



BAMBOO JOURNAL

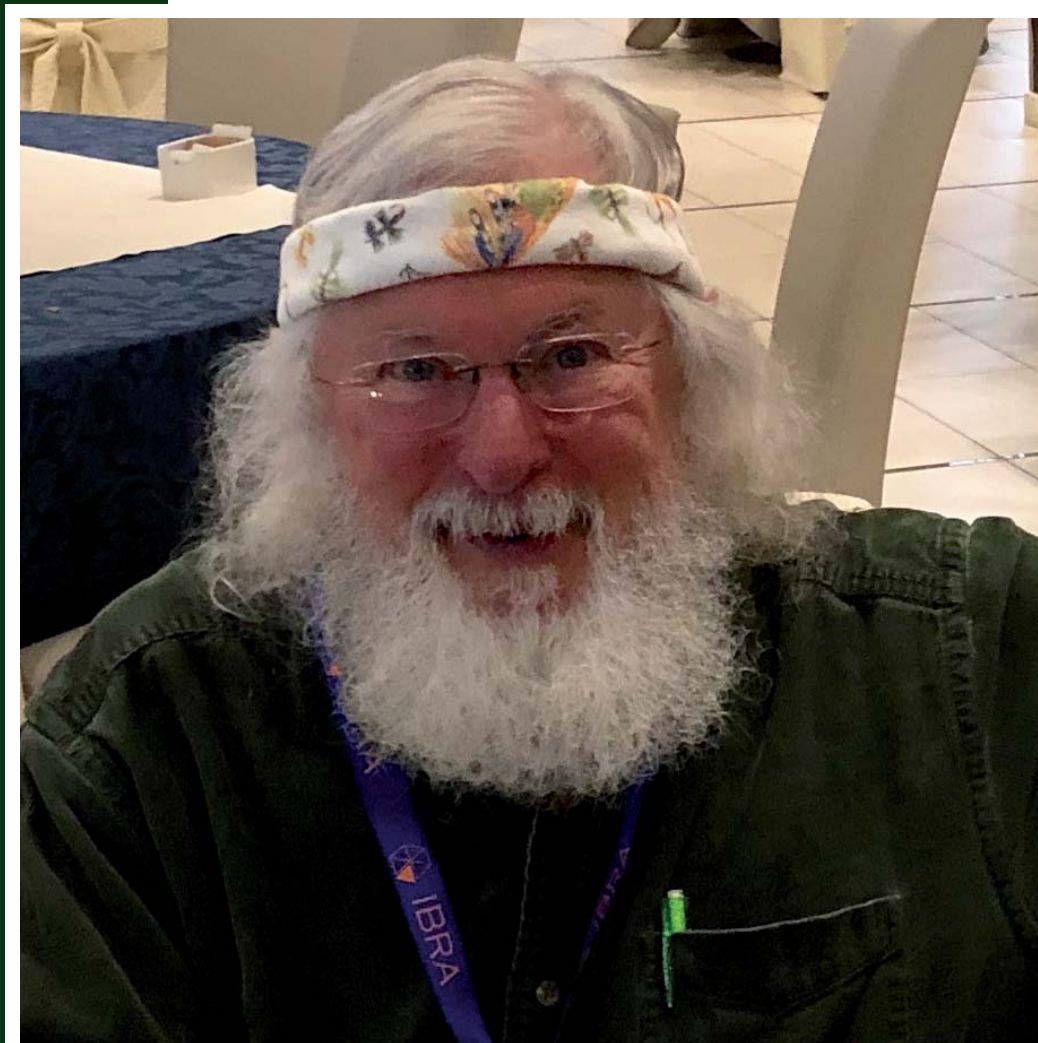
IBRA ONLINE NEWSLETTER



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ITALIAN BAMBOO RODMAKERS ASSOCIATION

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**Bamboo Journal issue 19 - february 2019**

Editor:	Maurizio Cardamone
Pictures by:	Alberto Poratelli, Maurizio Cardamone, Daniel Le Breton, MOG, Giorgio Grondona, Claude Blatgé, Massimo Paccotti
Graphic Art Work and creative director :	Alberto Poratelli
Translations:	Moreno e Doria Borriero (info@damlin.com)
Front cover:	Rick Robbins
Photo on page 2:	Bamboo rod by Edward Barder
Photo on page 86:	Casting two handed rods on the Oglio River

EDITORIAL

by Maurizio Cardamone

It is Christmas, the year is almost over and in this issue number 20 of the BJ you will find many pleasant stories of rodmaking and bamboo. I, as usual, will talk a little about fish and fishing, perhaps indirectly, but remember that without fish and without fishing there wouldn't be our wonderful "works of art". 2019 is the year that has seen an increased attention to environmental problems, pollution and plastic. It was the year of Greta (Thunberg) thanks to whom, whatever you think of her, the collective conscience, globally, was given an acceleration on the necessity to do something concrete for the planet.

Whether it is only image, propaganda or a renewed opinion movement which has grown rapidly among the young, destined to change the way we approach the exploitation of the natural resources and to make the word "sustainability" a life paradigm instead of a line in the dictionary, time will tell, not tomorrow or in 2020.

Greta is the tip of the iceberg, but the signs of a possible change have been many this year: in our small (per se) circle of fly fishermen there was a concrete stance against the abuse of plastic and synthetic materials in the construction of artificial flies by Roberto Messori, the editor of Fly Line, one of the best (fly) fishing magazines in the world.

I find it difficult to believe that the contribution of fly tying to the gigantic islands of floating plastic in our oceans can really be so relevant, but the virtuous principle of using materials in nature whenever possible, to reduce our carbon footprint on the planet and on the environment starting from the small things is there!

There is also – I think – from Messori a thinly concealed call to go back to our origins and healthy ethical principles of an activity which has a fundamental and total respect for the environment (and for our worthy finned adversaries). From this point of view how can we not feel proud to have preceded the times by using a natural material like bamboo for our rods and what's more, using artisanal techniques which are almost completely manual?



Even the debates on the fly fishing forums seem to indicate some signals of growing concern for the future of the planet, the rivers, the fish, the insects, but I fear that our local fishermen are more motivated by a series of fishing seasons that are less than enthusiastic from a fly fishing point of view rather than by an illumination from Greta.

A reluctance on the part of the finned ones was also used by some to justify the expansion of nymph fishing in its many variations and thus there were others who called for a return to the century old tradition instead of seeking success and numbers at all costs.

The considerable reduction of the populations of graylings in many of our rivers, in northern Italy and also in some rivers in Slovenia, which I witnessed first-hand, is a trend which started many years ago. Without figures on hand and just based on a feeling, I think it is a local problem and not a global one. A very reduced activity (above all on the surface) by trout and grayling is reported (in Italy) by reliable sources: perhaps it is caused by decreased populations, or simply by a change in the eating habits of the fish. Cormorants, Wells catfish, pollution, fishing pressure, sewerage treatment plants, high waters, low waters, too much rain, too little rain that disturb the spawning: everyone has their opinion and is fond of their way of interpreting the events they witnessed in the past to predict the future (this need to look for causes and explanations for everything is notoriously a primary necessity for the human mind).

The idea I have formulated by reading here and there (however not a serious bibliographical research) is that we do not have a definite scientific certainty on these matters, as with many others, for example the climate changes, which the scientific community is still debating and often from completely opposite positions. Although, it is a matter of fact and in view of everyone that the 2019 fishing season was a mediocre one, but I am an incurable optimist and I hope there will be a turnaround.

Anyway, I have promised Greta that from today I am substituting the synthetic dubbing of my flies with feathers and CDC. I hope the increase in the consumption of these natural materials will not bring to the extinction of the ducks. It is late and I haven't introduced the articles of this issue number 20 of the BJ: too bad, you will discover them paging through the magazine. I will close with my usual greeting and request to all of you to contribute to the next issue of the Bamboo Journal with suggestions and criticisms, but above all articles to publish.

Write to: editor@rodmakers.it.





Gabriele Gori and Hoagy Carmichael
IBRA Gathering 2008

IN MEMORIAM ROBERTO PRAGLIOLA

by Bruno Ragionieri, afterword and photographs by Massimo Giuliani

The people you can say you have spent most of your life with are rare.

Roberto is one of them.

We became friends in 1968 after I had attended the class organised by the Italian Fly Fishermen's Club, Section of Florence, which he had followed the year before, living on opposite sides of the same square in Florence also helped.

We were young, still living with our parents, without steady girlfriends. All it took was a phone call to go fishing, a ring at the door to chat, about everything.

We shared progressive political ideas, he had some years of hard work behind him, he obviously considered students like me arrogant intellectual snobs.

I rebelled, but from the first moment I entered his house I was struck by the size and by the cultural diversity of his library, as well as his careful choice of records. Considering that reading, playing and listening to music, with fishing, were my main activities at the time, the consolidation of our friendship was spontaneous and natural.



They were pioneering times for fly fishing, our only suppliers, overseas, were Veniard and Hardy, a little later Pezon et Michell, in Italy, Ravizza and Ghilardi in Milan and Walter Bartellini in Torino. Our giggling raids in Milan were quite frequent: we travelled in a small compact group at first (Roberto and I always present) and I still remember the first time, lost in the square of the station trying to find the bus for Ghilardi, everyone noticed us as those “amusing guys from Florence” when a kind lady with a typical accent of the bourgeois of Milan asked Blue Bottle (I only remember his nickname): “.....excuse me where does the 32 go?”, with the immediate reply “The 32 goes to Brozzi (a suburb of Florence)”; we were doubled over from the laughter, once we calmed down, we politely explained to the lady we were from Florence and luckily received an understanding smile at the joke and the aforesaid comment.

Considering the number of members, most of us were “masters”, the useless ones self-excluded, but we had an exceptional place for the courses, given to us by Dr. Fini, doctor of the national football team and director of the technical centre, the famous Coverciano gym. The small group, with the typical beginners’ enthusiasm, was very busy, we contacted the other sections of the CIPM (Italian Fly Fishing Club) and we transferred to other cities to hold classes in the territorial areas discovered by the associations: I remember, in addition to the wonderful guided tour of the River Nera a class in Terni where I went with Roberto and Franco Alinei, also simply because of the exquisite food we were offered, especially the fresh water crayfish.



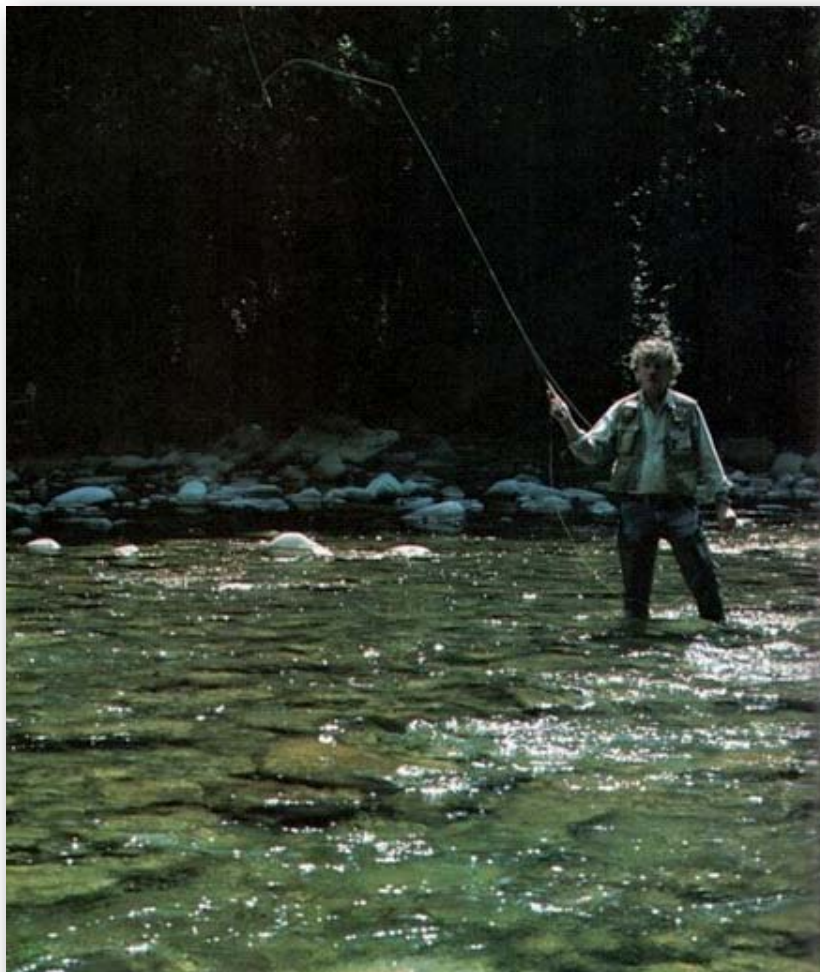
Anyway, in a few years our passion brought us to ten times more members and in Via dell'Anguillara, near Santa Croce, there is always a crowded and loud meeting on Friday evenings.

I mentioned Franco Alinei, a character that I must highlight for the importance of his participation.

First, Franco and Giorgio Loni, were the real founding members of the Florence section of the CIPM, at least in part due to a strange contingency, they had both married Swedish girls with a passion for fly fishing.

Franco, facilitated by the fact that he managed a travel agency, was our reference point for overseas, he got us used to travelling the world to (fly) fish: first to Slovenia, then to the other areas of ex-Yugoslavia, then in Austria, England, the northern countries and salmon fishing. In fact, I went to Norway with him for the first time in 1969 to fish salmon and to attend a class on fly fishing with a one-handed rod organised by Hardy.

I returned very motivated by the initial results, from a distance point of view, of the so-called "double traction", I involved Roberto in the use and study of this technique. We became skilled and spread it to all who were interested. At weekends on a field in our famous park in Florence, Le Cascine there was often a group of enthusiasts practising: you can imagine the comments of those bastards passing on their bikes.



In those years Roberto was certainly one of the most skilled casters and fishermen.

If anything, he was penalised by his reserved nature that often lead him to the easier choice or conduct: at first he refused fishing trips abroad; the organisation, the cost probably gave him the idea it was a masked enjoyment; not to mention salmon fishing: years passed before, sent by a magazine, he told me to go to hell (to use a euphemism) when I tried to give him advise that, according to him, made him lose his first salmon. In all likelihood he considered this type of fishing in particular on one hand for the super privileged and on the other he could not get the satisfaction of a hatch, a rise, a catch with a dry fly.

Instead an aspect I want to highlight because it is unknown to most is that from his start in fly fishing to his changing jobs, if I'm not mistaken in 1976, he was incredibly good at catching chub with a dry fly (unfortunately now they have almost disappeared from the rivers near our house).

Please don't tell me the chub is an easy fish: it is difficult, erratic and unpredictable. When it reaches a certain size it also has a funny reaction.

Unfortunately, we do not have trout rivers in proximity of Florence, so it was our first, most common and likable opponent. In fact, during the week (the weekend was reserved for trout) Roberto would stop work at five in the afternoon and then in the often good season he could be found among the currents of the Sieve River.

Sometimes I would call him and he wouldn't answer, luckily there were no mobile phones. I would drive to Pontassieve, towards the mountain and when I found his parked car, I would silently approach him from behind and almost always, before announcing myself, I would watch him a while. He had found, among uncommon artificial flies, very particular casts, precise attack positions and fishing areas, a link that made watching him fun.

And this was not only my opinion: even that of the gurus of the Sieve valley, reluctantly and with a hundred thousand reserves, the "masters of fishing with a whip", ancient tradition in the area where they use a quite long rod, 3.5/4m, river reed and, sometimes, bamboo for the tip, a very fine prepped silk leader, 10/12m long, usually spider-type flies. We moved rod and line with a series of semi-circular movements, soft and continuous until it closed forwards, a splendid exercise in the right hands, a circus act, incomparable in beauty to the more pragmatically English technique. Well, even they, the gods of the whip, the characters that had so much respect people moved over for them, those witch doctors that had raised the playing field to the stars, were forced by their curiosity for Roberto's way of fishing chub and most probably for the amount of fish caught.

To end there is a very funny anecdote about this.

With the hypocritical twist of a joke, but with the envy that really emanated, Roberto was once challenged "to chub fishing" by another fly fisherman, I honestly don't remember who. Roberto did not like public competitions, but he was also annoyed that someone doubted his results.



So there was the challenge. I was not in Florence, but I was told that at the end Roberto's net had more fish not only than his opponent, but everyone who had maliciously fished and used a net (for chub, unheard of!) that morning.

I wanted to tell you this story because we're talking about the character Roberto Pragliola as he was seen by an old friend, so mainly from a human perspective, this fact is a recurrent situation that characterised his life: he received many sincere compliments, but he also swallowed many bitter pills, often by competitors armed only with slander.

Make no mistake, he was extremely competitive and tough. He would never back down. He was sometimes stubborn; it was very difficult to convince him to change his mind. Nobody is perfect.

Anyway, he also had a great blessing: he found a partner who always and unfailingly supported his work choices, even when the price was high and as far as the family is concerned, she always managed it judiciously and tirelessly, consolidating their relationship.

Paolo Funaro. A character we cannot fail to mention when telling Roberto's story, even if partially. I have already mentioned what a particularly good fly fisherman Roberto was. I must now specify that this skill went beyond his personal life as a consequence of his collaboration, from the early seventies, with a famous general fishing magazine: he was the fly fishing expert and with the dedication to this column, his name acquired fame nationally with the distribution of the magazine and Roberto's relative "trips".

Paolo Funaro, became part of the club of Florence in the mid-seventies, the son of a well-known entrepreneur and being an entrepreneur too, he saw the opportunity to expand the very modest commercial offer that was available to fly fishing. He identified a group of people in the club that could set up a commercial activity with good potential: there was Roberto, the reference man, the technical image, the one who gave the name to the company, legally speaking. Then there were other administrative and creative experts and so on. Anyway, he, Paolo Funaro who, with his entrepreneurial skills would supervise everything and do its public relations.

While for the others the start was progressive, soft and personalised, for Roberto the choice was more radical because his presence was indispensable for the enthusiasts who came to the shop for the equipment and for the suppliers: he had to leave his old job suddenly once the new activity started.

He didn't think twice. Taking risks was in his nature. So with overwhelming enthusiasm he threw himself in his new job, profession fly fishing, which he would keep for the rest of his life. With many variations in the specific activity, but always in the field of fly fishing, especially dry fly fishing.

The readers will more or less know the next stages of his life, so I will give you a brief summary. After this partnership, Roberto Pragliola worked for Franchi, distributor of Pezon et Michell, then for himself under the name "TLT", the casting technique he had designed, studied and developed and at the same time he was director of the casting school of Castel di Sangro, director of the new magazine Mosca e Spinning (Fly and Spinning), designer of his own graphite rod made by Loomis, instructor, above all of specialised classes, up to the current association TLT Academy. In these over forty years he has always written about fly fishing, in all its varied aspects, in national and foreign magazines, as well as printed books which will remain points of reference: *The Fisherman with the Fly*, *Trout and Flies in fast Waters*, *Magic on the Water*. Even more important, the last three that were completed and he was ready to publish when he passed away. I have read most of the more complicated one on the characteristics of the TLT technique and it would be a pity if they weren't published, also because they are full of beautiful and interesting images.

There is another element I must underline. The great friendship with and respect for Vincenzo Pentecari, who accompanied Roberto beyond the Italian borders on trips and to shows in Italy and the USA. I have already mentioned Roberto's stubbornness; in fact, he had a lot of time and yet he always refused to learn a foreign language while admitting it would have been useful.

Mmmmh

Now, in closing, I am left with a very difficult topic. Roberto and his skills as a caster and fisherman; Roberto and TLT, the technique he developed since fly fishing became his life's activity, since 1976.



Fortunately, Roberto gave a lengthy interview to Maurizio Cardamone published in this magazine (Bamboo Journal n.15, October 2015). So, I refer you to that for the technical aspects. In future you can contact the experts and enthusiasts at the Academy (www.tltacademy.it).

I start with a personal judgement, which is unprovable especially for those who do not know me.

Given that in some part of the world there could be a stranger who has reached the top in the activity we are talking about, I have had the opportunity to see many of the older generation of famous professionals of dry fly fishing and I think that Roberto reached and in many cases surpassed their level of technical skills.

Concerning the non-professionals that I have met in fifty years of fly fishing I am more firm about Roberto's supremacy and I know I am supported by many enthusiasts who agree with me. The critical voices were mainly born from an understandable incompatibility of characters and not really from a criticism, as Roberto was always open to discuss his statements. In my opinion the truth is that in all free time activities there is ill concealed envy when a yearned for stage is taken from us and this creates animosity that leads to shameless and false statements and to dangerous and improper attitudes.

But let's talk about TLT (Technique of Total Casting). I have my own personal idea about it and I hope to express it without a bolt of lightning from the sky.

In my opinion Roberto had a particular physical constitution that helped a balanced and precise application of force in the use of the arm, but above all in the bending of the wrist; in his case these characteristics were joined to an instinctive ability in controlling the movement and a remarkable sense of rhythm. These skills were then exploited more and more to obtain a technique that could satisfy the many demands of the fisherman and the environment. First, Roberto spent a lot of time on the water. At home he would try to analyse the action he had carried out on the river, the positive and the negative aspects and to reach a solution, preferably in writing: all this helped to test it on the next outing.



What am I trying to say? That Roberto was a natural in a series of movements; that he studied the fish and the environment very well; that he created and refined a repeatable technique on the river for the best result in relation to the situations.

But what am I implying? That it is a very personalised technique, it is not enough to read its description to repeat it properly, that the approach to it involves commitment, that it is not said you will reach the results that Roberto did: although in my point of view there is a little freedom to adapt it to your own physical and mental structure; it is the freedom that perhaps unknowingly Roberto wanted to leave to those who follow in his footsteps, although obliged by honesty his goal was towards determinism.

I end this brief memory of Roberto Pragliola, about whom we could certainly write an interesting biography, but I must emphasise that I have not assimilated the term "memory": many times I have dialled his number and waited for it to ring: I wonder if it rang somewhere.

Bruno Ragionieri

For what Roberto Pragliola represented in Fly Fishing in Italy and abroad and for his availability towards IBRA, this memorial could not be written with perfunctory sentences by just anyone. Bruno Ragionieri was the first person I thought of when we felt the need to pay homage to Roberto in our magazine.

Bruno and Roberto's friendship goes back to the mid 60's when they started the "fly" adventure together in the Club of Via dell'Anguillara that had just started then. Bruno was a student in his late teens and Roberto a young man of twenty-five. Roberto was not the famous person he would become yet. In addition to Alinei, Loni and Biscioni, among the founders of the club, there were people like Ferroni, Del Buono, Torrini, Daveri, Lumini who would then give this type of fishing a strong boost. I apologise in advance if I have forgotten anyone. Many of these people are mentioned in Roberto's book "Magic on the Water".

I have known Bruno Ragionieri since the 80's because he would often visit his friend in the shop in Via Fra' G. Angelico, which I frequented a lot. A few years ago this acquaintance became a family friend thanks to our respective children who casually met overseas where they work and it was a moment later that I asked him to write this commemoration to his old and dear friend.

Massimo Giuliani





Marco Giardina (MOG) and Glenn Brakett
IBRA Gathering 2009

DREAMING A TAPER

by Marco Orlando Giardina

It all started in 2004.

Perhaps before that. When I bought a Sharp rod in London. In 1990.

An 8'3" with two tips copies of the Pezon et Michel "Master". A parabolic rod without compromises. Impregnated, excellent manufacture. Indeed, Sharp had a tradition that went back to 1920, with trout rods and beautiful salmon rods, among great American makers – Leonard and Orvis to mention two – with their technique of impregnating the blanks with Bakelite-based resins.

But this takes us elsewhere ...

Back to us.

The passion for bamboo was growing. First a Fario Club bought in Paris at Maison de la Mouche of M. Dubos, then various second hand ones from Jamie Maxtone Graham – as deaf as a bat and mean as the legend on Scottish meanness dictates – to place an order over the phone, my partner who speaks English very well had to yell in the handset so loudly she would be without a voice for the rest of the day!

Then the turning point: the meeting during the SIM Fly Festival in 2004 in Castel di Sangro with Enzo Afri and Francesca Morisetti who presented their construction method for their rods, with the binder, planing form and splitting of the culms. The Garrison method.

A revelation. I realised it could be done.

It could be done!

But sometimes luck comes in groups. An ad on Pipam of an offer of bamboo culms. That is how I met Gabriele Gori and five beautiful culms of *Arundinaria Amabilis*. I was struck by a Sacred Fire, like an impassioned bacchante I was caught in a buying spiral: planing forms, blades, glues and varnish, I had my planing form made by a company specialised in naval mechanics and above all books.

The first one was Cattanaich's – with which I built my first rod, then George Maurer's and finally the mythical and very expensive at the time, book by Hoagy B. Carmichael, *A Master's Guide to Building a Bamboo Fly Rod: The Essential and Classic Principles and Methods*. After that, a mountain of other books, articles and documents that through the years have filled a whole library.

I could have bought a Payne rod and a Garrison rod too with what I had spent until then! However, I was now addicted and could not be cured.

The first Italian rod makers gathering was organised in May 2005. The main promoters were Gabriele Gori and Alberto Poratelli. A month later IBRA "ITALIAN BAMBOO RODMAKERS ASSOCIATION" was founded.

I participated at the gathering with three rods. It was a good lesson: apart from being rather ugly, uncertain in their construction and with various imperfections, they were criticised above all for their deficiencies in casting.

Quite frankly, I was upset and I understood I had to study a lot and I learnt that building a bamboo rod is not only a carpenter's job where manual skills are everything, but it is instead an activity in which reasoning, knowledge and intelligence are the instruments to reach the goal of making an object of quality.

Fourteen years have passed since then and to those first three I have added about a hundred and I must say that the appreciation of them as casting instruments has changed radically.



Marco Giardina and Alberto Azzoni at the first IBRA gathering

14 may 2005

I do not believe in construction secrets and stealing data. They are open secrets. This brings me to the desire to share the tapers of some of my rods. Those I feel are more important and emblematic.

Hoping they are useful to others.

How were they made?

I would like to say by Trial and Error. But it is not true. Or only partially true.

I am a one-man shop and I cannot – like the big producers in the early 1900's – tell my workers to make 50 rods with different tapers and then test them and choose: it would take two years of work!

My method is to take a taper/model and to analyse it with a calculation programme (I prefer RodDNA, but Hexrod is also very good. They all work on the basis of Garrison's algorithms), modify it according to my needs and build a prototype.

I can already hear the shouting from the audience – I have been hearing it for a long time – “A computer cannot design a rod!”

Perhaps it cannot design a rod, but it can definitely contribute to the design of a rod: if it's true – and it is true – that a calculation programme can contribute a lot to the design and the construction of a building with 163 storeys, cars, aircraft carriers and probes for Mars, I don't see why it shouldn't participate in the design of a taper!

Once built the prototype, we move to the testing kindly carried out by excellent casters.

Of course Gabriele Gori, who is an architect, contributes to the layout of the design of some rods, Bruno Righetti, rod maker and SIM instructor, Claudio Biagi, formidable caster and rod maker. These only to mention a few.

The design and the building of bamboo rods cannot be a solipsistic activity, closed to the comparison with others, casters, fishermen or other rod makers, risking to fall into a spiral of complacency and crystallization.

Once the tests based on the suggestions received are finished, we modify the taper and build another test rod. Usually after the test there are no other modifications to make. But not always...



Enzo Afri, Marco Boretti, Marco Schiavi, Alberto Azzoni and a member MCAT testing a bamboo rod of Marco Giardina during the first IBRA gathering

As I have already mentioned, I present some of the tapers which identify me the most in this article.

If you would like to approach the world of tapers, I suggest you read the article on the Bamboo Journal number 6 April 2011 "Brief notes on the action of bamboo rods". On the BJ there are various articles on the topic of Tapers.

The tapers in this article belong to three groups.

- Fast progressive tapers (PRO) Dickerson type with a length between 7' and 8'
- Parabolic tapers (PARA) Young type between 7.5' and 8.5'
- Tip action tapers (TA), inspired by the Sylph of the company Cross Rod Company designed by Wes Jordan, with a length between 7' and 8'.

Most rods have been designed for a DT 4 weight line.

Among the progressive rods there a line 3 and among the parabolic ones, two are five weights and one is an 8 weight.

In the names of the rods there are some initials. All have the initial HF: Hollow Fluted. All the rods must have the Butt, but also the Mid if they are three piece rods, hollowed to a wall thickness of 0.070". The method you use does not matter, both the Winston HF Method, as well as the Powell method with the internal scallops work well.

Do not try to hollow out the tips: you will run the concrete risk of unbalancing the taper.

The initials GG identify the tapers that received a large contribution by Gabriele Gori, the initials G/B refer to the collaboration with Gabriele Gori and Claudio Biagi.

The name Southern Ontario comes from an order placed by a young architect who lived in Toronto and LoR stands for Lady of the River.

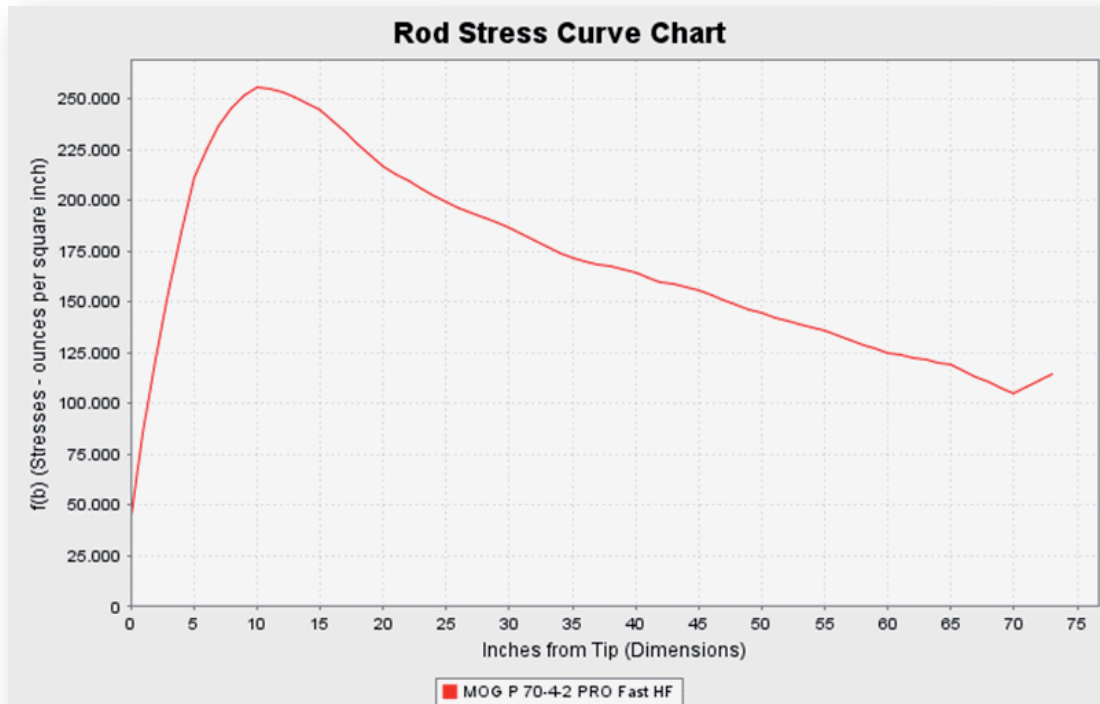


Marco Giardina, Antonio Paglia and Fausto Beligni at the first gathering

**Planing Form Settings For "MOG P 70-4-2 PRO Fast HF"
(Station Multiplier = 1.0 Station Bias = 0.0)**

Tip 0,000 To 42,000 Inches				
Station #	Increment	Rod Dim	Form Depth	To .0005
1	0,0	0,0688	0,0344	0,0345
2	5,0	0,0753	0,0377	0,0375
3	10,0	0,0875	0,0437	0,0440
4	15,0	0,1020	0,0510	0,0510
5	20,0	0,1181	0,0590	0,0590
6	25,0	0,1325	0,0663	0,0665
7	30,0	0,1460	0,0730	0,0730
8	35,0	0,1609	0,0804	0,0805
9	40,0	0,1735	0,0867	0,0870
10	45,0	0,1888	0,0944	0,0945

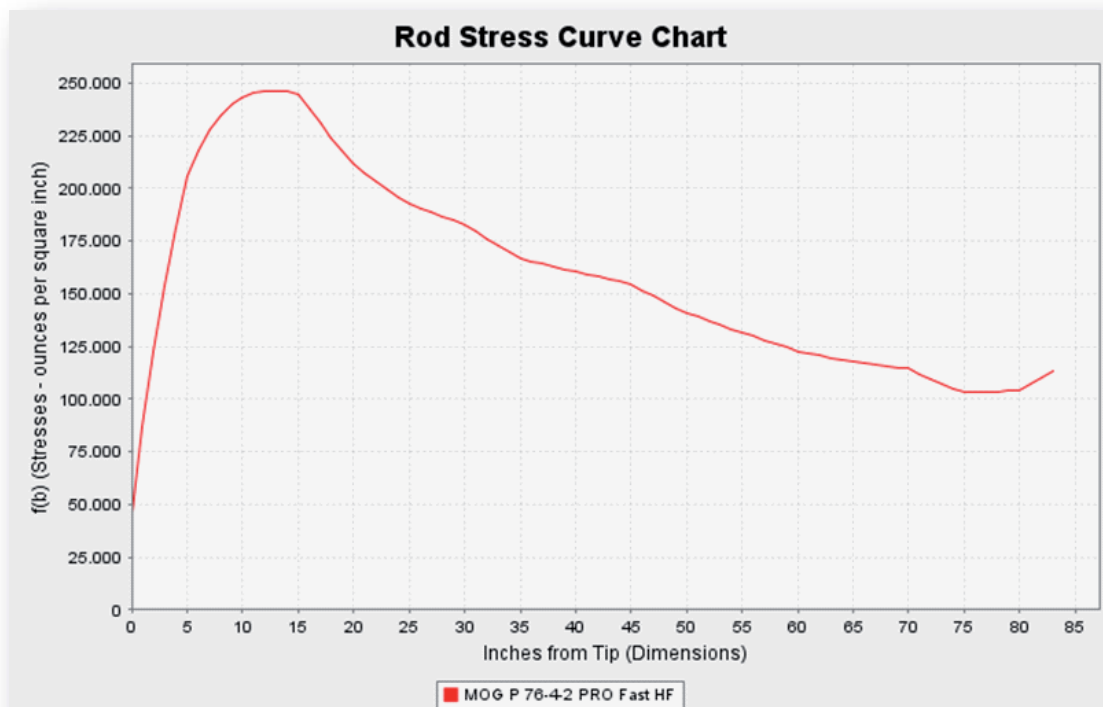
Butt 42,000 To 84,000 Inches				
Station #	Increment	Rod Dim	Form Depth	To .0005
1	35,0	0,1609	0,0804	0,0805
2	40,0	0,1735	0,0867	0,0870
3	45,0	0,1888	0,0944	0,0945
4	50,0	0,2067	0,1033	0,1035
5	55,0	0,2240	0,1120	0,1120
6	60,0	0,2434	0,1217	0,1215
7	65,0	0,2607	0,1303	0,1305
8	70,0	0,2862	0,1431	0,1430
9	75,0	0,3000	0,1500	0,1500
10	80,0	0,3000	0,1500	0,1500
11	85,0	0,3000	0,1500	0,1500



**Planing Form Settings For "MOG P 76-4-2 PRO Fast HF"
(Station Multiplier = 1.0 Station Bias = 0.0)**

Tip 0,000 To 45,000 Inches				
Station #	Increment	Rod Dim	Form Depth	To .0005
1	0,0	0,0680	0,0340	0,0340
2	5,0	0,0760	0,0380	0,0380
3	10,0	0,0890	0,0445	0,0445
4	15,0	0,1021	0,0510	0,0510
5	20,0	0,1191	0,0595	0,0595
6	25,0	0,1341	0,0670	0,0670
7	30,0	0,1471	0,0736	0,0735
8	35,0	0,1625	0,0813	0,0815
9	40,0	0,1753	0,0877	0,0875
10	45,0	0,1883	0,0941	0,0940

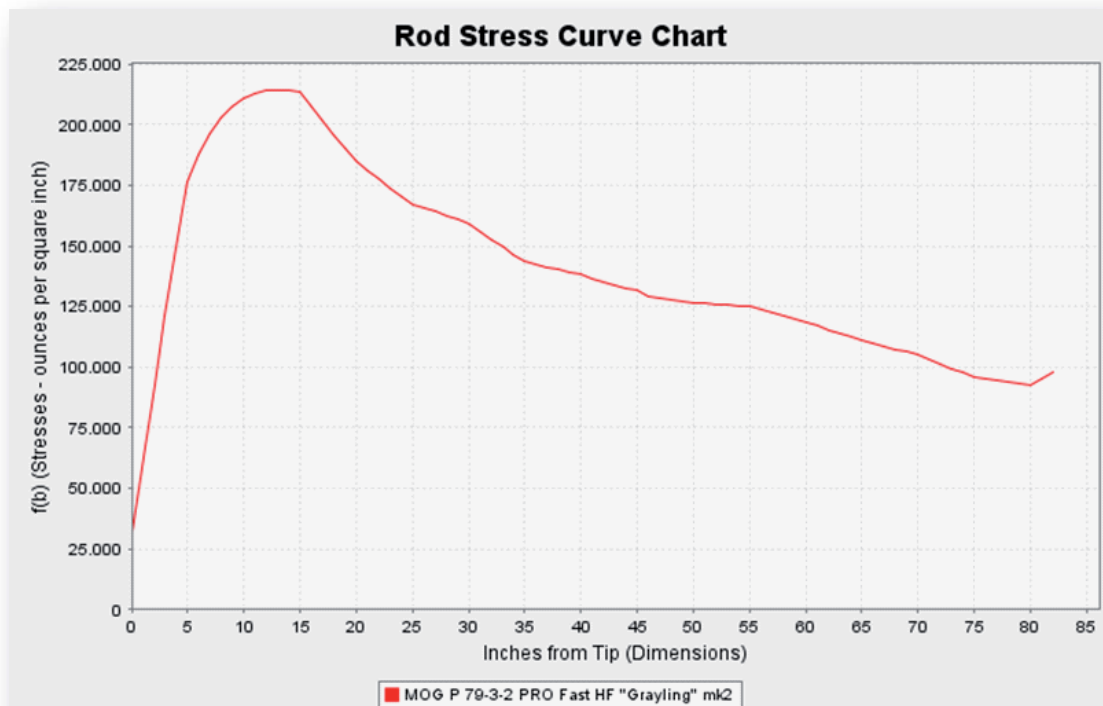
Butt 45,000 To 90,000 Inches				
Station #	Increment	Rod Dim	Form Depth	To .0005
1	35,0	0,1625	0,0813	0,0815
2	40,0	0,1753	0,0877	0,0875
3	45,0	0,1883	0,0941	0,0940
4	50,0	0,2074	0,1037	0,1035
5	55,0	0,2254	0,1127	0,1125
6	60,0	0,2441	0,1221	0,1220
7	65,0	0,2612	0,1306	0,1305
8	70,0	0,2776	0,1388	0,1390
9	75,0	0,3021	0,1510	0,1510
10	80,0	0,3160	0,1580	0,1580
11	85,0	0,3154	0,1577	0,1575
12	90,0	0,3154	0,1577	0,1575



**Planing Form Settings For "MOG P 79-3-2 PRO Fast HF "Grayling" mk..
(Station Multiplier = 1.0 Station Bias = 0.0)**

Tip 0.000 To 46.500 Inches				
Station #	Increment	Rod Dim	Form Depth To .0005	
1	0,0	0,0690	0,0345	0,0345
2	5,0	0,0721	0,0360	0,0360
3	10,0	0,0844	0,0422	0,0420
4	15,0	0,0968	0,0484	0,0485
5	20,0	0,1133	0,0566	0,0565
6	25,0	0,1282	0,0641	0,0640
7	30,0	0,1411	0,0706	0,0705
8	35,0	0,1570	0,0785	0,0785
9	40,0	0,1700	0,0850	0,0850
10	45,0	0,1840	0,0920	0,0920
11	50,0	0,1996	0,0998	0,1000

Butt 46.500 To 93.000 Inches				
Station #	Increment	Rod Dim	Form Depth To .0005	
1	40,0	0,1700	0,0850	0,0850
2	45,0	0,1840	0,0920	0,0920
3	50,0	0,1996	0,0998	0,1000
4	55,0	0,2141	0,1071	0,1070
5	60,0	0,2317	0,1158	0,1160
6	65,0	0,2507	0,1253	0,1255
7	70,0	0,2696	0,1348	0,1350
8	75,0	0,2928	0,1464	0,1465
9	80,0	0,3120	0,1560	0,1560
10	85,0	0,3327	0,1663	0,1665
11	90,0	0,3327	0,1663	0,1665
12	95,0	0,3327	0,1663	0,1665

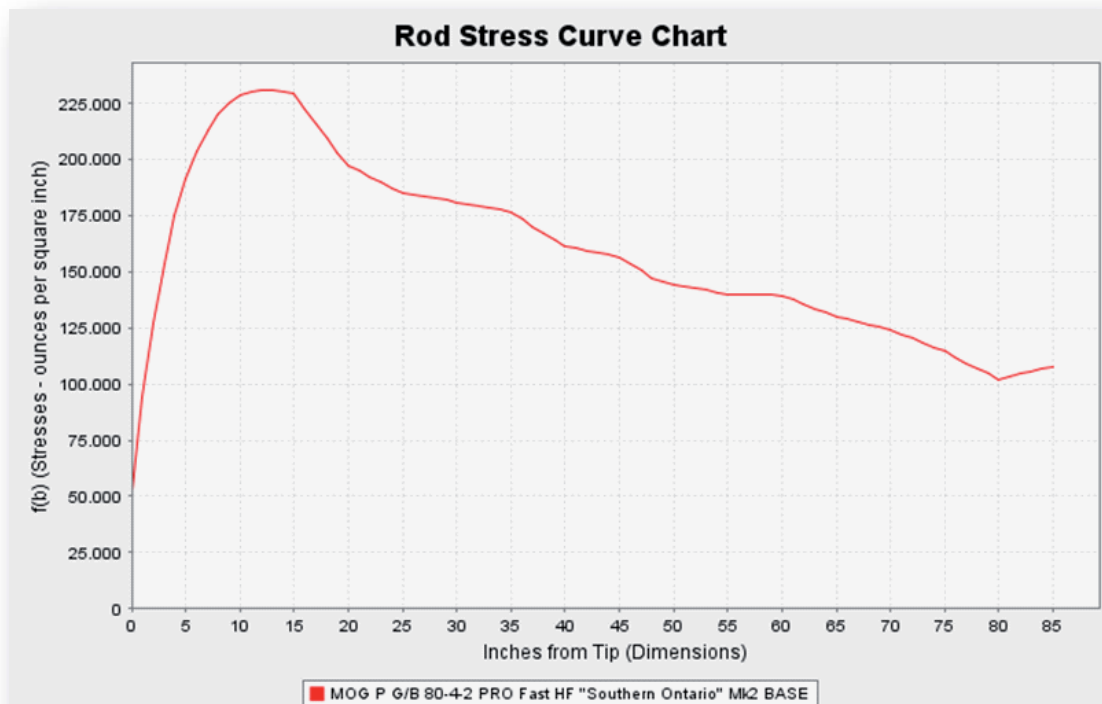




**Planing Form Settings For "MOG P G/B 80-4-2 PRO Fast HF "Southern ..
(Station Multiplier = 1.0 Station Bias = 0.0)**

Station #	Tip 0,000 To 48,000 Inches			
	Increment	Rod Dim	Form Depth To .0005	
1	0,0	0,0675	0,0338	0,0340
2	5,0	0,0804	0,0402	0,0400
3	10,0	0,0938	0,0469	0,0470
4	15,0	0,1076	0,0538	0,0540
5	20,0	0,1256	0,0628	0,0630
6	25,0	0,1400	0,0700	0,0700
7	30,0	0,1520	0,0760	0,0760
8	35,0	0,1640	0,0820	0,0820
9	40,0	0,1798	0,0899	0,0900
10	45,0	0,1925	0,0963	0,0965
11	50,0	0,2101	0,1051	0,1050

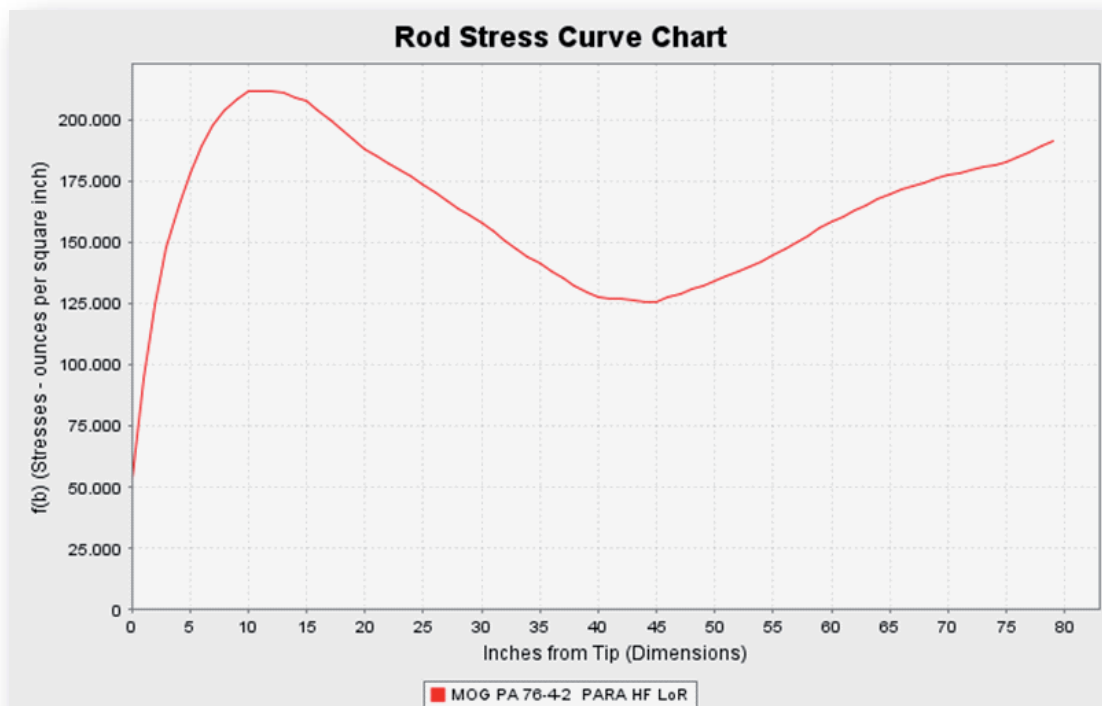
Station #	Butt 48,000 To 96,000 Inches			
	Increment	Rod Dim	Form Depth To .0005	
1	40,0	0,1798	0,0899	0,0900
2	45,0	0,1925	0,0963	0,0965
3	50,0	0,2101	0,1051	0,1050
4	55,0	0,2254	0,1127	0,1125
5	60,0	0,2390	0,1195	0,1195
6	65,0	0,2580	0,1290	0,1290
7	70,0	0,2756	0,1378	0,1380
8	75,0	0,2970	0,1485	0,1485
9	80,0	0,3236	0,1618	0,1620
10	85,0	0,3327	0,1663	0,1665
11	90,0	0,3383	0,1691	0,1690
12	95,0	0,3394	0,1697	0,1695
13	100,0	0,3394	0,1697	0,1695



**Planing Form Settings For "MOG PA 76-4-2 PARA HF LoR"
(Station Multiplier = 1.0 Station Bias = 0.0)**

Tip 0,000 To 45,000 Inches				
Station #	Increment	Rod Dim	Form Depth	To .0005
1	0,0	0,0648	0,0324	0,0325
2	5,0	0,0797	0,0398	0,0400
3	10,0	0,0933	0,0466	0,0465
4	15,0	0,1080	0,0540	0,0540
5	20,0	0,1240	0,0620	0,0620
6	25,0	0,1391	0,0696	0,0695
7	30,0	0,1551	0,0775	0,0775
8	35,0	0,1726	0,0863	0,0865
9	40,0	0,1905	0,0953	0,0950
10	45,0	0,2034	0,1017	0,1015

Butt 45,000 To 90,000 Inches				
Station #	Increment	Rod Dim	Form Depth	To .0005
1	35,0	0,1726	0,0863	0,0865
2	40,0	0,1905	0,0953	0,0950
3	45,0	0,2034	0,1017	0,1015
4	50,0	0,2134	0,1067	0,1065
5	55,0	0,2216	0,1108	0,1110
6	60,0	0,2275	0,1138	0,1140
7	65,0	0,2345	0,1172	0,1175
8	70,0	0,2430	0,1215	0,1215
9	75,0	0,2522	0,1261	0,1260
10	80,0	0,2588	0,1294	0,1295
11	85,0	0,2647	0,1323	0,1325
12	90,0	0,2575	0,1288	0,1290



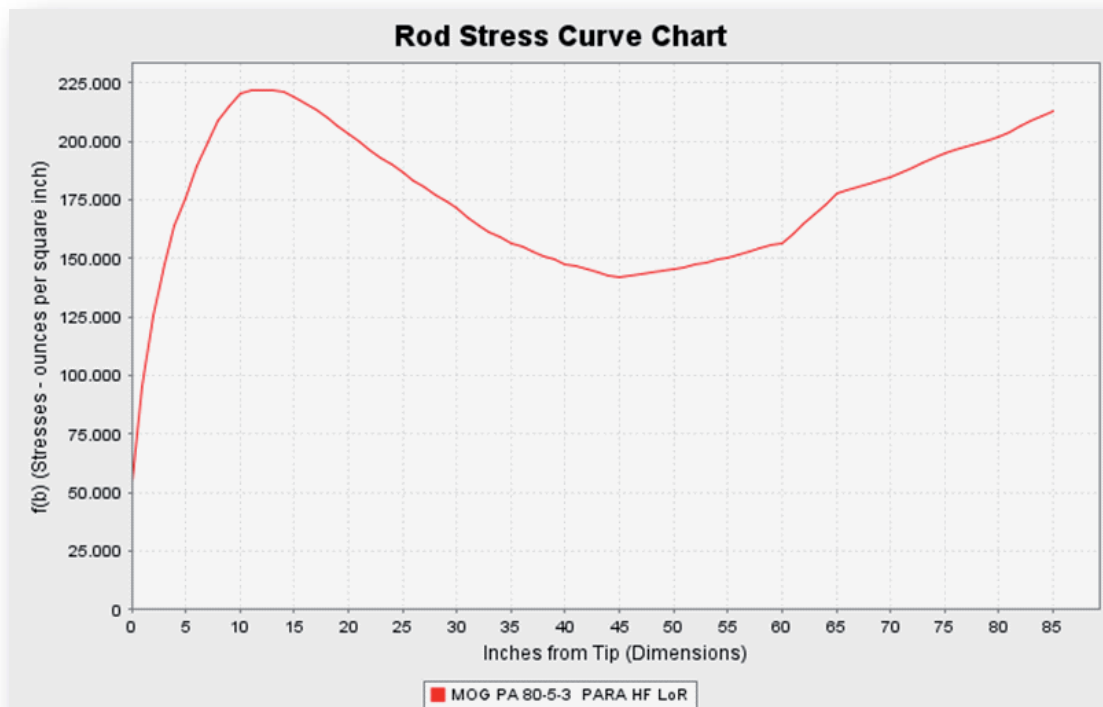


**Planing Form Settings For "MOG PA 80-5-3 PARA HF LoR"
(Station Multiplier = 1.0 Station Bias = 0.0)**

Tip 0,000 To 32,000 Inches				
Station #	Increment	Rod Dim	Form Depth	To .0005
1	0,0	0,0710	0,0355	0,0355
2	5,0	0,0881	0,0440	0,0440
3	10,0	0,1012	0,0506	0,0505
4	15,0	0,1162	0,0581	0,0580
5	20,0	0,1322	0,0661	0,0660
6	25,0	0,1483	0,0741	0,0740
7	30,0	0,1643	0,0822	0,0820
8	35,0	0,1823	0,0911	0,0910

Mid 32,000 To 64,000 Inches				
Station #	Increment	Rod Dim	Form Depth	To .0005
1	25,0	0,1483	0,0741	0,0740
2	30,0	0,1643	0,0822	0,0820
3	35,0	0,1823	0,0911	0,0910
4	40,0	0,1993	0,0997	0,0995
5	45,0	0,2153	0,1076	0,1075
6	50,0	0,2263	0,1132	0,1130
7	55,0	0,2363	0,1182	0,1180
8	60,0	0,2453	0,1226	0,1225
9	65,0	0,2473	0,1236	0,1235

Butt 64,000 To 96,000 Inches				
Station #	Increment	Rod Dim	Form Depth	To .0005
1	55,0	0,2363	0,1182	0,1180
2	60,0	0,2453	0,1226	0,1225
3	65,0	0,2473	0,1236	0,1235
4	70,0	0,2573	0,1286	0,1285
5	75,0	0,2653	0,1326	0,1325
6	80,0	0,2743	0,1371	0,1370
7	85,0	0,2813	0,1406	0,1405
8	90,0	0,2893	0,1447	0,1445
9	95,0	0,2894	0,1447	0,1445
10	100,0	0,2894	0,1447	0,1445



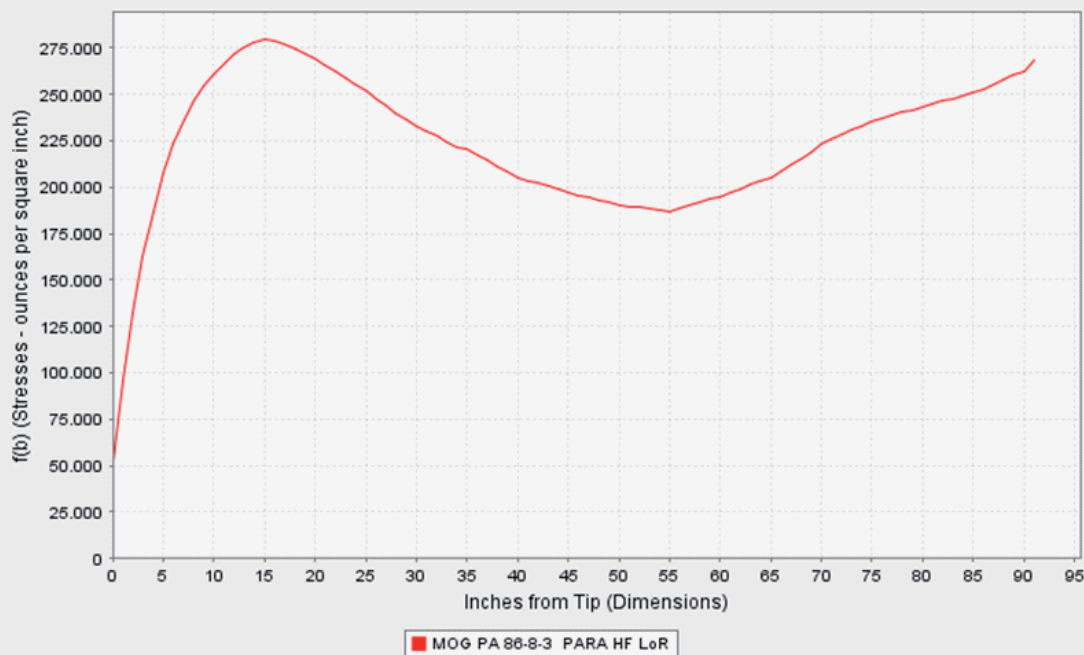
**Planing Form Settings For "MOG PA 86-8-3 PARA HF LoR"
(Station Multiplier = 1.0 Station Bias = 0.0)**

Tip 0,000 To 34,000 Inches				
Station #	Increment	Rod Dim	Form Depth	To .0005
1	0,0	0,0873	0,0437	0,0435
2	5,0	0,1010	0,0505	0,0505
3	10,0	0,1155	0,0578	0,0575
4	15,0	0,1289	0,0644	0,0645
5	20,0	0,1443	0,0722	0,0720
6	25,0	0,1601	0,0800	0,0800
7	30,0	0,1762	0,0881	0,0880
8	35,0	0,1912	0,0956	0,0955

Mid 34,000 To 68,000 Inches				
Station #	Increment	Rod Dim	Form Depth	To .0005
1	25,0	0,1601	0,0800	0,0800
2	30,0	0,1762	0,0881	0,0880
3	35,0	0,1912	0,0956	0,0955
4	40,0	0,2084	0,1042	0,1040
5	45,0	0,2235	0,1118	0,1115
6	50,0	0,2383	0,1192	0,1190
7	55,0	0,2516	0,1258	0,1260
8	60,0	0,2597	0,1298	0,1300
9	65,0	0,2666	0,1333	0,1335
10	70,0	0,2708	0,1354	0,1355

Butt 68,000 To 102,000 Inches				
Station #	Increment	Rod Dim	Form Depth	To .0005
1	60,0	0,2597	0,1298	0,1300
2	65,0	0,2666	0,1333	0,1335
3	70,0	0,2708	0,1354	0,1355
4	75,0	0,2778	0,1389	0,1390
5	80,0	0,2864	0,1432	0,1430
6	85,0	0,2946	0,1473	0,1475
7	90,0	0,3011	0,1505	0,1505
8	95,0	0,3060	0,1530	0,1530
9	100,0	0,3094	0,1547	0,1545

Rod Stress Curve Chart

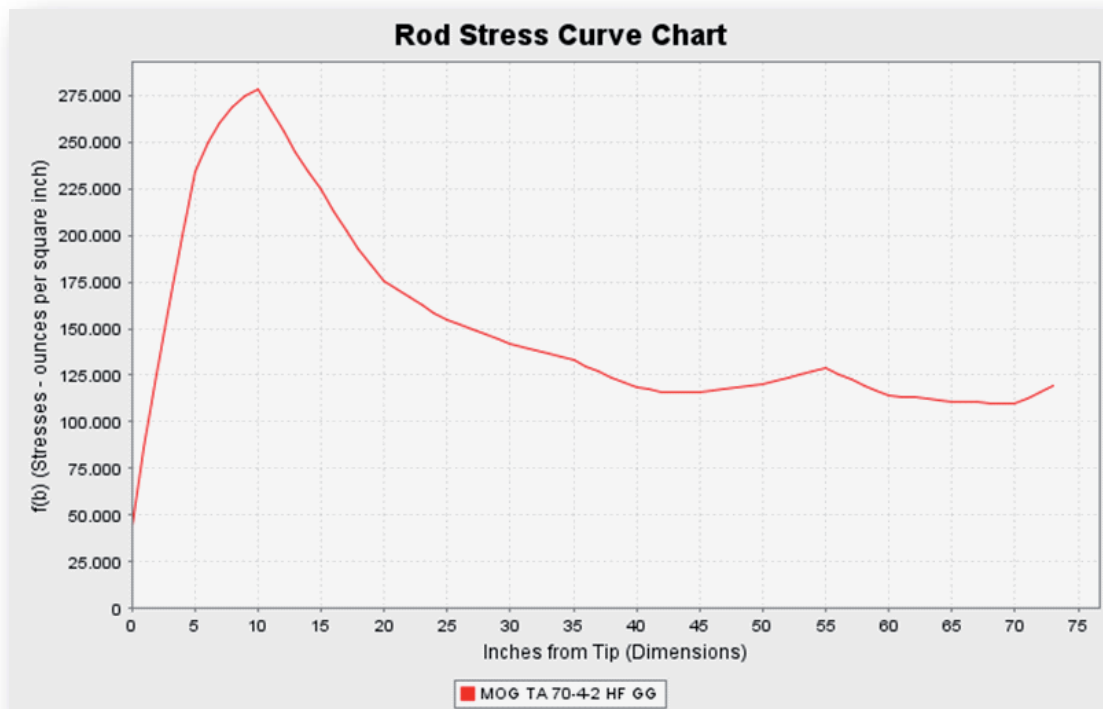




**Planing Form Settings For "MOG TA 70-4-2 HF GG"
(Station Multiplier = 1.0 Station Bias = 0.0)**

Station #	Tip 0,000 To 42,000 Inches			
	Increment	Rod Dim	Form Depth To .0005	
1	0,0	0,0693	0,0347	0,0345
2	5,0	0,0727	0,0364	0,0365
3	10,0	0,0851	0,0425	0,0425
4	15,0	0,1050	0,0525	0,0525
5	20,0	0,1266	0,0633	0,0635
6	25,0	0,1443	0,0722	0,0720
7	30,0	0,1604	0,0802	0,0800
8	35,0	0,1757	0,0878	0,0880
9	40,0	0,1950	0,0975	0,0975
10	45,0	0,2110	0,1055	0,1055

Station #	Butt 42,000 To 84,000 Inches			
	Increment	Rod Dim	Form Depth To .0005	
1	35,0	0,1757	0,0878	0,0880
2	40,0	0,1950	0,0975	0,0975
3	45,0	0,2110	0,1055	0,1055
4	50,0	0,2230	0,1115	0,1115
5	55,0	0,2320	0,1160	0,1160
6	60,0	0,2560	0,1280	0,1280
7	65,0	0,2730	0,1365	0,1365
8	70,0	0,2890	0,1445	0,1445
9	75,0	0,3150	0,1575	0,1575
10	80,0	0,3150	0,1575	0,1575
11	85,0	0,3150	0,1575	0,1575

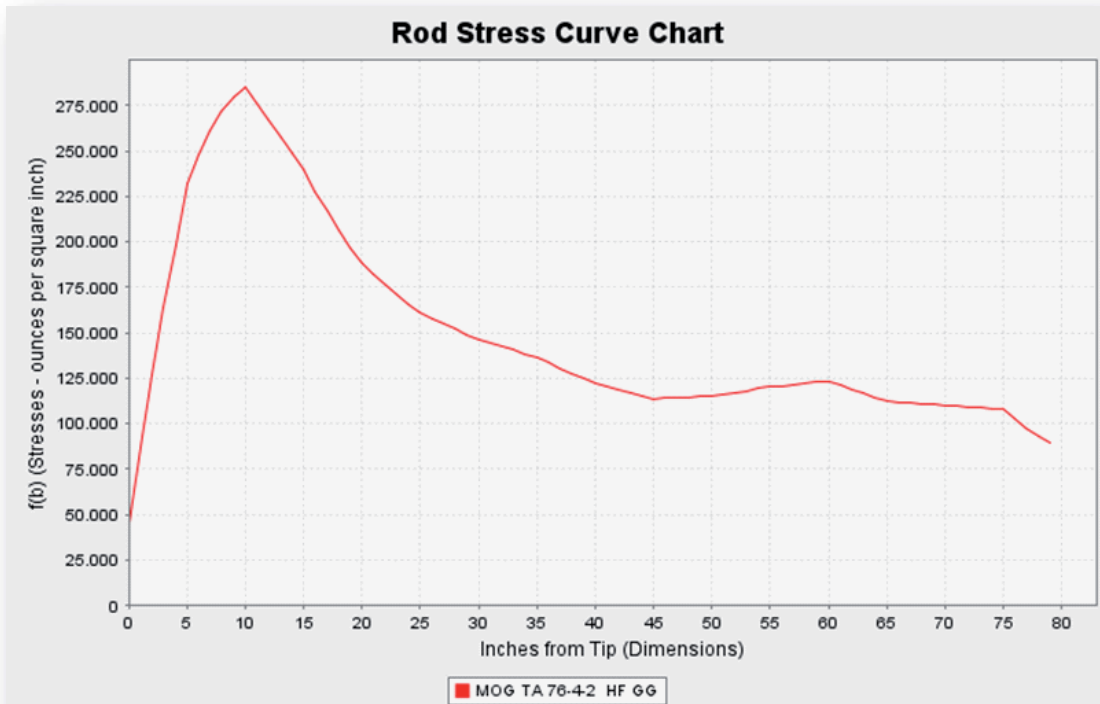




**Planing Form Settings For "MOG TA 76-4-2 HF GG"
(Station Multiplier = 1.0 Station Bias = 0.0)**

Tip 0,000 To 45,000 Inches				
Station #	Increment	Rod Dim	Form Depth To .0005	
1	0,0	0,0687	0,0343	0,0345
2	5,0	0,0730	0,0365	0,0365
3	10,0	0,0844	0,0422	0,0420
4	15,0	0,1026	0,0513	0,0515
5	20,0	0,1236	0,0618	0,0620
6	25,0	0,1422	0,0711	0,0710
7	30,0	0,1585	0,0793	0,0790
8	35,0	0,1739	0,0869	0,0870
9	40,0	0,1926	0,0963	0,0965
10	45,0	0,2099	0,1050	0,1050

Butt 45,000 To 90,000 Inches				
Station #	Increment	Rod Dim	Form Depth To .0005	
1	35,0	0,1739	0,0869	0,0870
2	40,0	0,1926	0,0963	0,0965
3	45,0	0,2099	0,1050	0,1050
4	50,0	0,2241	0,1120	0,1120
5	55,0	0,2356	0,1178	0,1180
6	60,0	0,2476	0,1238	0,1240
7	65,0	0,2699	0,1349	0,1350
8	70,0	0,2868	0,1434	0,1435
9	75,0	0,3035	0,1517	0,1520
10	80,0	0,3440	0,1720	0,1720
11	85,0	0,3552	0,1776	0,1775
12	90,0	0,3352	0,1676	0,1675

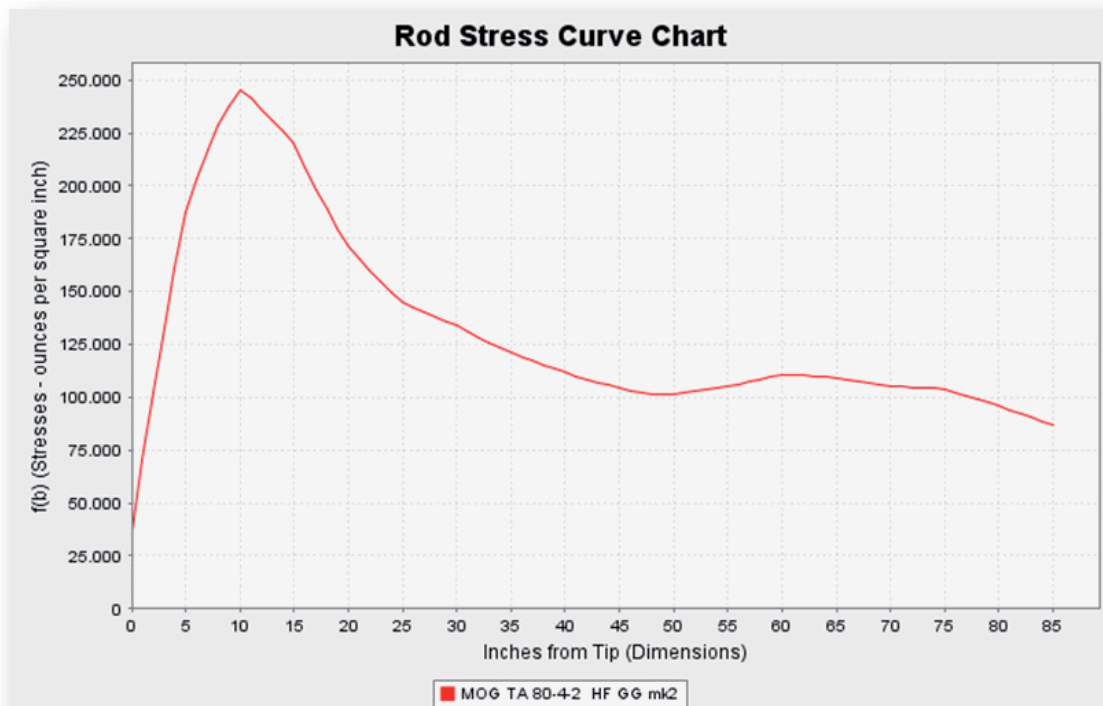




**Planing Form Settings For "MOG TA 80-4-2 HF GG mk2"
(Station Multiplier = 1.0 Station Bias = 0.0)**

Tip 0,000 To 48,000 Inches				
Station #	Increment	Rod Dim	Form Depth To .0005	
1	0,0	0,0686	0,0343	0,0345
2	5,0	0,0731	0,0365	0,0365
3	10,0	0,0829	0,0415	0,0415
4	15,0	0,0988	0,0494	0,0495
5	20,0	0,1196	0,0598	0,0600
6	25,0	0,1384	0,0692	0,0690
7	30,0	0,1538	0,0769	0,0770
8	35,0	0,1710	0,0855	0,0855
9	40,0	0,1878	0,0939	0,0940
10	45,0	0,2048	0,1024	0,1025
11	50,0	0,2215	0,1108	0,1105

Butt 48,000 To 96,000 Inches				
Station #	Increment	Rod Dim	Form Depth To .0005	
1	40,0	0,1878	0,0939	0,0940
2	45,0	0,2048	0,1024	0,1025
3	50,0	0,2215	0,1108	0,1105
4	55,0	0,2349	0,1174	0,1175
5	60,0	0,2461	0,1231	0,1230
6	65,0	0,2626	0,1313	0,1315
7	70,0	0,2811	0,1406	0,1405
8	75,0	0,2977	0,1489	0,1490
9	80,0	0,3217	0,1608	0,1610
10	85,0	0,3490	0,1745	0,1745
11	90,0	0,3619	0,1809	0,1810
12	95,0	0,3610	0,1805	0,1805
13	100,0	0,3610	0,1805	0,1805







Per Brandin
Gathering 2010



...nothing happens by chance, a disputable concept? Perhaps, the fact is that at the end of the nineteenth century (1886) in England, while F.M. Halford “professed” the Creed of the superior sport that was fishing with the “dry fly” and contrarily, G.E.M. Skues elaborated the “nymph fishing” without infringing the “Master’s” indications, Robert Louis Stevenson was printing “The Strange Case of Doctor Jekyll and Mr. Hyde”, a novel that was destined to immortality with a title that is universally evoked to describe the ambivalence that the human character can have...even that of fishermen with an artificial fly!!!

As often happens, in time, terms are born to define the characteristics or the habits/attitudes of things or people and those who practise “Fishing with an artificial fly” are generally indicated as fly-fishermen, I did not use “generally” casually, with the term Fly-fishermen we include all who practise Fly-fishing, a system that entails the use of a rod (with one or two hands) equipped with a rotary reel on which a line is wound which is adequate for the power of the rod and it can be floating or sinking (more or less rapidly), this line has a leader (of various lengths) that can be in simple nylon or other polymers and finally, on the terminal tippet there is a bait or artificial bait that vary from imitations of very small insects to more full-bodied semblances of fish, amphibians, birds and mammals to molluscs and crustaceans when the fly-fisherman practices his hobby in sea waters.

Fly-fisherman, so we have established that this definition includes all those who go fishing with a rod, line and artificial “flies” and we can say that it is universally accepted ...

Almost. Why almost?

Because the category of fly-fishermen is composed of various sub-categories, there are those passionate about pike and black-bass fishing in still waters, other dedicated to asp, Well's catfish and pike-perch from the prisms of the great rivers, more and more fish in the sea: sea bass from the shore or great predators from deep-sea boats. Many are fascinated by the upstream swim of salmons and steel-heads, but the biggest category is the one that includes all those fishermen that "settle" for fishing mainly trout, grayling and "minor" species that have insects as an important factor at the base of their diet, in this latter sub-category are those responsible for that "almost"!!!



I hope you are aware that this is part of the usual "reflections...from the dunce's desk" and thus you will forgive my primitive way of describing a (personal, even if I am not a dunce) point of view.

We were talking about those responsible for the "universally almost", they are only those candidly tie to their leader the imitation of an insect belonging to the Ephemeroptera, Plecoptera or Trichoptera orders that have not reached the perfect insect stage...in fact, a nymph.

That's right, if your bait is a nymph: IT IS NOT FLYFISHING, so no universal attestation of "fly-fisherman" ... at least in Italy. Yes, since on some leaders a coloured object called a strike-indicator has appeared, the line has been substituted by a long piece of quite thick nylon, those who fish "under" have lost all dignity, if perhaps one day someone explains the difference between using a "strike indicator" and the fishing practice with an "in dropper" we will be grateful as we are grateful for the fishermen of the Czech Republic for the "coding" of an alternative use of weighted nymphs which, in origin, were offered to the fish that were clearly feeding in the deepest spots, so in view while with the "Czech nymph" technique we fish ... blind, don't be offended but if you can't see the fish you try to coax it where you presume it is, as if you're playing ... blind man's bluff!!!

The intention of this "reflection" is certainly not to discredit those in the Fly fishing world who are dedicated to one fish or another, with the equipment and the bait they deem fit for their purpose, but to reconsider how important nymph fishing can be not only as fishermen but also as builders of bamboo rods.

In the last issue of the BJ I tried to introduce the topic that I would now like to develop and for this I must return to G.E.M. Skues who states in the book "Nymph Fishing for Chalk Stream Trout":

"In my opinion, it is not less immoral to "bombard" a fish installed on some nymphs with some dry flies than attack a fish that feeds on the surface with artificial nymphs, these (at least for me) wise words represent a pass for all the water that is under the ... surface and if Skues limited himself to scratch the superficial tension Frank Sawyer... touched rock bottom!!!

Frank Sawyer completed the study and observation started by Skues who elaborated some nymphs to propose to the fish that fed just below the surface of the water while Sawyer added a weight to his so they could reach the lower levels of the water where we often see trout and grayling busy feeding.

Despite the difference in their ages Skues and Sawyer had to live with the same aversion towards nymph fishing and they succeeded in gaining respect and consideration by developing a technique that imitated (at least generally) fishing with a dry fly as advocated by F.M.Halford, casting a single bait tied to their leader upstream and presenting it to a specific fish that they had seen earlier just as the "dry flyer" proposes his lure upstream to a fish he saw rising, this would happen in the most famous chalk streams in England, as we know those types of waters are characterised by high banks above the surface of the water so the fishermen must proceed carefully to avoid being seen by the fish that could stop feeding because of the intrusion or worse, move and escape from sight, but ... the contrary is also true:

“if the fisherman paces carefully it is the fish that will be spotted” and thus the definition: “Sight Fishing”, allow me, though, to note (even if you have probably already done so) that fishing with an artificial fly, as it has been handed down to us, after its birth in the aforesaid chalk streams in England, is now practised anywhere there is water, still or running, fresh or seawater; this diffusion has required some “adaptations” in the equipment and in the interpretive approach, e.g. where there is turbulent water that descends from the top of the mountain and hinders our view of the fish, it is “allowed” to cast (dry) flies “casually” obviously always upstream, this behaviour is defined “Hunting Fishing” and it is carried, preferably, with short, fast rods and light lines.

The variations that have inevitably come about in time have been necessary to adapt to the places where we fish, but in a wider view to dominate the fish, the equipment and the methods have needed some interventions, for salmon and large trout in wide spaces the short, fast rods have been replaced by powerful two-handed rods which can project lines with special profiles which in addition to helping the fisherman in the cast, help the bait to fish as rapidly as possible and the fishing action has also been modified, indeed with the removal of the obligation to fish “upstream”, in some rivers where the fish swim upstream (they still have a choice), it is shamelessly imposed on the fisherman to accompany each cast with a step downstream...

...we can “dry” fish without seeing the fish, i.e. “Hunting” because using a floating fly is ethical, we can (if we are not obliged) fish downstream with a two-handed rod because salmon fishing and/or similar fish is gentlemanly, ahhh, that reminds me, yes, of the character doctor Jekyll as R.L. Stevenson introduced him to his readers, i.e. a doctor who behaved ethically, liked and respected by everyone, if I weren't a dunce, I would like to be just like him: Jekyll, but instead no!!!

Refined elegance cannot be the virtue of a donkey, I have already spoken about my sense of ethics (some reflections ago)...salmon and steel-heads will remain a dream because they swim upstream rivers that flow too far from where I live and I am a pack animal (transport) not a riding animal (honestly: I cannot afford it) so the alternative is if the trout, graylings and chubs that don't catch the insects on the surface are not many then they acquire the name Mister Hyde, the exact opposite of doctor Jekyll: coarse, selfish, avoided by everyone.



The first to boast the name Mister Hyde of Fly fishing is most certainly Skues that held this “assignment” until 1942, year of his death. In the period of his “assignment”, he perfected in addition to, obviously, a rather large series artificial nymphs, equipment that allowed him to cast the imitations with precision and that allowed him, above all, to keep a continuous “contact” with them and this gave him a precise route from the fall into the water to the point where the fish stop to wait for the food. To optimise the route of the nymphs, Skues started lengthening the leader, from a length of 9' that he used for dry flies to 12'. He would also degrease the leader to facilitate the “sinking” of the lure. However, we are more interested in Skues's rod. After testing a few, he preferred the one defined as W.B.R. i.e. World's Best Rod, produced by Leonard: 9'0” in three pieces for a 6 weight (approximately, there wasn't the AFTMA chart).

After Skues's death, the assignment of Mister Hyde was directly granted to (dumped on) Frank Sawyer who not only fished with a nymph, but also weighted his bait so that it could sink more easily. During his “mandate” Sawyer too noticed that to manage the fishing action correctly, the rod needed to have certain characteristics and to satisfy these demands his friendship with Charles Ritz, at the time consultant for Pezon et Michel, turned out to be fundamental.

Charles Ritz thus designed (among various others) some rods specifically for nymph fishing, the Pezon et Michel and put them in the catalogue, which signals the start of the expansion of “fishing under”. Among the models that P&M produced, at least three are worth remembering and in particular the Sawyer is the best to practise the Nethervon Style and especially: The Sawyer Nymph 8'10” #5/6 in 3 pieces produced from 1957 to 1977. And then: the Parabolic Sawyer Still Water 9'6” #5/6 in 2 or 3 pieces produced from 1958 to 1984, dedicated to fishing in the reservoirs. Finally, the shortest living one (in terms of production): the Parabolic Sawyer Greased Line 10'4” # 5/6 in three pieces produced from 1958 to 1967...

... Frank Sawyer died in 1980; since then artificial nymph fishing has undergone variations that would probably make “those two” turn up their noses. They were the first to incite those fish that were indifferent to the floating imitations and in so doing, stimulated rod making. Since then the title of Mister Hyde belongs to those who practise nymph fishing and in our case, to those who shamelessly build rods for that type of fishing...but the foreign readers of the B.J. know it already or don't care, because looking at the different websites there are various rods with length and power suitable for nymph fishing, here in Italy things are different, we are a little more strict, a few timid attempts by rod makers fond of the submersed fly go “almost” unnoticed, we prefer changing to a 7'6” (but even less...it's better) directly to the double-hand which is ... even better!!!

I think I have spent enough time on this “reflection”. Some famous names of “Fishing with an artificial fly” or, if you prefer, Fly fishing have been “disturbed”, I have been a little irreverent, I think it was worth it. If you don't agree, patience, I'm not offended because, as always ...

“The braying of a donkey does not go to Heaven!!!



Rolf Baginski
IBRA Gathering 2011

GUIDES SPACING

by Daniel Le Breton

§§§

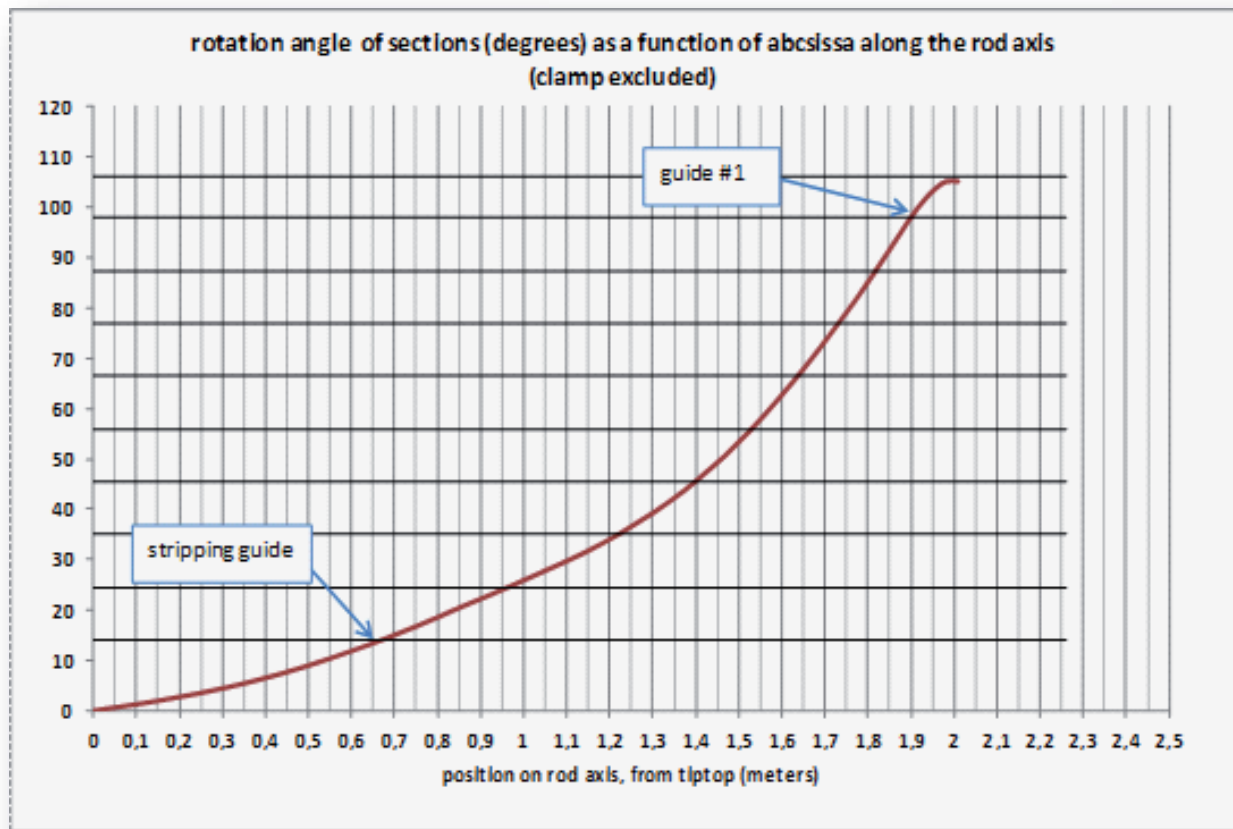
There are several methods and charts available for guides spacing in literature, with some advice for adapting them to the specificity of rod action (or to take a simplification, to rod bending profile), and there are calculators too (like the one from Chris Carlin, <http://carlinbamboo.com/guidecalc/>, which appeared by 2011 if I am well informed).

Guide spacing is a result of a compromise between load distributions on the rod (in reality conditions vary). It must also allow a good shooting capability, meaning that you have to avoid line slapping by using a limited space in between guides. It must also minimize adverse effects due to the extra load applied to the section in the middle of guides, or to ferrules. You must also limit to a minimum the weight of guides on the rod tip, because of the large influence of extra weight on it, this influence increasing nearly exponentially as you come close to the tiptop guide. The smaller the weight of guides on this section is, the faster and responsive the rod is.

Rod makers have developed their own chart (e.g. Garrison) which includes all those constraints. I guess that they used a simple bench test to define their chart, something like holding a rod tilted upwards (here I consider 45 degrees) with a weight attached to a piece of line running through the guides from the stripping one to the top one.

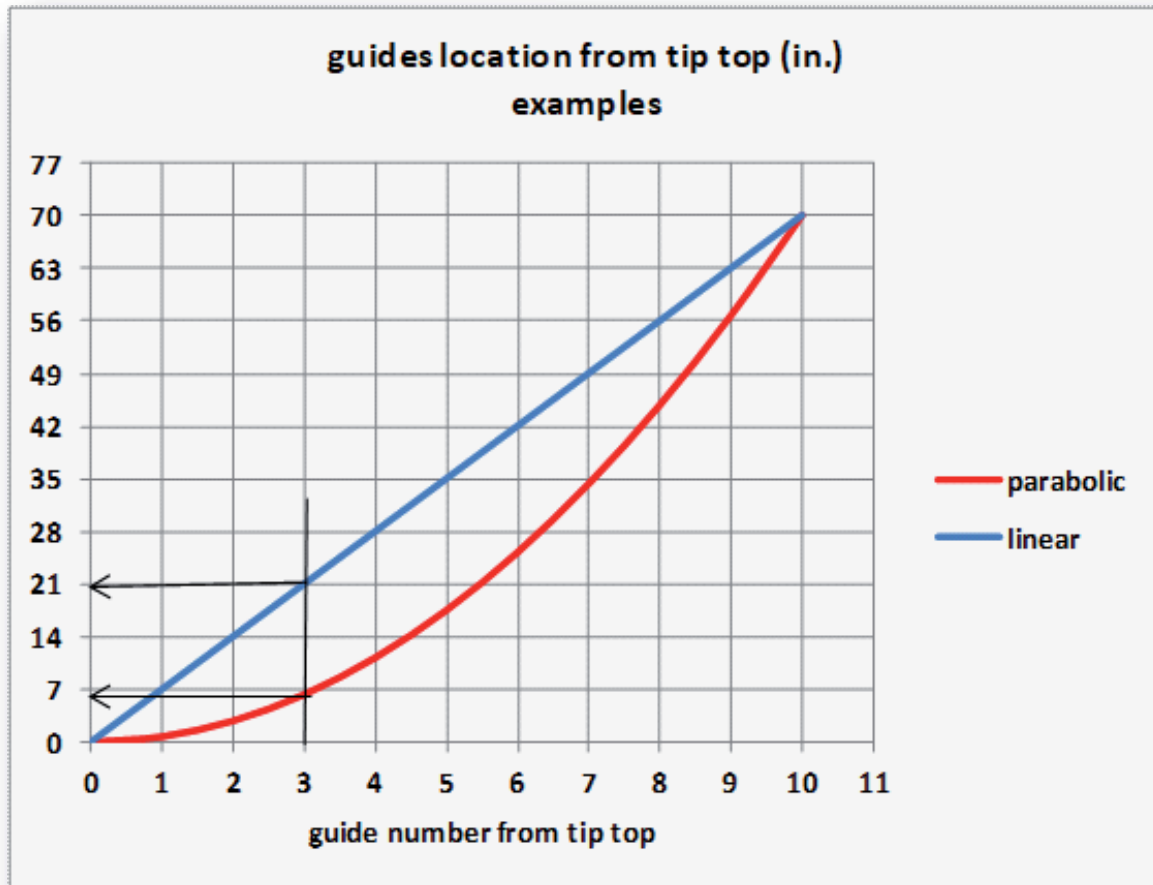
Let's consider the rotation of rod sections under load. From butt to tip this rotation is increasing, and if we want the line to follow as closely as possible the rod shaft, then we have to put guides so that the angle of the line with rod axis at guide level is a constant (or very close to that situation).

The technical parameter to follow is the rotation angle of sections along the rod shaft, here is an example for a calculated virtual bending test (rod tilted upwards by 45 degrees, 20 times reference mass of line at tip, this is a rather large load).



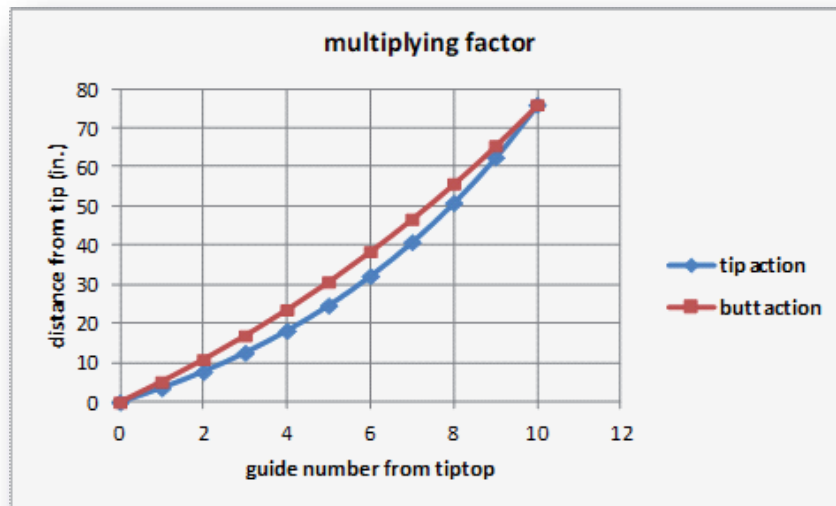
The lower black straight line (14 degrees) is supposed to represent the stripping guide, and here the variation in angle between the tiptop (98 degrees) and the stripping guide is divided in eight equal parts, allowing defining 8 guide locations between the tiptop and the stripping guide. This is the principle of guide spacing under a bench test. Each part represents 10.5 degrees in this example, meaning that the angle made by the line with rod axis at a guide level is about 5.3 degrees, all along the rod shaft.

From this “bench” curve, we can extrapolate the position of guides as a function of their number. The shape of the curve is important, and below I use another simplified example to illustrate that point. I assume that we aim at 10 guides this time, and we might observe different shapes for the curve giving the location of a guide as a function of its number:



The blue curve would correspond to a deep butt action rod (the bending shape would be a perfect arc of circle), and the red one would correspond to a very deep tip action rod. For a given guide number, its position is closer to the tip for the red curve. All the guides corresponding to the blue curve have the same spacing (7 in.), whilst the spacing varies from approximately 13 in. to 1 in. for the red curve! This example is not realistic; it is intentionally caricatured for understanding. If the guide number/guide location follows a parabola, then we can envisage a relationship for guides spacing as the one mentioned by Art Scheck in his book “Fly rod building made easy” in 2002: adding a given distance for every next guide, starting from the top. We shall see that the “parabolic” relationship is a good estimate for many rods. In the example above the spacing for the red curve would be: $0.7 + (0.7 + 1.4) + (0.7 + 2 \cdot 1.4) + (0.7 + 3 \cdot 1.4)$ for guide #4. Or said differently, in between each pair of guides, one has to increase the spacing by a given increment, 1.4 in. for this example, by comparison to the previous spacing, starting from tiptop.

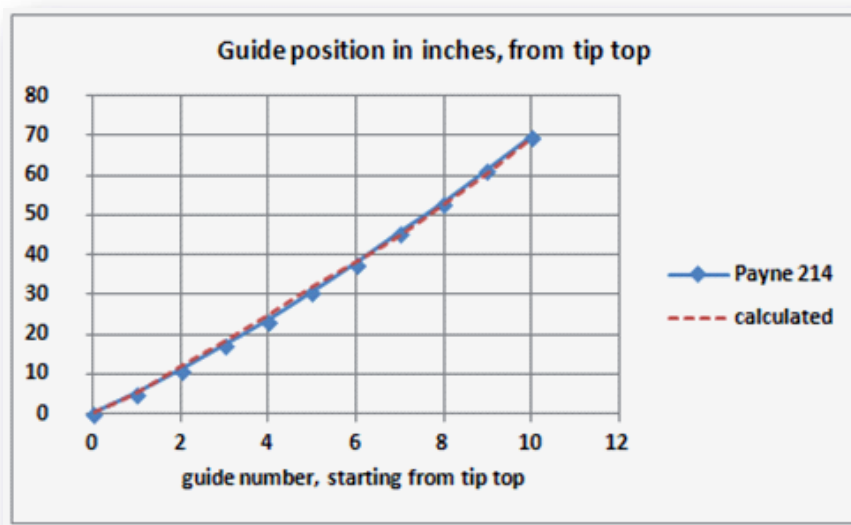
This is one of the two possible approaches, some rod builders use to consider the spacing for the first guide and then use a given multiplying factor to get the next spacing (usually around 1.15). This factor is related to rod action as illustrated below. Typically the curves are cubic polynomials.

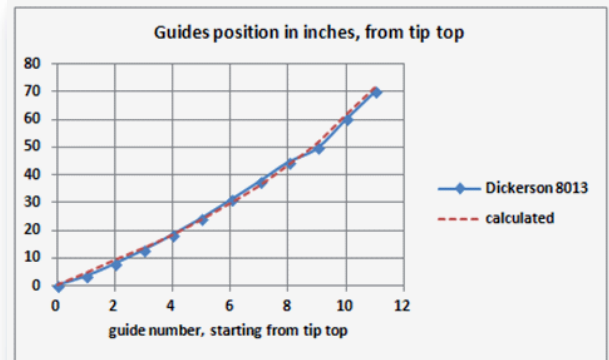
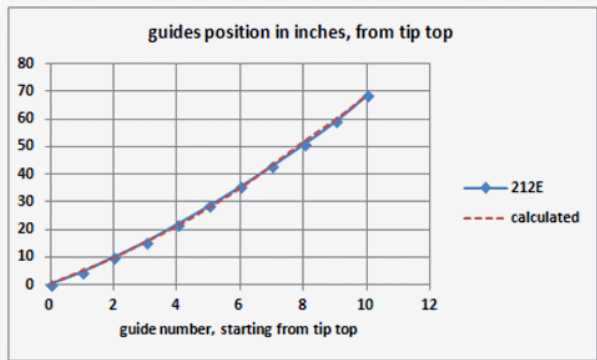


There is one point of detail which is important to know, and it is related to the location of guide #1. This position is relevant of the action type of the rod. If the rod is on the tip action side, the distance has to be small and this is the reverse situation for a butt action rod, the first guide has to be rather “far” from the tiptop.

Common wisdom tells you that the quadratic curve in figure 2 is idealized, and yes it is, because when studying that closely, you find polynomial of higher degree than 2. Nevertheless comparisons between actual spacing and estimates along a quadratic polynomial are quite good. Now let’s have a look at some practical examples.

In the following example I am testing the spacing obtained from the virtual bench test with the actual spacing of three rods: a Payne parabolic (214), a Garrison (212E) and a Dickerson (8013). The following data sources have been used: abstract from a Payne catalog, Garrison’s book, and Hexrod information (thanks to Frank Stetzer). You will notice a step down in the guides curve for the Dickerson rod, but this follows the data I was provided with. The guides on the butt section seem to be a little bit low on the shaft; a problem is that the original spacing of these guides is not related to the tiptop, but to the front of the winding check. The “calculated” dotted red line corresponds to the location of guides extrapolated from the bending shape of the rod under load.



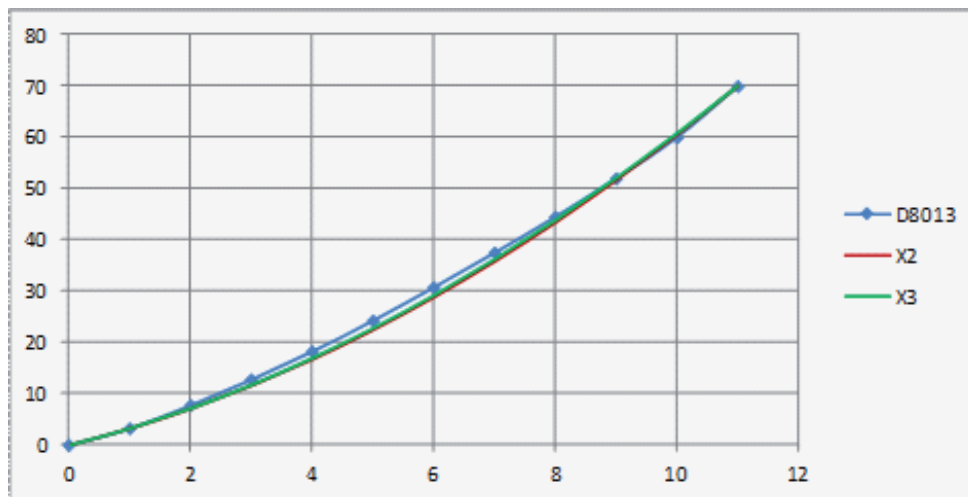
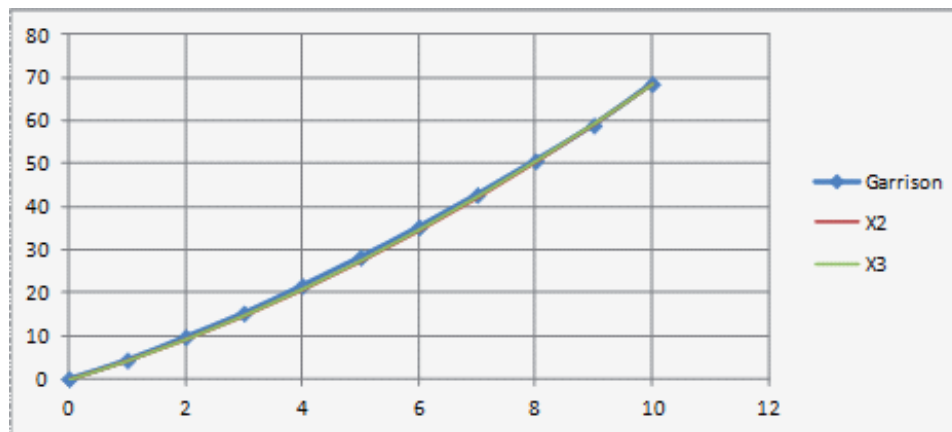
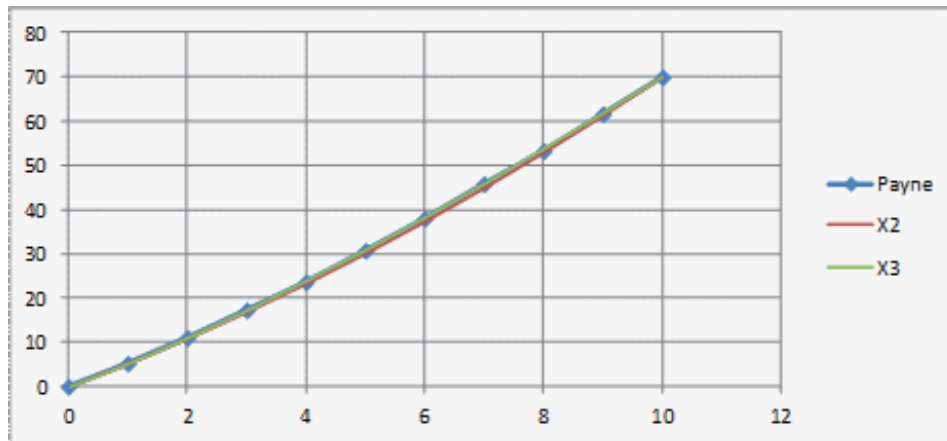


I am a lucky boy I think, to get such a nice fit generally speaking. But there are subtleties which I have to explain. The easiest case was the Payne rod: 10 guides and right on the spot. For the Garrison and the Dickerson, I add to consider one guide less and add a guide “by hand” in between the last two (just above the stripping guide) because the distance in between these guides was too large. So the Garrison needed a “9+1” split and the Dickerson needed a “10+1” split to fall nearly right on rodbuilder’s charts. Does this correspond to their experience? I cannot tell.

The conclusion of this exercise is that rod makers’ charts were based on rod bending; now the problem is to find an easier way to define a guide chart, without using a bending test. For that we can use the type of curve illustrated in figure 2.

The most known calculators use the “constant increment principle”, I mean that when you define the location of the first guide and the stripping guide, then you define a quadratic curve (parabola) from which you can deduct the position of all other guides. This is rather straightforward for technicians. But we can improve that approach. Imagine that we have a 3 piece rod, and that we want to put a guide at the level of the tip ferrule. How can we proceed? The answer is to find the cubic curve which corresponds to the first guide and the tip ferrule and the stripping guide (which you may wish to put at the second ferrule level). This is a slightly more complicated problem, but it can be solved. In that situation, the increment is no more constant but varies slightly as we move down to the stripping guide. Can we do even more constrained? Yes, and now we can use four constraints, for example the first guide, the two upper ferrules of a 4 piece rod, and the stripping guide. Now the polynomial is a fourth degree one, and the increment may be more variable, that depends of the level of constraints themselves. Although we are not going to take any specific example for 3 or 4 piece rods here, I can tell you it has been done successfully for some commercial synthetic rods.

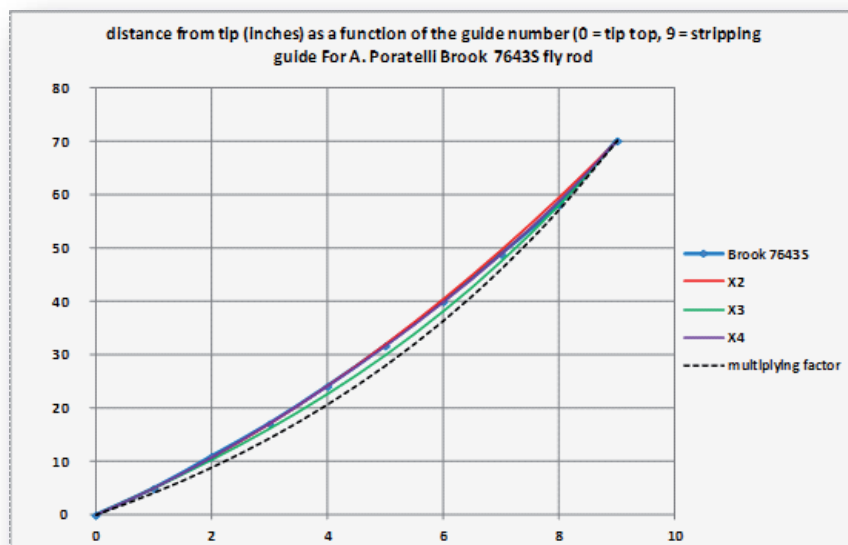
Let's take our three same examples: Payne, Garrison, and Dickerson. In this case I use my own calculator and introduce the key figures in the calculation: the location of the first guide, of the stripping guide, and eventually the location of one or two ferrules. For these two piece rods, the best we can do is to introduce two three parameters, and this corresponds to calculation boxes called X2, X3 (and X4). You could also say two piece, three piece, or four piece rods.



The X2, X3 represents the number of constrains (the most popular method is X2). The fit is nice again although the definition of the spacing of the Dickerson shows a difference related to the uncertainty on the exact spacing of guides on the butt section, which drives the calculation (either by the stripping guide or the ferrule location). In the X2 case we consider the first guide and the stripping guide, and for the X3 case we add the ferrule as a location for a guide, all that information coming from the original guide spacing chart. The conclusion of this exercise is that the “incremental” technique is usable, but as mentioned above, the choice of the position of the first guide is very important. I tested other rods, and there is a problem with some of them which are using charts way apart from this methodology. The value of the increment varies a lot and it is possible that their authors did not use a tilted rod for guides spacing, I cannot tell.

Now let's see what is inside my own calculator (SpaceGuide, downloadable) with some examples. SpaceGuide contains two methodologies, the multiplying factor and the incremental method. Once you have entered the required information, calculations are made at once (there is only some adjustment to be made with the multiplying factor methodology, but a guideline is here to help approaching the solution).

There is a guidelines table for defining the position of the first guide and of the stripping guide, for rods of various lengths. This table took inspiration from existing rods. There are two options for the stripping guide, one on the high side, one on the low side, but you can pick up your own values for these parameters. If you want to put a guide at a ferrule level, then you have to keep in mind the distance of this location to the tiptop, this is what the computing system is looking after. Calculations are automatic; they change at once as you change parameters. The picture below illustrates the case of the Brook 7643S (7'6 foot #4 line 3piece), a design from Alberto Poratelli kindly forwarded to me by IBRA.



The rod is a three piece one, but the X3 model is the one which does not really fit the best among the three options. The basic X2 model is rather good, the X4 is slightly better. The multiplying factor methodology gives data which are significantly different from the original design. I have no idea of the methodology used by Alberto to define guide spacing for his rods.

Now if you want to have a try, just download SpaceGuide Excel file from IBRA website.



Bjarne Fries and Marcelo Calviello
IBRA Gathering 2012

HISTORY OF PEZON ET MICHEL HISTOIRE DE PEZON ET MICHELL

by Claude Blatgé and Bernard Rigal

In 1895 Mr Gustave PEZON, a drapier from Dhuizon in Loire et Cher, enters into partnership with Messers SERPETTE, BOURLIER, L'HERITIER ET CIE for the acquisition of the company BONGENDRE (dealer in fishing equipment from Amboise).



En 1895 Monsieur Gustave PEZON, marchand drapier à Dhuizon dans le Loir et Cher, s'associe à Messieurs SERPETTE, BOURLIER, L'HERITIER ET CIE pour racheter la maison BONGENDRE (marchand d'articles de pêche à Amboise).

Gustave Pezon created the company: Pezon, Serpette, Bourlier, L'héritier & Cie.

Gustave Pezon créé donc la société : Pezon, Serpette, Bourlier, L'héritier & Cie.

Shortly after that, Gustave bought out all his partners and became sole proprietor of the company which he renamed: G. Pezon

Peu de temps après, Gustave rachète les parts de tous ses associés et devient unique propriétaire de l'entreprise qu'il rebaptise alors : G.Pezon

At the time, the G. Pezon company imported and sold essentially yarn made from silk waste (Crin de Florence), hooks from Reddich (GB), bamboo from Japan, cane reed from Spain and the South of France. He also imported fly rods made by MILWARD (GB) The production was mainly dedicated to mounted lines and rods for still water fishing.

La société G.Pezon importait et vendait alors essentiellement Du crin de Florence (ESP) Des hameçons de Reddich (GB) du bambou du japon et du roseau d'Espagne ou du Sud de la France. La société importait également des cannes à Mouche MILWARD (GB) La production était essentiellement des lignes montées et des cannes pour la pêche au coup.

In 1905 the company moved to rue de Tours in Amboise.

En 1905 la société s'installe rue de Tours à Amboise.

In 1913 Gustave PEZON died prematurely at the age of 58.

The company was inherited by his eldest son Pierre PEZON and by his son in law Jean MICHEL.

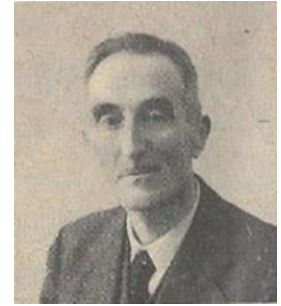


Pierre Pezon

En 1913 Monsieur Gustave PEZON décède prématurément à l'âge de 58 ans.

La maison est alors reprise par son fils aîné Pierre PEZON et son gendre Jean MICHEL.

La maison devient Pezon et Michel



Jean Michel

During the first world war, the two partners were conscripted and the company was managed by Jeanne Pezon, Jean Michel's wife.

Pendant la guerre 14/18, les deux associés étant mobilisés, la maison sera dirigée par Jeanne Pezon, l'épouse de Jean Michel.

In 1924 André Pezon joins his brother and brother in law in the company. The company Sellier et Robillard which was in Paris at N. 25, rue Notre-Dame de Nazareth and another company from Dijon are incorporated by Pezon et Michel.

En 1924 André Pezon vient rejoindre son frère et son beau-frère. La société Sellier et Robillard qui avait son siège à Paris, au 25, rue Notre-Dame de Nazareth et un atelier de fabrication de cannes à Dijon est absorbée par Pezon et Michel.

Rue de Nazareth became the headquarters of Pezon et Michel Paris and André Pezon became the first director.

La rue de Nazareth devient le siège de Pezon et Michel Paris dont André Pezon sera le premier directeur.



André Pezon



In 1929 the youngest of the brothers, Jean Pezon, who was a hatter in Paris (one of his creations was sold to the Queen of England)

He joined the company and became the director of the Paris offices. While André managed the sales in Amboise as commercial director.



En 1929 le plus jeune frère, Jean Pezon, qui

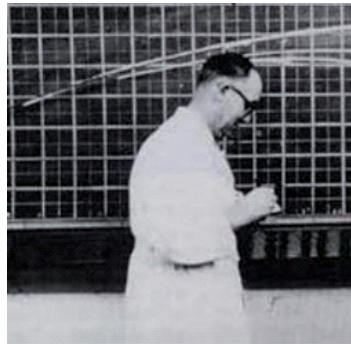
était chapelier à Paris (L'une de ses œuvres fut vendue à la reine d'Angleterre de l'époque) entre à son tour dans la société et prend la direction de la maison de Paris tandis qu'André va prendre la direction commerciale à Amboise.

Jean Pezon soon felt the necessity to develop Pezon et Michel in the fishing sector (casting and fly fishing) and he pushed his associates to acquire Ets. Garreau and Régnault de Mâcon who were already manufacturing split cane rods.

Très vite, Jean Pezon va ressentir la nécessité, pour Pezon et Michel, de se développer dans le domaine des pêches sportives (lancer et mouche) et va inciter ses associés à faire l'acquisition des Ets. Garreau et Régnault de Mâcon qui fabriquent déjà des cannes en bambou refendu

Monsieur Edouard Plantet

(ex-employee of the Garreau establishment), is nominated production director and he managed the two branches in Dijon and Mâcon.



Monsieur Edouard Plantet (ancien employé de la maison Garreau) est nommé chef de fabrication et assure alors la direction des deux succursales de Dijon et Mâcon.

En 1934 Edouard Plantet rejoindra l'usine d'Amboise .

A first series of split cane rods was manufactured in the Dijon Branch:

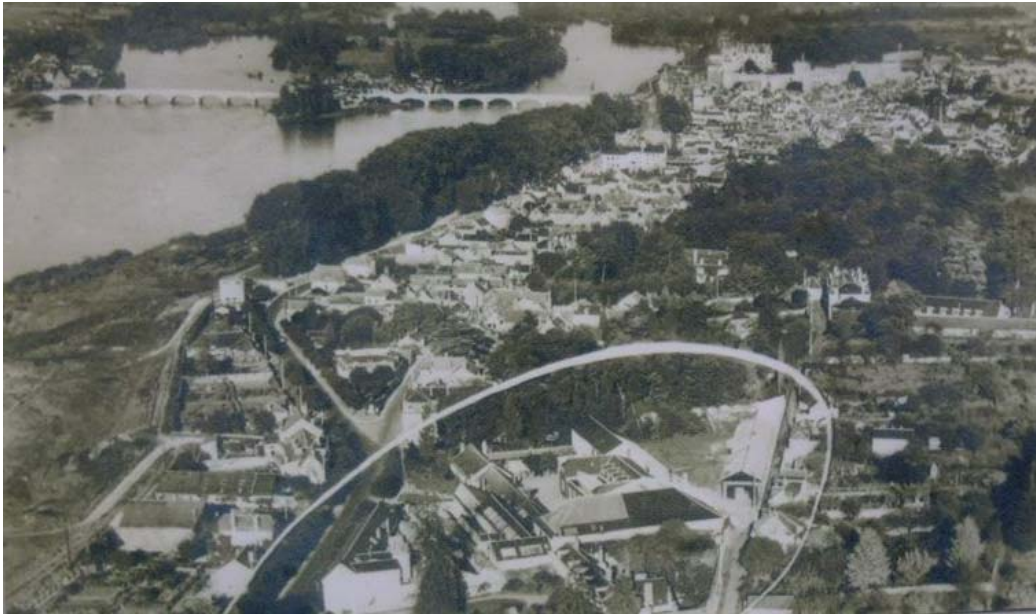
- Darling 9', due pezzi
- Midship 9' - 9' 6" - 10' - 11', tre pezzi
- Teddy 9' - 9' 6" - 10' - 11', tre pezzi
- Willy 11', tre pezzi
- Week-end 9', tre pezzi.

Une première série de cannes en Bambou refendu sera fabriquée par la succursale de Dijon:

- *Darling 9', deux pièces*
- *Midship 9' - 9' 6" - 10' - 11', trois pièces*
- *Teddy 9' - 9' 6" - 10' - 11', trois pièces*
- *Willy 11', trois pièces*
- *Week-end 9', trois pièces.*

In 1934 all production was concentrated in Amboise.

En 1934 tous les moyens de production seront concentrés à Amboise.



At the time the bamboo was not heat treated and the rods were made entirely by hand and for this reason there were many variations even within the same model.

Monsieur PLANTET is moved to Amboise with some factory workers.

A cette époque, les cannes en bambou non trempé sont fabriquées entièrement à la main, d'où une grande variation d'une canne à l'autre pour un même modèle.

Monsieur PLANTET est transféré à Amboise, avec quelques ouvriers de Dijon.



The Amboise plant commonly known as "The Factory"

L'Usine d'Amboise plus communément appelée "La Fabrique"

In 1936 Pezon & Michel commissioned Ets. Huard from Amboise, to make a mill which was able to work to tolerances 1/100 mm.

A manager of the Sté Huard, Monsieur Henri Vandenneede invented and set up this machine. A second semi-automatic machine would soon follow.

En 1936 Pezon & Michel font réaliser par les Ets. Huard à Amboise, une « raboteuse », en réalité une fraiseuse, capable de rectifier les baguettes de bambou avec une précision allant jusqu'au 100e de millimètre. C'est un cadre de la Sté Huard, Monsieur Henri Vandenneede qui invente et met au point cette machine. Un 2e exemplaire, semiautomatique, viendra la rejoindre ultérieurement.

Between 1935 and 1937, one of the partners, Jean Michel during one of his travels to Redditch, met a rod maker Sealy who heat treated his bamboo in the local baker's oven. When he returned he had an oven made to heat treat the bamboo. In the beginning they heat treated the finished strips but since these had a tendency to twist and bend, they began treating the bamboo before working it. The bamboo became very hard and they had to modify the cutters of the mills. This brought to the creation of a series of casting rods - Luxor Luxe.



Entre 1935 et 1937, l'un des associés, Jean MICHEL, lors d'un de ses voyages à Redditch (GB) apprend du fabricant de bambou refendu SEALEY que celui-ci cuit son bambou dans un four de boulanger

De retour à Amboise il fait réaliser un four pour tremper le bambou. Au début se sont les lamelles terminées qui sont trempées, mais comme celles-ci ont tendance à se tordre, c'est le bambou avant usinage qui est trempé. Celui-ci devenant très dur, les fraises de la raboteuse sont modifiées. Ce trempage va permettre de réaliser la série des cannes à lancer Luxor Luxe.

In this period something else happened: Charles Ritz joined the company



Pendant ce temps, un autre événement-clé a eu lieu : Charles Ritz a rejoint l'entreprise

Charles-César Ritz

Born in France in 1891 from Swiss parents. He discovered fishing rather late in the twenties. In 1917 he moved to France where he remained until 1928. His first job was at the Ritz-Carlton Hotel in New York, which was owned by his family. During his free time, he started restoring fly rods and later he starting making them. It was then that he met Jim Payne and started discussing tapers, the term refers to the tapered profile of rods which gives their action and behaviour

Jim Payne taught C.Ritz to make rods.

Charles-César Ritz

Est né en France, en 1891, de parents suisses, et il découvrira la pêche plus tard dans les années 20. En 1917, Ritz déménage aux États-Unis, où il restera jusqu'en 1928. Son premier emploi sera au « Ritz-Carlton Hôtel » de New York, géré par sa famille.

Et pendant son temps libre, il commence à s'adonner à la restauration des cannes à mouche, puis à la construction de cannes. À cette occasion, il a rencontré Jim Paine, entamant une discussion sur les « tapers », terme qui identifie le profil conique de la canne, qui décrit son action et son « comportement ».

Jim Payne a initié C.Ritz à la fabrication.

During his stay in the USA, Ritz acquired a great experience and grew in what would become his culture and education of fishing.

Lors de son séjour aux USA, Ritz va acquérir une grande expérience technique et une croissance considérable de ce qui sera sa "culture et son éducation à la pêche".



When he returned to France, in continuation with his fly fishing endeavours, he began collaborating with the magazine "Au bord de l'eau", a milestone. Founded in 1935 by Tony Burnand and Roger Pujo.

Mr Pujo suggested that Ritz visit the P&M workshops.

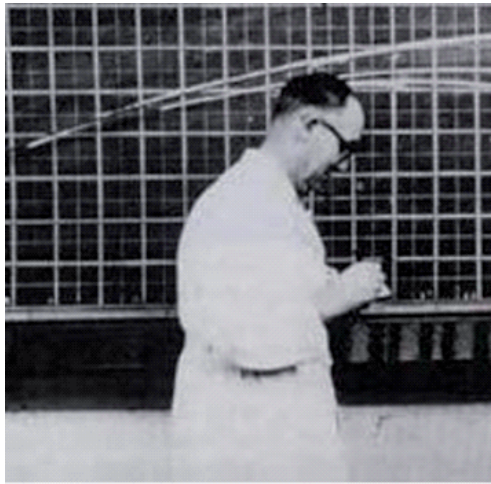
A month after his first visit he would be hired as technical consultant and from that moment he would leave his mark on the whole production.

De retour en France, entre autres évènements strictement liés à la pêche à la mouche, il y a la coopération engagée avec le magazine « Au bord de l'eau », un événement marquant, Fondé en 1935 par Tony Burnand et Roger Pujo.

Mr Pujo suggérera à Ritz de visiter les ateliers de P&M.

Un mois après sa première visite, Ritz sera embauché comme consultant technique et laissera une marque indélébile sur toute la production depuis ce jour.

At P&M Charles Ritz met Edouard Plantet (here at the large black board) who had learned his art from Henri Garreau. Their collaboration would be essential. Very soon C. Ritz would dedicated himself to the study and creation of new rod tapers.



Chez P&M Charles Ritz va faire la connaissance avec Edouard Plantet (ici, au grand tableau noir) qui avait appris son Art avec Henri Garreau. Leur collaboration sera essentielle. Très vite C.Ritz va se consacrer avec soin à l'étude et à la conception de nouveaux profils de canne.

The collaboration between Charles RITZ and Edouard PLANTET brought to the creation of the first parabolic action rods.

La coopération de Charles RITZ et d'Edouard PLANTET mène à la création de la première canne à action parabolique

Soon the Plantet / Ritz team was joined by Pierre Creusevault. (Left)

C.Ritz asked his friend, P. Creusevault who was the accountant at the Gibbs factory (razors) to join them. Creusevault who was well known as the world champion of casting in all fly fishing categories, become the technical consultant at P&M



Très rapidement le couple Plantet / Ritz va être rejoint par Pierre Creusevault. (Ici à gauche)

C.Ritz fait venir son ami, P.Creusevault qui était Comptable chez Gibbs (rasoir). Creusevault qui était bien connu comme Champion du Monde de Casting toutes catégories avec une canne à mouche devient t consultant technique chez P&M

The collaboration between these three big names, rapidly led to the creation of the parabolic action which soon outclassed (by far) the old and heavy English type action rods and they would even be preferred over the American made rods which were known for their more "modern" casting action. The first parabolic prototype was a two piece 8-foot rod with a "normal" action (this will be explained later). This rods represents the official beginning of P&M as manufacturer of split cane fly rods.

La coopération de ces trois grands noms a rapidement conduit à la création de l'action « Parabolique » qui très rapidement a surclassé (de beaucoup...) les « vieilles » et lourdes cannes à mouche d'action anglaise, et pas seulement puisque L'action "parabolique" sera même préférée aux cannes de fabrication américaine, connues pour leur action de casting plus « moderne ».
Le premier prototype de canne "Parabolic" est une canne de huit pieds, en deux brins, D'action "normale" (le sens de ce terme sera décrit après),
Cette canne représente le début officiel de P&M en tant que fabricant de canne à mouche en Bambou refendu.



In the middle of the 1930's a few things happened. The first "paid vacations" led to the presence of many fishermen on the rivers. The first fixed spool reels appeared: the Vamp and Capta

Au milieu des années 30, des événements importants se produisent.
Les premiers " congés payés " amènent de nombreux pêcheurs au bord des rivières.
Les premiers moulinets à tambour fixe font leur apparition : le Vamp et le Capta

The CAPTA made by R. Dubos



Le CAPTA créé par R. Dubos

The VAMP made by the MEPPS company

This model came out in 1935, and like all the Mepps brand reels, they were distributed exclusively by the company - "Le Pêcheur Breton" The exclusive agreement lasted until 1972

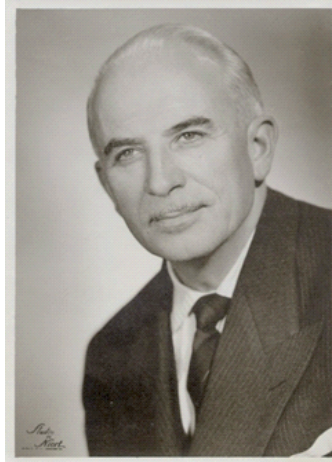


Le VAMP fabriqué par la société MEPPS

Ce modèle sortit en 1935, tout comme les autres moulinets de la marque MEPPS seront distribués exclusivement au magasin " le pêcheur Breton" Cette exclusivité durera jusqu'en 1972

Paul Mauborgne created the LUXOR reels.
 These were used on the P&M casting cane rods
 A long collaboration between Mauborgne and Pezon & Michel which would end only in the 70's

The LUXOR reels were of a high quality and are still used today.



Paul Mauborgne va alors créer les moulinets LUXOR

Ces moulinets vont équiper les cannes à lancer en bambou refendu de Pezon & Michel C'est le début d'une longue collaboration entre Mauborgne et Pezon & Michel.

Cette collaboration prendra fin dans les années 70.

Les moulinets LUXOR d'une très grande qualité sont encore utilisés de nos jours.



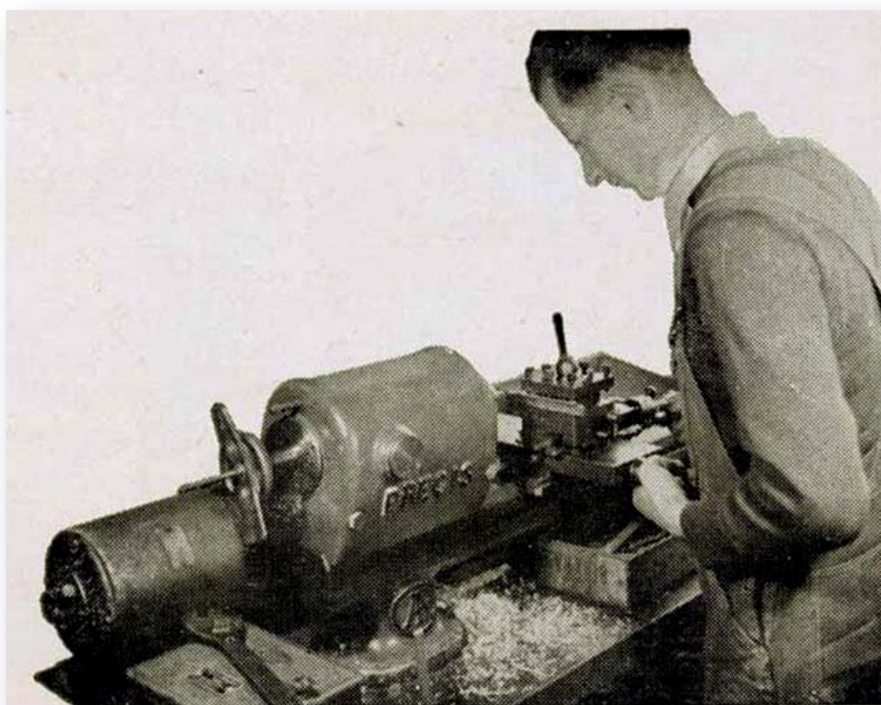
The production of these "wonders" brought to the need for sophisticated and precise machine that led to the making of many high quality prototypes that needed to be tested; they are all studied and manufactured with slight differences and were then given to testers and often even chosen friends of the P&M employees, people who were well known in the fishing world. This brought back to the makers, precious information and feedback.

La production de cette première "merveille" a nécessité la mise en place de machines très sophistiquées et précises, avec pour objectif principal de fournir un grand nombre de prototypes de haute qualité à tester; ces prototypes sont étudiés et fabriqués avec de légères différences, puis sont confiés auprès des testeurs et sont souvent mis à l'épreuve même par des amis choisis parmi le personnel de P&M, des personnes bien connues dans le Casting et la pêche, qui donneront un retour d'information précieux aux fabricants.

An automatic machine for gluing which prevented the deformation of the splines during assembly and gluing.

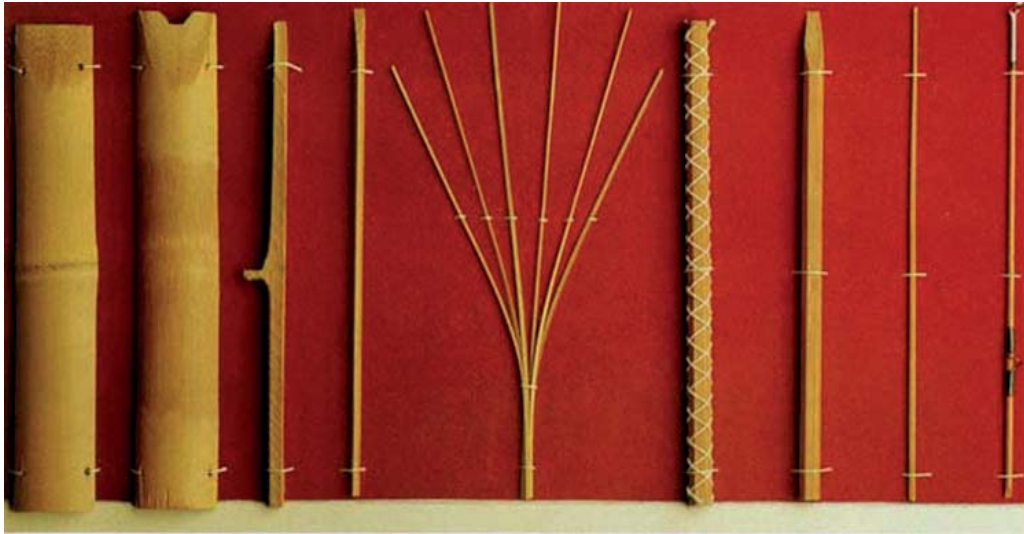


Une des machines à coller automatique évite les déformations du bambou pendant le processus d'assemblage et de collage



This worker was making ferrules.

Cet ouvrier était responsable de la fabrication des joints



Once they had found the right equilibrium between the taper, the length and the strength of the rod, they began production in series. This procedure, albeit expensive, would be maintained for good and was one of the elements that contributed to the high standards that P&M is famous for worldwide.

In 1938 Parabolic" series started being available on the market and would increase year after year with new models.

At the same time the artisanal production by Garreau - Robillard ended.

It is the end of an era and the "industrial production, though still limited would take off from here and this change brought to a greater availability on the market of these elegant and precious objects.

The 'Parabolic' rods started to be noticed by fishermen who have left their mark on fishing.

Une fois sélectionné le meilleur équilibre entre la conicité, la longueur et la résistance de la canne, la « fabrication en série » commence. Cette procédure, bien que coûteuse, sera maintenue dans les années à venir et constituera l'un des éléments qui garantira les normes de haut niveau durables pour lesquelles P&M sera renommée dans le monde entier..

C'est en 1938 que la série "Parabolic" commence à être disponible sur le marché et sera augmentée année après année par de nouveaux modèles.

Au même moment, la production artisanale Garreau - Robillard s'achève.

C'est la fin d'une époque, et, la production "industrielle", même si elle est encore très limitée, reprend le travail d'artisanal et ce changement conduit à une disponibilité plus importante de ces objets élégants et précieux sur le marché.

Les cannes « Parabolic » ont commencées à être remarquées par de célèbres pêcheurs, dont les noms sont restés gravés éternellement dans l'Histoire de la Pêche à la Mouche

Frank Sawyer 1906 - 1980

Famous Englishman – writer and creator of flies. He created the famous Pheasant Tail which is still used today in all the rivers of the world!

C. Ritz made him a special rod.



*Frank Sawyer 1906 - 1980
Célèbre Anglais écrivain et créateur de mouches pour la pêche. Il est l'inventeur de la célèbre Pheasant Tail toujours utilisée aujourd'hui dans toutes les rivières du Monde !
Une canne a été conçue spécialement pour lui par C. Ritz*

Sawyer Nymph Parabolic 8'10" # 5/6.
made from: dal 1957 al 1977

*Sawyer Nymph Parabolic 8'10" # 5/6.
Années de fabrication : de 1957 à 1977*

Maurice Simonet 1893 – 1971

One of the most famous names in fishing in France.

C.Ritz who held him in high regard had the: Parabolic Spéciale 10' made for him.

The rod was never marketed.



Maurice Simonet 1893 – 1971

L'un des plus grands noms de la pêche en France

C.Ritz qui le tenait en très grande estime fera construire spécialement pour lui

Parabolic Spéciale 10'

Cette canne ne sera jamais commercialisée

Léonce de Boisset 1884 – 1968

He started using the parabolic rods right from the beginning. He remained enchanted by them and wrote in his book "L'ombre poisson sportif":

I have always used English rods for fly fishing, but the arrival of the new P&M Parabolic has been a revelation.



Léonce de Boisset 1884 – 1968

Dès que les cannes "parabolic" ont été disponibles, L.de Boisset les a utilisées. Il a été enchanté, il écrira dans son livre " L'ombre poisson sportif": "J'ai toujours utilisé des cannes anglaises pour la pêche à la mouche. , mais la nouvelle arrivée sur le marché de P&M Parabolic a été une véritable révélation"

Henri Bresson 1924 – 2010

Nicknamed the "Wizard of Vesoul"

Very talented and renowned fisherman who created various flies which are still in use today:

French Tricolore, Peute, Sauvage.

H. Bresson fished with a "Parabolic Spéciale compétition 8'5"
(In the collection of Claude Blatgé)



Henri Bresson 1924 – 2010

Surnommé "le sorcier de Vesoul "

Pêcheur exceptionnel de grande renommée il est aussi l'inventeur de plusieurs Mouches,

French Tricolore, Peute, Sauvage.

Ces mouches sont toujours utilisées aujourd'hui.

H.Bresson pêchait avec une canne "Parabolic Spéciale compétition 8'5"

(Collection Claude Blatgé)

Charles Ritz 1891 – 1976

Without doubt one of the greatest names of fly fishing. There is Fishing before and fishing after C. Ritz. His knowledge and creative spirit made fly fishing evolve. In his studies he invented split cane again.

Among his numerous creations, one of his favourites was the:

Superparabolic PPP Fario Club 8'6"

Or equally

Parabolic T.O.S 8'6"

(In the collection of Claude Blatgé)



Charles Ritz 1891 – 1976

Sans aucun doute l'un des plus grands noms de la pêche à la mouche . Il y a eut la pêche Avant et Après C.Ritz. Ses compétences et son esprit créatif vont faire évoluer la Pêche à la Mouche Dans les ateliers de P&M il réinventera le Bambou refendu.

Parmi ses nombreuses créations, une de ses cannes préférées était la canne

Superparabolic PPP Fario Club 8'6"

Ou également

Parabolic T.O.S 8'6"

(Collection Claude Blatgé)

Charles Ritz and his associates were never satisfied and the enthusiastic Ritz continued studying to improve his projects and to progress further.

In 1949 a new series was created, more sophisticated than the Parabolic.

It was the famous: RITZ SUPERPARABOLIC PPP.

PPP means Puissance Pendulaire Progressive (Pendular Progressive Power).

These initials are clearly the finish line of all the developments...

This series is soon renowned worldwide and it constitutes the pinnacle of the production of the "magic" trio - Plantet - Ritz - Creusevault.

The PPP series differs from the parabolic series for the research of a better equilibrium between length and power.

Mais C.Ritz et ses partenaires ne sont pas satisfaits et Charles Ritz enthousiaste, poursuivant ses études, approfondit et améliore ses projets pour aller encore plus loin.

En 1949 une nouvelle série est créée, encore plus sophistiquée que les Parabolic:

Il s'agit des célèbres : RITZ SUPERPARABOLIC PPP.

PPP signifie Puissance Pendulaire Progressive (Pendular Progressive Power).

Ces initiales PPP sont clairement la cible de tous les développements....

Cette série, bientôt reconnue dans le monde entier, constitue le sommet de la production du trio « magique » Plantet - Ritz - Creusevault.

La série PPP se distingue des séries paraboliques par la recherche du meilleur équilibre entre longueur et puissance.

This characteristic equilibrium is achieved by having two sections of a different length which brings the ferrule closer to the grip and this leads to a greater rapidity without compromising the precision at short distances.

Used by expert casters, these rods, which are made with high quality materials and excellent finish, can reach great distances and at the same time maintain fluidity and precision even when casting a few meters ahead. All these rods are made with differentiated sections except the Baby Zephir, Joachim du Bellay (feu Vermont Speciale), Sully Nymphe and Zephir which are made in three pieces (some of them the third piece is a removable grip), in this way the rod breaks down to two "inverted" with the butt longer than the tip.

L'équilibre caractéristique obtenu en couplant deux pièces de longueur différente, en rapprochant de la poignée la virole femelle, offre plus de rapidité sans perdre en précision et en efficacité dans les lancers à courte distance.

Lorsqu'elles sont utilisées par les lanceurs à la mouche les plus qualifiés, de telles cannes (fabriquées avec des matières premières de la plus haute qualité, avec une finition et des détails de luxe) peuvent effectuer des lancers sur de longues distances, tout en fonctionnant de manière fluide et précise à quelques mètres également.

Toutes les cannes sont fabriquées en deux pièces de longueur différente, à l'exception de Baby Zephir, Joachim du Bellay (feu Vermont Speciale), Sully Nymphe et Zephir qui sont fournies en trois pièces (dans certaines d'entre elles, la troisième pièce est la poignée détachable). de cette manière, la canne se divise en deux pièces différentes «inversées», avec un talon plus long que le haut).





Mixing work with family is never a good idea and P&M are no exception.

In 40 years the "Factory", nickname of the workshop was always at the centre of the Pezon & Michel family.

Strong individualisms, generational conflicts and tactical and commercial errors cause the downfall of P&M.

New materials make their appearance on the market, fiberglass, carbon etc.

Pezon & Michel misses the target and does not pursue this new turn in technology and marketing.

The advice of the elders of the house is not heeded. The collaboration Paul Mauborgne (Luxor reels) ends.

Charles Ritz and Edouard Plantet go to the competition.

The computerization of the company is expensive.

Pezon & Michel who think they are the kings of the kingdom ignore the competitors.

In 1975, the company is sold to FRANCHI specialized in hunting equipment.

1979, each to his own, fishing and hunting have nothing in common and Franchi realised this and sold the company again.

Pezon & Michel is finished! The brand is but a shadow of its glorious past.

Mélanger le Travail et la Famille n'a jamais été très bon ! Pezon & Michel n'échappera pas à cette règle. Depuis 40 ans "La Fabrique" (surnom de l'usine) a toujours été le centre de la vie familiale de Pezon & Michel.

Des individualités plus fortes que d'autres s'affirment, des conflits de génération naissent, des erreurs tactiques commerciales vont entrainer la chute rapide de Pezon & Michel.

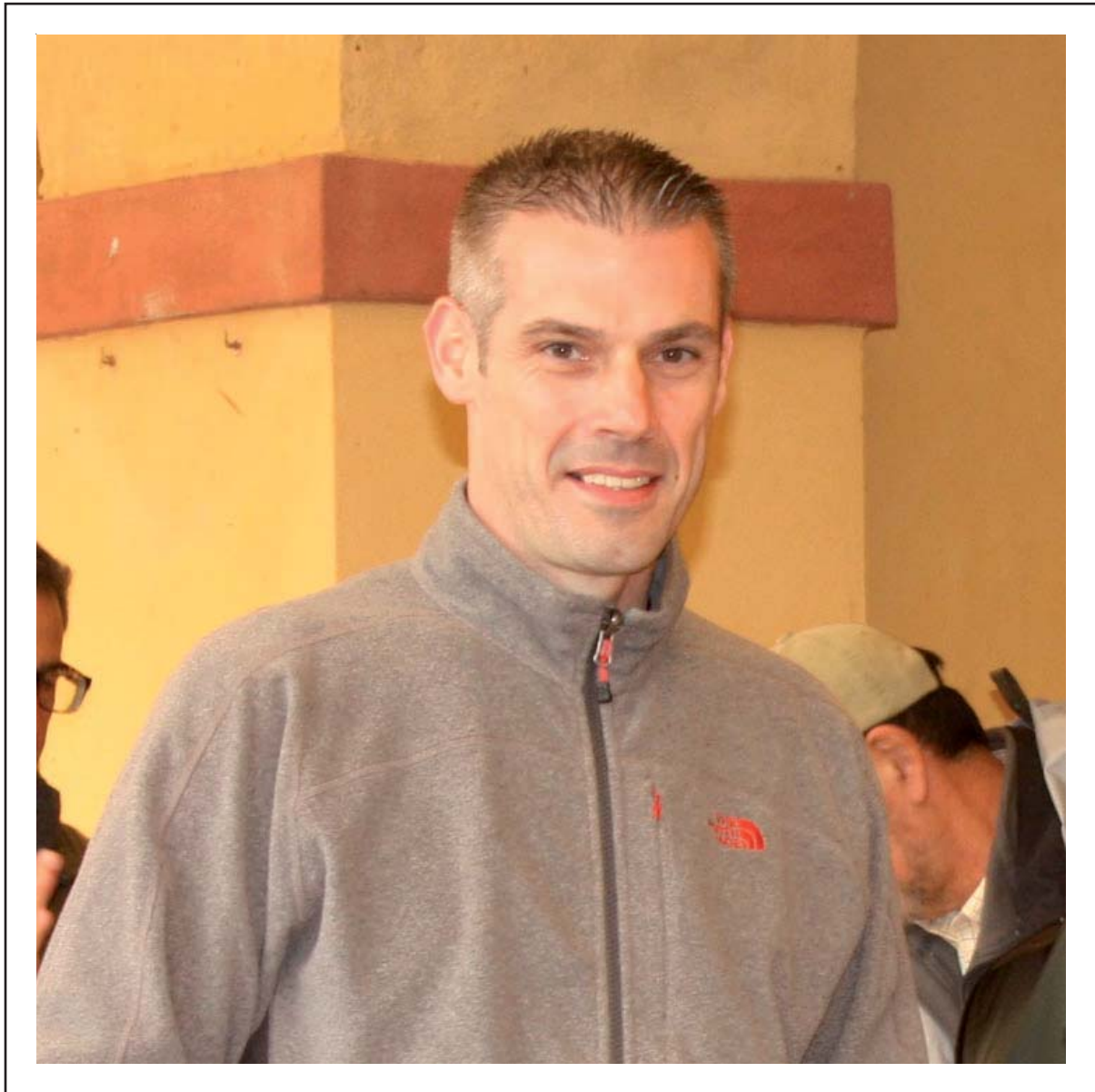
De nouveaux matériaux font leur apparition sur le marché, Fibre de verre, Carbonne etc... Pezon & Michel rate le coche et ne prend pas ce nouveau virage technique et commercial. Les conseils donnés par les anciens de la maison ne sont pas écoutés ! La collaboration entre Paul Mauborgne (moulinets Luxor) prend fin. Charles Ritz et Edouard Plantet partent à la concurrence. L'informatisation de la société entraine de très grosses dépenses.

Pezon & Michel qui pense être le Roi du monde , ignore la concurrence.

1975, l'entreprise est finalement vendue à FRANCHI spécialiste de la chasse.

1979, Chacun son domaine, la Pêche et la Chasse n'ont rien à voir, Franchi va s'en rendre compte et va revendre Pezon .

Pezon & Michel, c'est fini ! La marque n'est plus que l'ombre de son passé.



Calum Gladston
IBRA Gathering 2013

A practical method for milling the wooden inserts

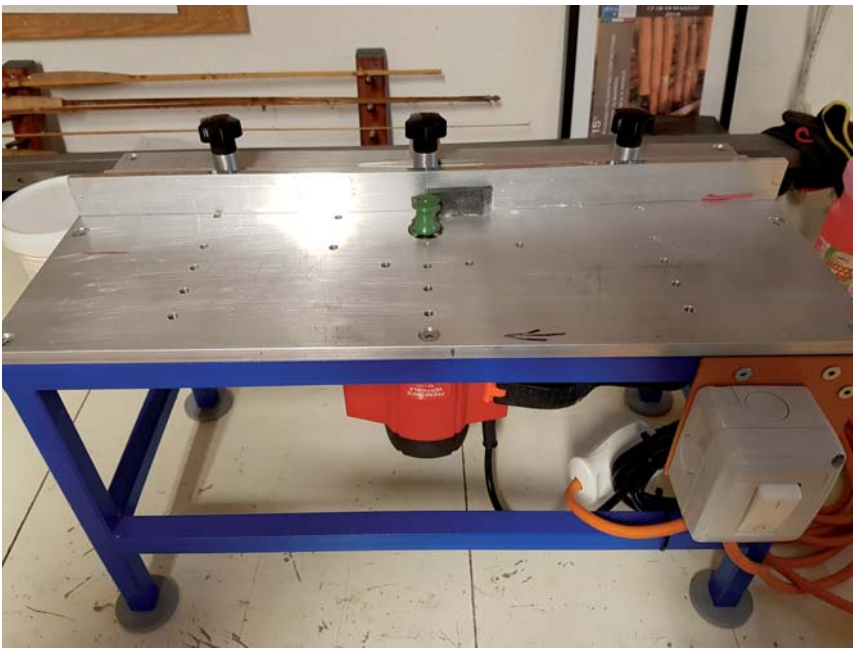
by Massimo Paccotti



The reel seats with wooden inserts must be lathed or milled to create the mortise for the foot of the reel, if you don't use hardware with the pocketed cups.

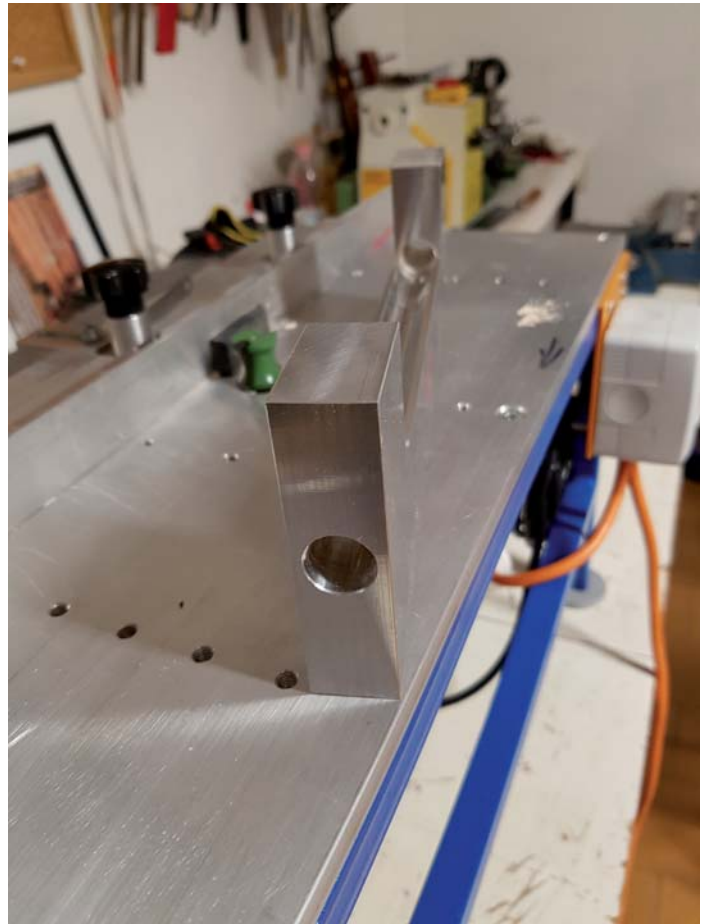
You can turn them eccentrically to lower the part where the foot of the reel rests or mill them by creating two external grooves for the reel.

I personally prefer the second option, so I purchased "bull-nose" bit from Lee Valley and with Mirco Forlani's precious help we designed a bench for it that he then built.

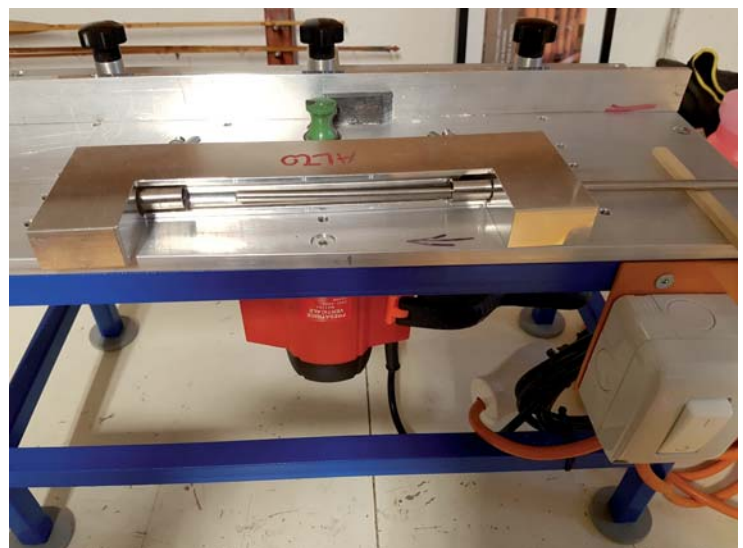


In addition to the workbench for the milling machine it is fundamental to create a support template to block our reel seat to let it run on the surface and mill the wood keeping it straight.

My reel seats are designed on a 16mm diameter for my threaded hardware, so we created a 16mm hole in an aluminium rectified block and then cut it into a C-shape leaving a little less than half the hole to obtain a housing to mill the reel seat.

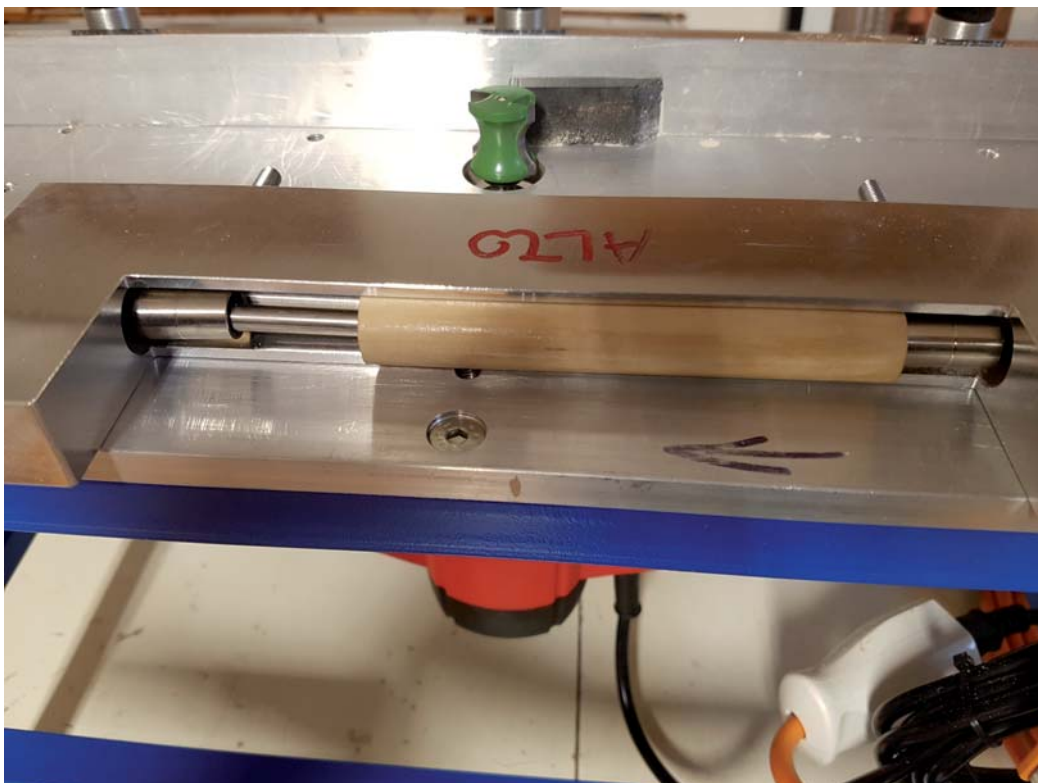


On the ends of the housing we made two through holes for two 6mm rod that have 2 ferrules welded on the ends with an external diameter of 12mm.





Once we have inserted the wood in its housing, a steel rod of 6mm is fed through the “C”, the ferrules and the wood and by tightening the two wing nuts on the threaded rods that are welded to the ferrules; the wood is thus blocked in the precise position and is perfectly aligned.

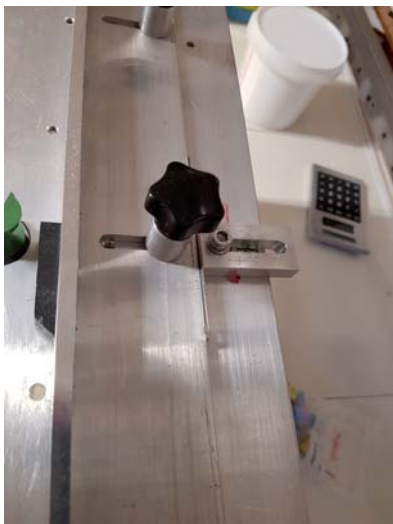


Now we must adjust the height of the milling machine to centre it, the two external guides must be the same.

Unfortunately, the milling machines used for hobby activities do not have a precise height adjustment so we need to try with a few pieces of wood (even a broomstick is fine) which has been turned to 16mm. We start blocking the milling machine as centred as possible and carry out trials and adjusting the height of the cut until we reach the desired result.



Regarding the depth of the mortise, everything is easier: behind the guide where the “C” runs there is an adjustable stop. If we want to increase the mortise, for example by 0,5 mm, all we need to do is loosen the knobs that block the guide, insert a feeler blade of 0,5 mm, take the guide back against the “thickened” stop and block it. If we want to decrease the depth of the milling just loosen the stop, insert the desired thickness and block it again, remove it by loosening the knobs that block the guide and reposition it against the stop and block it again.



It is not an issue if the guide is not perfectly parallel with the surface as the point that commands the depth of the milling is only the one that is behind the milling machine.

However, the milling must not be done on the whole length; at a certain point we must stop and exit. For mechanics with the standard cups it will be the upper part of the wood, in the grooved ones which I normally use in the lower part. To repeat the exit point, an edge of the "C" was smoothed and a piece of plastic shaped like a cone was attached to it with doubled sided tape, so that when our "C" goes up the cone the reel seat will move away from the milling machine and remain intact.

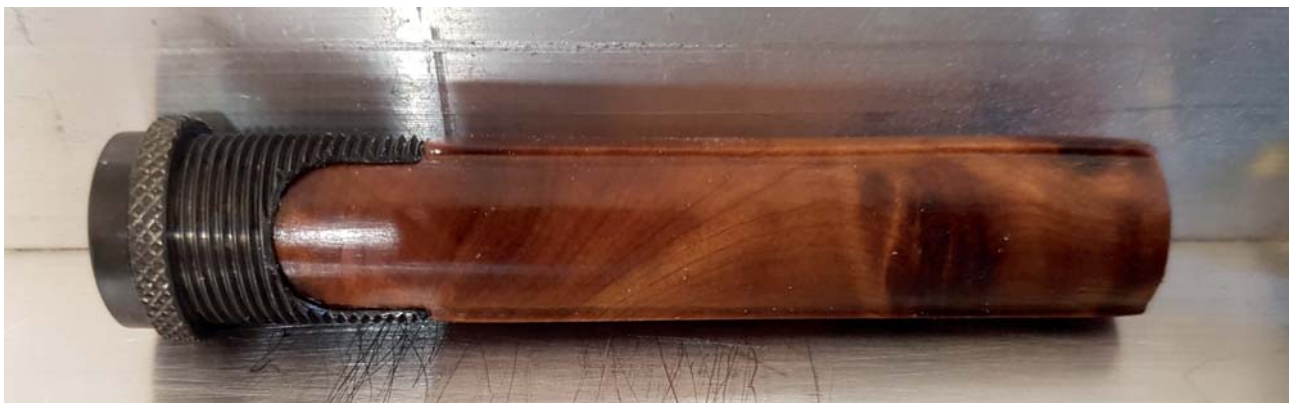


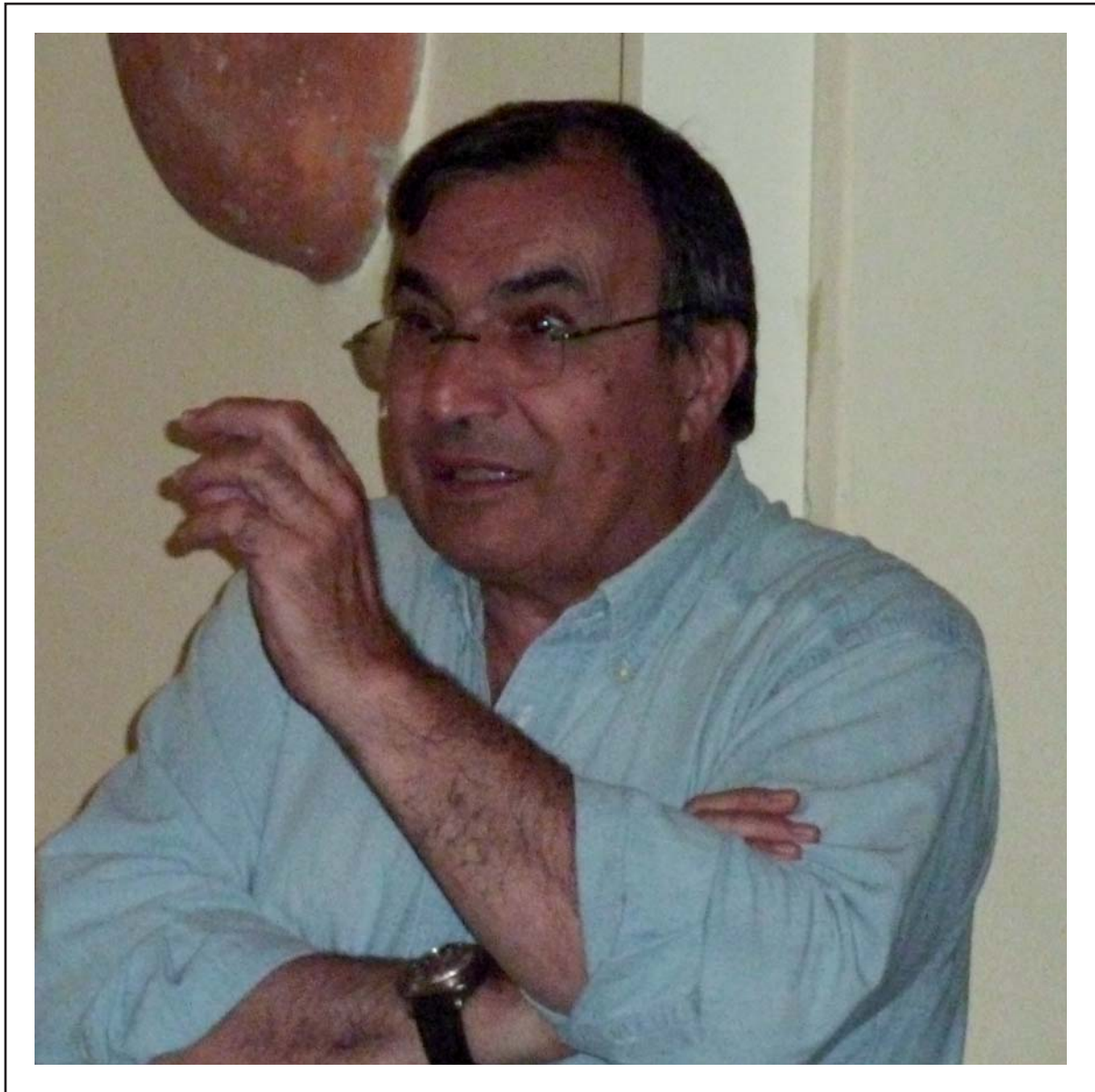
If we always block the wood in the same position inside the seat (for example always blocked against the right ferrule) the length of our reel seat will not be important but the milling will always stop at the same point.



All the above obviously applies to any diameter other than the 16 mm described up to now, the only variation is the initial hole in the “C” that must correspond to the one of the wood to mill.

Reading the article again I realise that the explanation of the different steps for building and using the milling bench may seem complicated: I hope the photos will help you better understand the description. The only fundamental thing is to find a “Mirco” who can make you a “C” with the same precision as the one built by our member.





Angelo Droetto
IBRA Gathering 2016



2019 IBRA GATHERING

by Maurizio Cardamone

On 17, 18 and 19 May we held the annual IBRA gathering.

There were many new things this year, the first (in order of time ...) was a new river where we tested our rods on the traditional Bamboo Day on Friday: the Oglio (Iseo), near Rogno (where there is also a famous NK from the ex-province of Brescia). The Oglio was not chosen casually, it was a natural match to the new centre of “congressional activities” in Boario Terme. IBRA occupied the halls (and rooms) of this impeccable and “luxurious” Hotel Rizzi Aquacharme.

Moving from Sansepolcro and from Podere Violino was not an easy choice and it provoked some consensus and some criticisms among the members, but on the whole the Boario gathering was a success and it is thanks to the organising committee who this year had the added duty to organise it in a completely new venue. The names are many and I will not mention them due to the risk of forgetting someone!

But I must also mention all the IBRA members who, like every year, gave their small or large contribution to the success of the event, even if it was only with their passionate presence. And also the many non-members who attended. For example, the large group of American rod makers who came to visit us during their family trip in Europe. There were also the usual friends from the various European countries, Switzerland, Germany, France. All together they gave the gathering an international touch.

The first day, Friday, is traditionally dedicated to fishing in a part of the river reserved to “bamboo only”, in Rogno. The local community fly fishermen took excellent care of the many attendees that were on the river. Some of the names I remember: Marco Della Noce, the friendly and amusing brothers Mauro and Armando Bertolotti, and all the others whose names I have unfortunately forgotten. The guide service for the fishermen present on the Bamboo Day, divided in small groups, was really efficient and impeccable. The breakfast on the banks of the river was also well organised, comfortable and of excellent quality. Unfortunately, I cannot say the same for the collaboration from the trout and graylings in the river. I had to wait for the evening to see some activity, but this too is fly fishing!

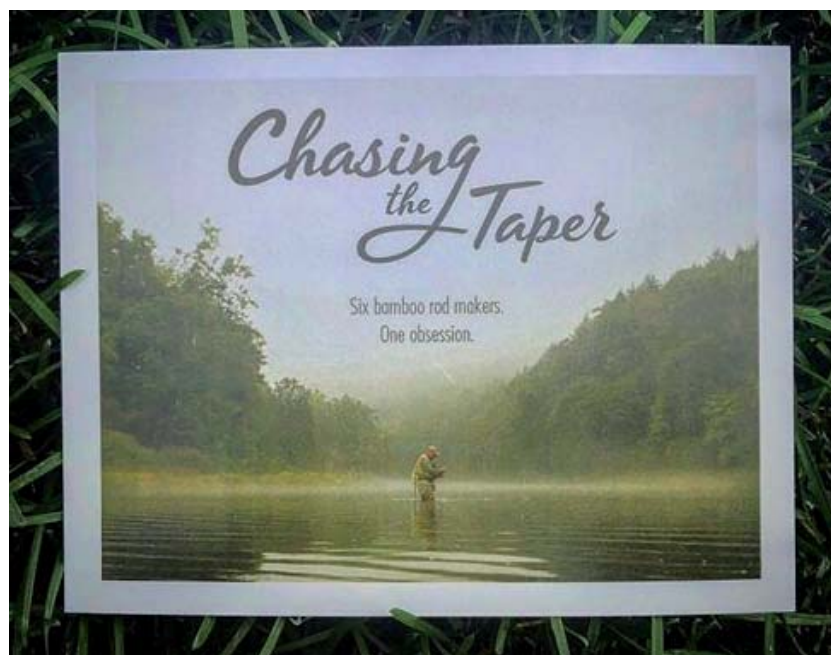
The next day the main event of the technical presentations. The guest of honour this year was the American rodmaker, Rick Robbins from Lexington, Virginia. With his old-fashioned hippy attitude, he turned out to be a pleasant person open to any question or discussion (did you recognise him on the cover photo?). He was also so kind as to gift IBRA with one of his splendid creations. Whoever comes to the next gathering will be able to admire it among all the other treasures kept in our window-museum.

Rick has been making rods since 1972, but his love for bamboo was born in the 60's when he bought his first Leonard 48DF and became a Leonard reseller. His work, he told us, was greatly influenced by his long friendship with Tom Maxwell and more recently, with Marc Aroner.

During his presentation he spoke about the techniques he uses, in the Catskill style (a detail which struck me and I remember: the 3” spacing of the stations on the planing form), Mr. Robbins showed us a private preview of the video “Chasing the Taper”, a short documentary which examines the obsessive art of rodmaking through the words of some of the greatest living rodmakers: Marc Aroner, Per Brandin, Dana Gray, Dennis Menscer, Bob Taylor and Rick Robbins. Beautiful, with touching images and many ideas to reflect on.

Click here to see the trailer:

tinboatproductions.com/portfolio/bamboo-fly-rod-maker-documentary/



Just as interesting was the story of the Pezon et Michel brand presented by Bernard Rigal, who also showed several wonderful rods of this brand. In fact, this is also in the tradition of the gathering, together with the presentations of techniques, a show of small masterpieces of many participants which lasted both days. This was also a great chance to exchange practical ideas and to share methods and small or big tricks of the trade.

Philipp Sicher followed with his presentation on “Results of the vibration frequency test on some rods with different sections” and then Franco Francucci: “How I carried out the Magic Star hollowing of Vangen and Carlson”. We ended with the presentation by Andrea Luparia and Laura Giudici of the new IBRA website: www.rodmakers.it Well done, we really needed it!!!

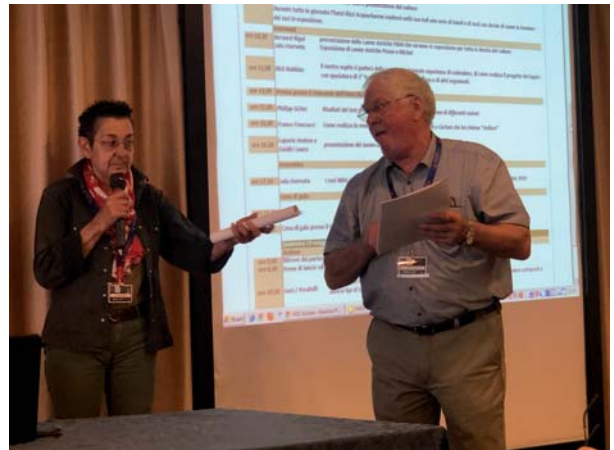
Sunday morning “The importance of heat treatment, report on the resistance variation tests on samples of bamboo subjected to various types of heat treatment” with the contribution by two presidents: Gabriele Gori and Alberto Poratelli.

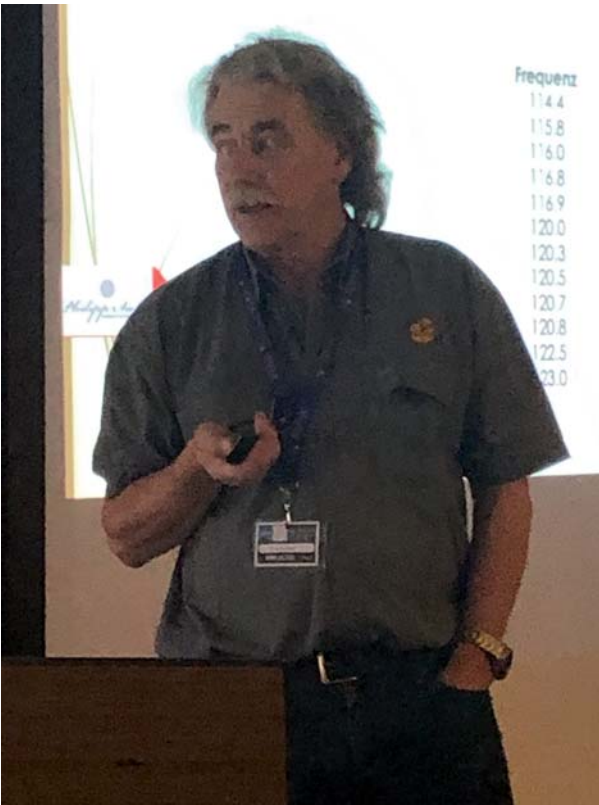
The closing of the gathering was with the famous IBRA raffle, this year (in addition to the other amazing prizes) there were 4 rods to be won: if I wasn't successful this year either in winning one, I have no hope!

If you were at the gathering, look for yourself in the photos, they say much more than the written words. Click here for the photos www.rodmakers.it/raduni/ . If you were not present this year, I hope they will stimulate you to participate in the next gathering, again in Boario, the “2020 European Gathering 2020”, from 21 to 24 May.













Massimo Paccotti and Jeff Wagner
IBRA Gathering 2014



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OGLIO RIVER

AT THE 16TH IBRA GATHERING WE WILL FISH
TOGETHER WITH BAMBOO RODS

A CHANCE TO TRY A BAMBOO ROD EVEN IF YOU DO NOT OWN ONE
THE IBRA MEMBERS WILL PROVIDE THE RODS THEY MADE SETUP WITH SILK LINES
THE MEETING PLACE IN ROGNO (BG) ITALY

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I.B.R.A. RODMAKING SCHOOL 2019



IBRA
STAGE OF TWO HANDED RODS WITH PINO MESSINA
FEBRUARY 2019 - OGLIO RIVER



Newsletter
of Italian Bamboo Rodmakers Association

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Editorial board of Bamboo Journal
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