answer: you need and angle cast. >

< And how do I do an angle cast? >

<With a few lessons from a casting school, a fast rod and a light line.>

<And if my rod only loads with a #5, what do I do? >

<I explain how to make a rod that carries a #2 that flexes better than a carbon rod, it is just as light and on top of it all, you have made it yourself. Ah... and if you are not satisfied, you just make another one!>

<Ok! So explain. Where do I start?>

<Well: ... in the beginning was Garrison *who learned from Parker Holden... who learned from Leonard, who learned directly from god, or was he god?* >

<?>

<I need to think about it! Cheers. I'm going to think...>

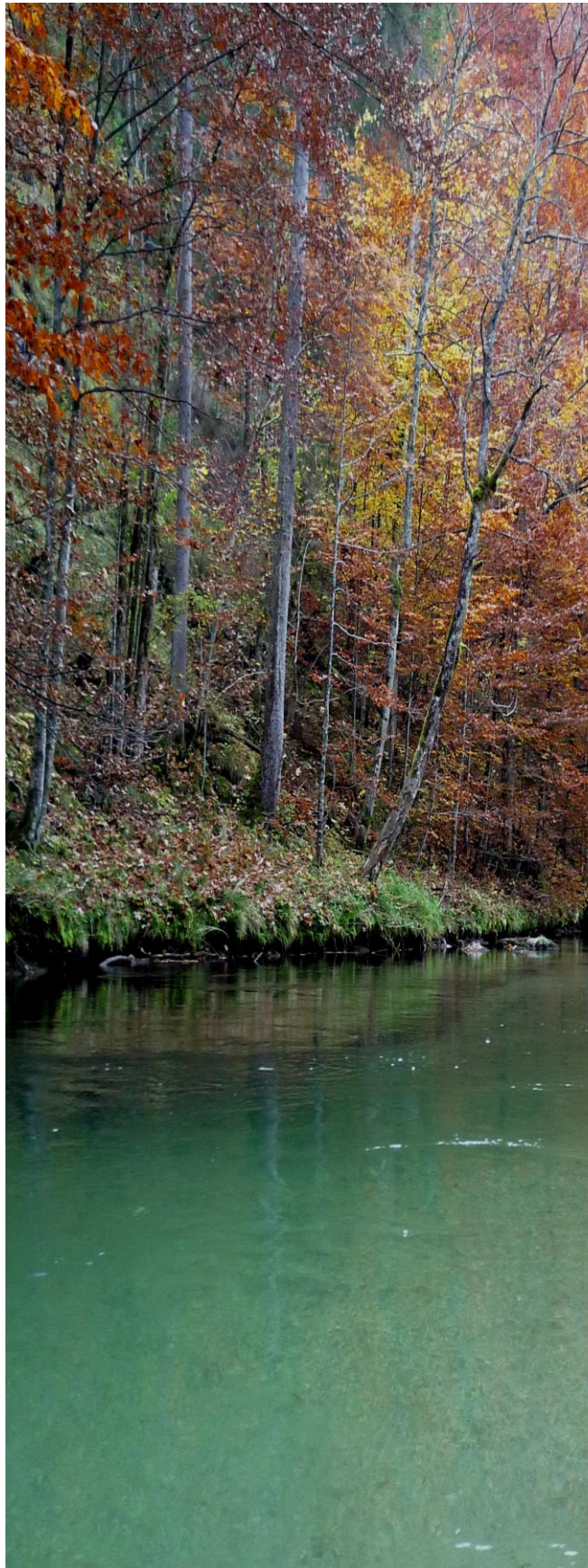
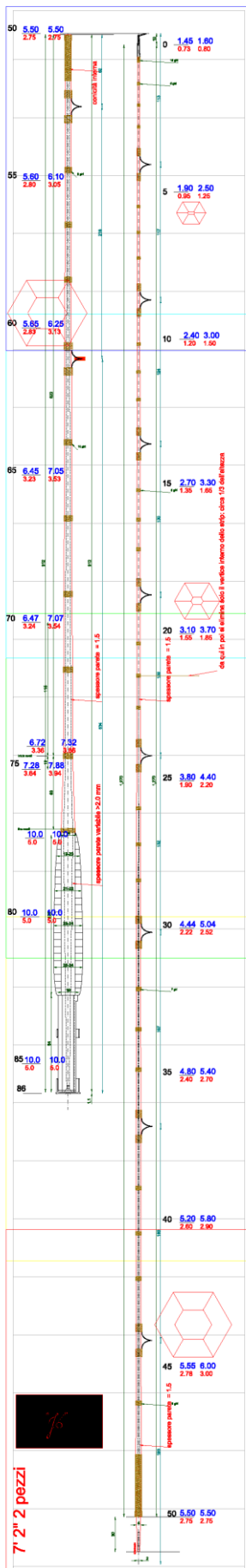
Below are a few photos of my latest experiment with a ferrule a Morse cone and a flattened section. In the PDF file you will find the tapers of course!

A few considerations:

- 1) after a few breakages I made the cone in graphite. The way I made it for the male is OK, but the female needs something better than a double wrap;
- 2) It is better to do one experiment at a time. The flattening and the new ferrule create confusion and you don't understand in what percentage and to what to ascribe the change of action of the rod.
- 3) The solution used to block the thread to the but cap can be bettered;
- 4) The photos as usual are pitiful!

Ciao





RODMAKER PROFILES: ROBERT STROH

by Alessandro Brunelli

Robert Stroh is one of the best professional bamboo rod makers available on the market today and like Rolf Baginski, Hudo Hildebrandt and Christian Strixner he comes From Germany. Robert works and lives with his wife and his two children Lara (13) and Valentin (10) in Grünwald, a small Bavarian village near München, Germany. After a period of several years spent as a cabinet maker, he made his first bamboo fly rod in 2000 and since 2003 he has switched full time to rod making which he combines with his own manufacturing of fly fishing tools and rod repairs. *"I was 8 years old when I started fishing. Then, about twenty years ago, I started fly fishing"*, tells me Robert.



© Robert Stroh

It's a quiet and kind person whom I saw again and got to know a little better during the Sansepolcro gathering in May 2008. *" Since my beginnings as a professional rodmaker I attend 5 to 10 trade shows and specialized events each year. But the Sansepolcro's one has been really a very special moment I must say. The beauty of the Tuscany landscape, the chance to meet and speak to so many rod makers from all over the world, to get a closer look at so many different cane rods and test them all, everything in that Italian setting and atmosphere, and in such a well organized way, to me it has been a very unique and memorable experience"* he says. After all, we can certainly agree with him: the Sansepolcro gathering has been really a success and such a statement uttered by an expert in the field such as Robert Stroh sounds as music to our ears. As a matter of fact, Robert and his wife, along with partner Armin Pijawetz, are the minds behind one of Europe best fly fishing events: "Erlebniswelt Fliegenfischen" (which translated means "Experience The World of Fly Fishing") – www.erlebniswelt-fliegenfische.de – which this year will be organized for the fourth time and held near München, Germany in the wonderful former Cistercian monastery of Fürstenfeld – which has the magnificent German late-baroque Church of Santa Maria attached - at the beginning of the Spring season (28-29 March).



© Robert Stroh

In Robert Stroh's cane rods the German pragmatism and precision go hand in hand with the beauty of his creations. A fact that his clients – mainly from Europe but now also from the USA

and Canada, fully appreciate. *“A fishing rod is above all a fishing tool, but I don’t underestimate the final look either. My rods are almost exclusively custom made, discussing details and design with the client first. But at the very end, when I see my clients so happy when I show them the final result, well it’s exciting for me, too. I would not be happy if I were to make a nice rod which then would not be beautiful to look at as well.”* He tells me.



“I prefer semi-parabolic tapers because I am of the opinion that it’s the rod and not the man doing the casting”.

In Sansepolcro I noticed that Robert uses very often bamboo ferrules. *“Many years ago I met Bjarne Fries at a German trade show and got really impressed by his bamboo ferrules. So I started experimenting and making many rods in this way. Today I am quite happy of my results and about 40% of my rods have this kind of ferrules. I make them in the way Alberto Poratelli and Gabriele Gori presented during their seminar in Sansepolcro. An excellent contribution!”* I also ask him if he makes hollowed rods. *“Yes, if the client requires it and especially for long rods and heavy lines. Then I prefer the Powell method”.*



Robert loves all steps of the rod making job, none bores or tires him. However he enjoys mostly two particular stages: the beginning phase of straightening the nodes and the bamboo strips and then the actual manual work with the plane on the bamboo strips on the planing form. *“They are very important, essential moments of bamboo rod making. I feel very close to the material I am working with when I use my hands. I love the sounds of a very sharp plane’s blade on the bamboo fibers!”*

Robert is among those who think it’s better to leave to the specialists the manufacturing of metallic parts such as ferrules and snake guides, but as a craftsman by trade he doesn’t miss the opportunity to make his own reel seats and cork handles. *“Today you can buy nickel-silver ferrules and snake guides of such a superior quality that is hard to get the same or even approach those tolerances. However I make fly fishing tools as well and I have quite a good range of products in my portfolio: from the handle of a fly tying tool, to a fly rods cabinet, to fly fishing tools of different kinds”.* To end my interview, I ask a few details about his actual rod making process. *“I don’t like to flame the culms because in my opinion this is a risky operation and there are better ways to darken a bamboo rod. Concerning the tempering process, according to what I desire for color and the material I use, I opt to warm up the bamboo strips for 45 minutes at a temperature of 165-175 Celsius. Lastly, I immerse my rods for vanishing like most of rodmakers do”.*

In the same way as Bjarne Fries, Robert feels privileged to be a bamboo rodmaker. *“I create an object with my hands and my soul, I don’t simply sell a fishing tool but I offer to my clients the unique (and boy, how rare is this today, isn’t it? I would say) opportunity to own something tailor made just for them. Something that they are ready to be waiting for a long time and pay for it. But, as I said, when at the end I see them so happy and rewarded, what I feel is beyond words and priceless.”*

Robert Stroh Flyfishing

Bau & Reparatur gespließter Fliegenruten
Lindenstraße 8

D-82031 Grünwald

Tel: ++49-(0)89-641 86 397

Fax: ++49-(0)89-641 86 396

www.rs-flyfishing.com



RODMAKING OR DIY BRICOLAGE ?

Food for thought for the newbie rodmaker

by *Alberto Poratelli*

The rodmaking classes, organized by IBRA begin on a Friday evening after dinner with a presentation of the course. This is when we try to explain to the students what Rodmaking actually is.

It may seem commonplace but it isn't.

What is Rodmaking? Who is a Rodmaker?

Is a Rodmaker an artisan? An artist, A *do it yourself* fanatic? A timewaster?

The simplest and most common answer can be found in the etymology of the word: Rodmaker – a maker of rods. Bamboo rodmaker – a maker of rods in bamboo.

So what is needed to be defined as a “Rodmaker”? Is it sufficient to know how to handle a splitting knife, a block plane, a brush for varnishing? Is it enough to practically know how to make a bamboo rod? No, it's not enough! Just as it isn't enough to know how to put blotches on a canvas to be considered a painter nor to be able to change a faucet to be defined a plumber.

In these last few years I have had the fortune to travel the world for exhibitions, gatherings and other meetings and I had the luck to meet and be with hundreds of bamboo rodmakers. Well among these hundreds of people, only a few can be defined as “Rodmakers”. Only a few have an inclination of what they are doing when they regulate the screws on the planing form – all the rest are DIY fanatics (or as the French would say - *bricoleurs*). They are people with excellent manual skills and that slavishly apply what was taught to them or that they have read in books or on the Internet as though they have an instruction manual in before them. I believe that a rodmaker must know why he is doing a certain operation, but above all he must know what he is making and he must do things professionally because in his hands things must always tend to improve. Rodmaking must be a profession even though it may be just a hobby. He must seek perfection even though this

is never found because the last rod will always be the best and most beautiful one.

In these years I have had the occasion to meet many rodmakers that have dedicated more time in making rodmaking machines, they have spent more time (and money) making binders, bevellers and ovens that in studying tapers. On their work benches they have more planes than culms that they have ever split. Can they be called Rodmakers? Of course, on condition that the fabrication of machines is a consequence of the knowledge they have acquired when making rods.

A rodmaker who after his first rod (sometimes even before his first rod) tools up as if he needs to open a factory, cannot be called a rodmaker. It makes no sense to fabricate (or to purchase in many cases) a beveller before having made at least a hundred untapered strips with a plane. It would be more sensible to make a beveller when one has become so good that he can plane untapered strips directly on the bench without a planing form. Why? Because you will be able to transfer all your experience into that machine.

How many rods did Tom Morgan make before making his Hand Mill? Surely a great many because this fantastic tool is the sum of all his experience.

A perfect and complete piece of machinery cannot by itself ever make a rodmaker.

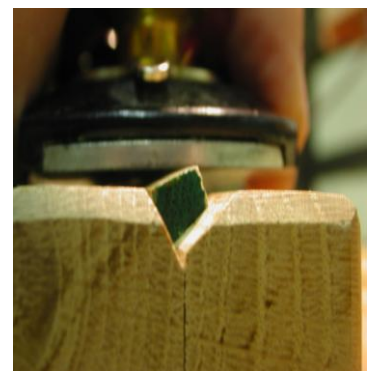
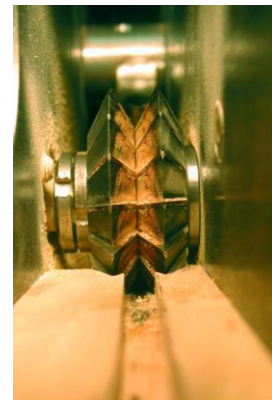
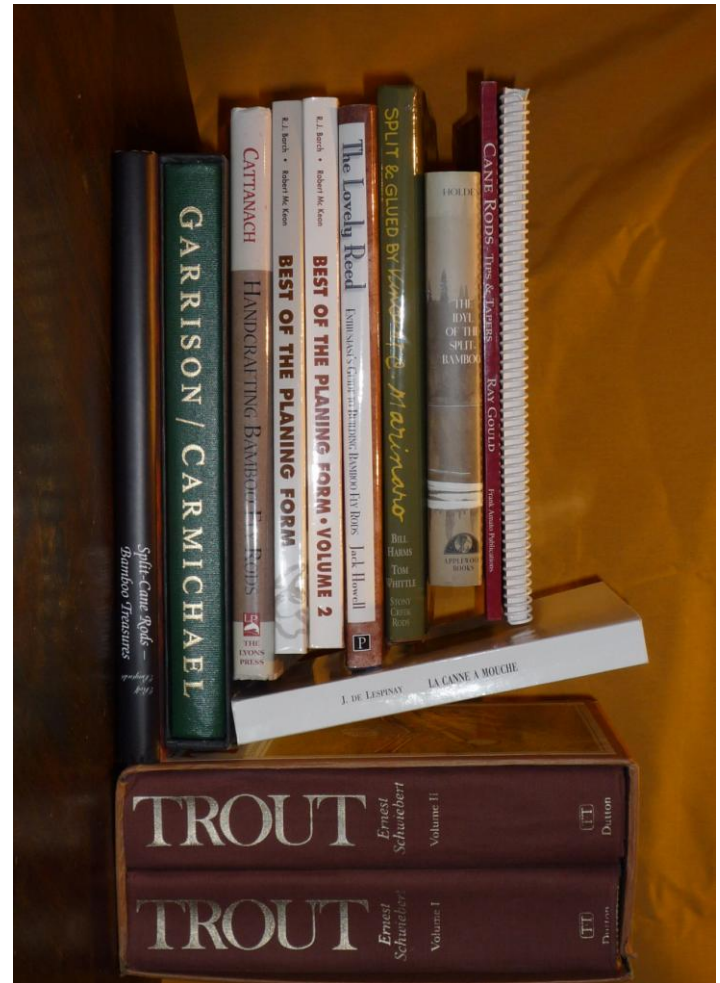
It is incredible how many (too many) people beginning rodmaking have a completely opposite opinion. They remind me of those skiers who come all kitted up with world champion one piece suites, skis and boots and then they don't know how to ski.

Rodmaking isn't only a plane, a planing form, shavings and glue. It is also something else. Paradoxically I could say that the plane comes second because planing strips into tapers, which have been copied from a book or a website without knowing why a rod has a certain taper, is not Rodmaking – it is DIY (Bricolage) work.

IBRA has given a great impulse to rodmaking in Italy and (modestly) also in Europe; I believe it has uncovered a boiling cauldron that was just waiting to be uncovered, giving many people the possibility to come to know this fantastic world. The requests for the rodmaking classes keep coming in, many would like to start making rods.

Those who approach rodmaking should know that those who have the most and expensive machines, are not necessarily the best rodmakers and that the leap of quality can only come from the rodmaker himself: from the awareness of what one is doing, the deep study and constant research finalised towards superior quality with the intentions of making a masterpiece – these are essential ingredients. So coherently with these choices, the Rodmaker (with a capital “R”) must have the will and tenacity to reach the desired results without any compromises.

Certainly, when we start, we must learn the techniques and acquire the manual skills but then, in order to become a Rodmaker, we must go forward. We must be able to “think” a rod, imagine the action and change all this into a series of measurements: the taper. Then one must never settle for just anything, this is the real secret to being a Rodmaker – because it is common knowledge that “the next rod will be the best one!



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Italian Bamboo
Rodmakers Association

c/o Podere Violino

Località Gricignano 90

Sansepolcro (AR)

Italy

ibra@rodmakers.it

§

redazione

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ERRATA CORRIGE

Issue 0 page 5. The lower right hand photo is of Hans Gebestroiter, Heidi Hebeisen and Sepp Prager not HR Hebeisen

Issue 0 page 7: the taper measurements are wrong (a few stations were omitted). The correct version currently online is correct.

Issue 1 page 27: The measurements in millimetres are incorrect: the decimal should be multiplied by 10: e.g. station 0 - 0.193 mm = 1.93 mm; station 5 - 0.0221 = 2.21; station 10 - 0.286 = 2.86 mm; etc

The Bamboo Journal readers are very discerning experts and they advise us of any errors and imperfections. I thank them for this and invite them to continue indicating any mistakes they should find in the next issues of the B.J.

Moreno Borriero has taken care of most translations into English from the Italian and French.

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The photos in R. Natali's article are from Pezon & Michel catalogues

H. Boyd's photo (page 24) is from the website www.canerods.com

Unless otherwise specified the photos are the exclusive property of the authors, the editor and IBRA.



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