Bamboo Journal

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Italian Bamboo Rodmakers Association

In this issue:

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Front cover:	Calum Gladstone and Marzio Giglio fishing with Gabriele Calzolai
Photo on page 2:	Tom Moran and Marzio Giglio

Editorial

…and here we are at issue n. 11, year 5.

Indeed five years have passed since May 2008 and the first issue – pardon me, Number 0 – of the BJ and the first edition of the magazine was in the hands of Alberto Azzoni. I came second.

I must say – and please do not accuse me of false modesty or trying to get in the current editor's good books – I preferred Alberto's management, more balanced, more sensitive to the readers' demands, more…lucid (or if you prefer, aware).

However, as with everything, time passes and now it is my turn to prepare the introduction for the new edition.

The same complaints: a non-existent flow of articles sent by members and non-members to be published without suggestions on topics that might be of interest and serve as a compass editor's to those who must write an article. Sometimes I feel lost. I could write an essay with the title The Editor's Loneliness.

The risk is that at the end of the story, the writers are always the same ones, new topics become rare and we get to the end like most printed magazines in our country, where the names of the authors are the same and the topics are often photocopied.

It is a pity because we lose the aim of the online publication where there are no printing expenses or space restrictions so everyone should introduce his ideas, his experience to stimulate (or amuse) the reader.

Vabbuò! (Oh, well) as commander Schettino said (the captain of the cruise liner Concordia which stranded off the Italian coast), an exclamation that hurt him more than stranding the ship on the rocks. Nevertheless, we do not fear billows, storms, or devious dry flies because as my wise great-grandmother from Ancona used to say, "…praise the sea and stay on land" and we with our feet on land, while it lasts, stay firmly on it. Or not?

Notwithstanding the usual complaints, one must say that this edition is not among the worst. In no particular order: an article from the French rodbuilder Paul Agostini on finishing the blank; Andrew Herd submitted an article with many photos with his experience and his feelings at the 9th IBRA Gathering in Sansepolcro; Giovanni Nese introduces his ideas, the design and the data for the TLT Academy of drawing of an advanced and alternative taper developed by him during his long attendance to the TLT Academy of Roberto Pragliola; Gabriele Gori and Marco Giardina delivered for the readers the report introduced at the IBRA Gathering of a test to identify the mechanical differences and relative resistance to the treatment of the node in the construction, comparing heated nodes and flattened and nodes that are only planed to mechanical processes; ites about his micro ferrule in nickel silver. This introduction ends with the presentation of the excellent book by a young American writer, Erin Blok "The view from Coal Creek", The Whitefish Press 2013 and the description of the Editor's latest, newest toy: a fantastic fly holder, The Richardson Chest Fly Box.

I hope you enjoy ….

BRINGING ROUGH PLANED STRIPS TO THEIR FINAL TAPERS

MISE A LA COTE FINALE DES BAGUETTES DEGROSSIES

by Paul Agostini

My name is Paul Agostini, I live in the south of France near Marseille and I've been making split cane fly rods for more than 20 years.

I present to you my method of planing the "rough strips" down to their final taper (dimensions). It is a procedure that permits me to obtain very high precision and care brought to the completion of my blanks.

Je m'appelle Paul Agostini. Je réside dans le sud de la France près de Marseille et je construis des cannes à mouche en bambou refendu depuis plus de vingt ans.

Je vous présente ici ma méthode pour usiner les baguettes dégrossies à la cote définitive. C'est un procédé qui me permet d'obtenir une très grande précision et beaucoup de soin dans la finition de mes blanks.

I - PREPARATION

For me, everything starts with calculations on paper, and for this I use the chart developed by Alix ANTONI.

I – LA PREPARATION : les calculs

Pour moi, toute fabrication commence par des calculs sur le papier. Pour cela j'utilise le tableau mis au point par Alix ANTONI

UTILISATION DU GABARIT DE FINITION

Nom de la canne: Longueur de la canne:

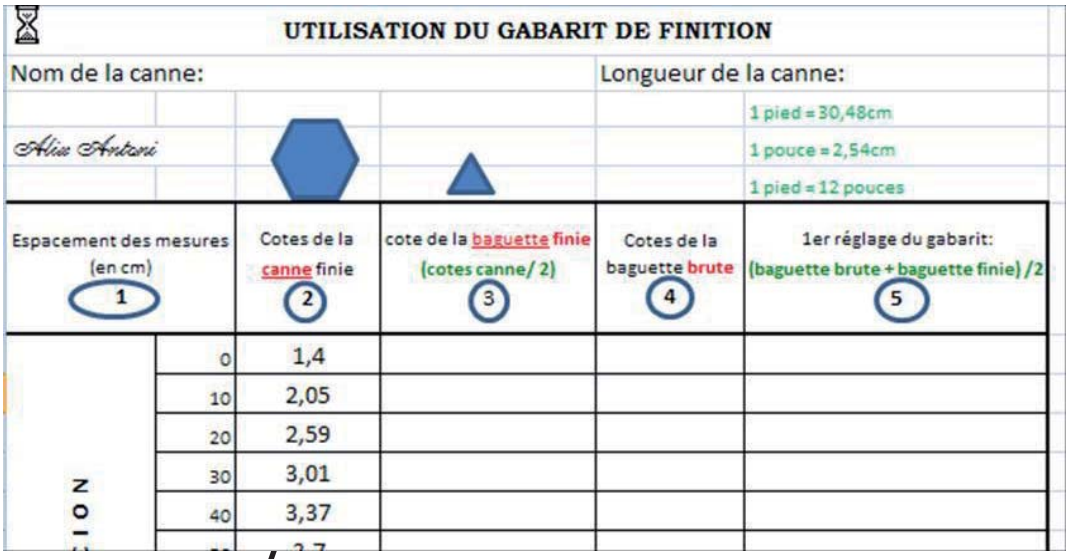
Alix Antoni

1 pied = 30,48cm
1 pouce = 2,54cm
1 pied = 12 pouces

Espacement des mesures (en cm) 1	Cotes de la canne finie 2	cote de la baguette finie (cotes canne/ 2) 3	Cotes de la baguette brute 4	1er réglage du gabarit: (baguette brute + baguette finie) /2 5
0				
10				
20				
30				

1) After deciding on what rod taper I want to make I copy the dimensions of the taper in the column (2) of the chart which are the measurements taken from the flat-to-flat section of the hexagon. (Chosen rod).

1) Après avoir décidé de la canne que je veux construire, je reporte les dimensions de son profil dans la colonne 2 du tableau : ce sont les cotes entre plats de l'hexagone.



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0	1,4			
10	2,05			
20	2,59			
30	3,01			
40	3,37			

measurements taken from the flat to flat section of the exagon

2) I then divide by 2 the "flat-to-flat" measurements to obtain the final dimensions of one strip and put the results in the column (3) of the chart

2) Je divise ensuite par 2 chacune de ces cotes entre plats pour obtenir les dimensions finales d'une baguette. J'inscris les résultats dans la colonne 3 du tableau.

Alex Antoni

1 pied = 30,48cm
1 pouce = 2,54cm
1 pied = 12 pouces

Espacement des mesures (en cm) 1		Cotes de la canne finie 2	cote de la baguette finie (cotes canne/ 2) 3	Cotes de la baguette brute 4	1er réglage du gabarit: (baguette brute + baguette finie) /2 5
CION	0	1,4	0,7		
	10	2,05	1,02		
	20	2,59	1,29		
	30	3,01	1,5		
	40	3,37	1,68		
	50	3,7	1,85		

3) With the depth gauge or calliper, I measure each rough planed strip and calculate the average of all 6 strips together.

Example: N° of strips: 1, 2, 3, 4, 5, 6
Dimensions 5.2 5.0 5.1 4.9 5.0 5.3
Total of added measurements:
5.2+5.0+5.1+4.9+5.0+5.3= 30.5 mm
Average: 30.5 : 6 = 5.08

3) Je mesure ensuite avec le pied à coulisse chaque baguette obtenue au dégrossissage : ce sont les cotes brutes. Je calcule ensuite la moyenne des 6 baguettes:
Exemple : N° de baguette : 1, 2, 3, 4, 5, 6
Dimensions: 5.2, 5.0, 5.1, 4.9, 5.0, 5.3
Total des mesures :
5.2+5.0+5.1+4.9+5.0+5.3= 30.5 mm.
Moyenne : 30.5 : 6 = 5.08 mm.

4) Then I place the given average in the column (4) of the chart.

4) Je reporte cette moyenne dans les cases de la colonne 4 du tableau

Alex Antoni

1 pied = 30,48cm
1 pouce = 2,54cm
1 pied = 12 pouces

Espacement des mesures (en cm) 1		Cotes de la canne finie 2	cote de la baguette finie (cotes canne/ 2) 3	Cotes de la baguette brute 4	1er réglage du gabarit: (baguette brute + baguette finie) /2 5
CION	0	1,4	0,7	5,08	
	10	2,05	1,02	5,08	
	20	2,59	1,29	5,08	
	30	3,01	1,5	5,08	
	40	3,37	1,68	5,08	
	50	3,7	1,85	5,08	

For the final planing of the strips I adjust my planing forms twice. The first adjustment is to finish with precision one side of the strip. The second adjustment is to plane the other side of the strip.
With all six strips done, I am now ready to glue.

Pour la finition de mes baguettes je règle 2 fois mon gabarit de finition :
Le premier réglage me permet de finir avec beaucoup de précision une face de mes baguettes. Au deuxième réglage je finis la seconde face de chaque baguette: les baguettes sont prêtes à être collées.

5) First setting of the planing forms:
I calculate the spacing of the forms based on the given average between the columns (3) and (4) of the chart.
Example:
(0.7+5.08)/2 = 2.89
(finished strip+rough strip)/2

5) Premier réglage du gabarit :
Je calcule les écartements de mon gabarit en faisant la moyenne entre les cases 3 et 4 du tableau.
Exemple :
(0.7 + 5.08)/2 = 2.89
c'est-à-dire: (baguette finie + baguette brute)/2

I then insert the results in the column (5).
I can now set the first setting of the planing forms.

J'inscris les résultats dans la colonne 5 du tableau. Je peux maintenant effectuer le premier réglage du gabarit de finition

Alice Antani

1 pied = 30,48cm
1 pouce = 2,54cm
1 pied = 12 pouces

Espacement des mesures (en cm) 1		Cotes de la canne finie 2	cote de la baguette finie (cotes canne/ 2) 3	Cotes de la baguette brute 4	1er réglage du gabarit: (baguette brute + baguette finie) /2 5
	0	1,4	0,7	5,08	2,89
	10	2,05	1,02	5,08	3,05
	20	2,59	1,29	5,08	3,18
	30	3,01	1,5	5,08	3,29
	40	3,37	1,68	5,08	3,38
	50	3,7	1,85	5,08	3,46

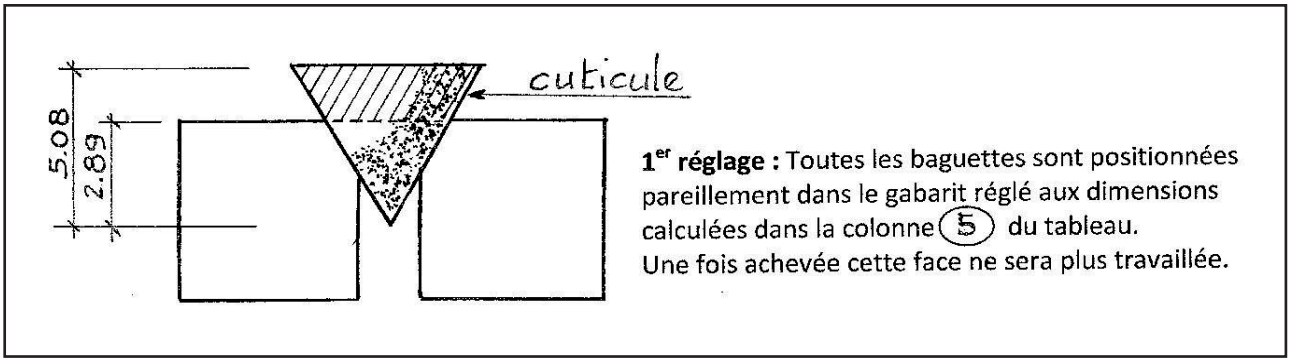
II - PROCESS

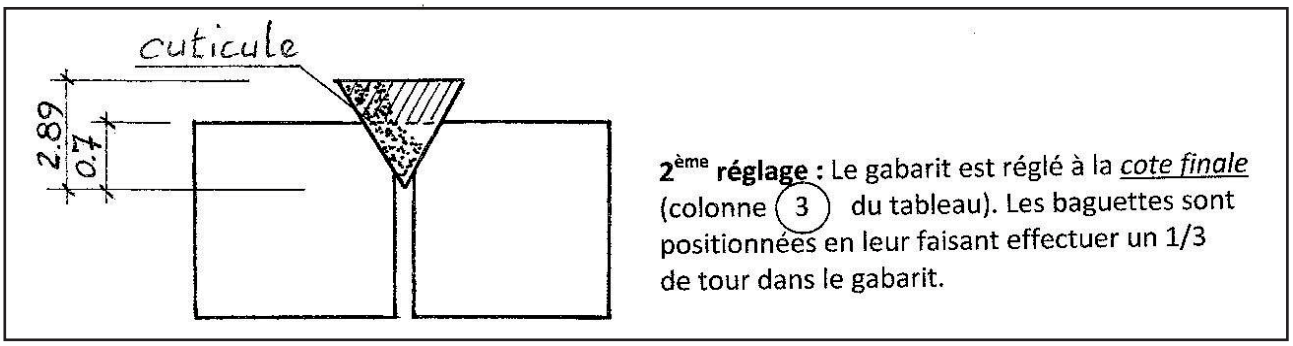
II – LA MISE EN OEUVRE EN 6 OPERATIONS

Note:
For a short time now I have been using two planing forms. Each set to one of the two settings taken from the chart. One set to the column (5) and the other set to the column (3) of the chart.

Remarque:
Depuis peu de temps j'utilise deux gabarits de finition : je règle le premier aux écartements mentionnés dans la colonne 5 du tableau, et je règle le second aux dimensions finies de la baguette consignées dans la colonne 3 du tableau.

Example *Example*





1°) I can now start planing. First step is to place the rough planed strip in the 1st planing form, enamel side up. Delicately, I use a sanding block to take off the enamel "outer layer" of the strip, and one pass with a scraper to obtain a flat surface. Please note that you are only taking off the enamel and revealing the primary fibres. Using the planing form as a groove to hold the strip in place. Remember to not sand down to the surface of the forms

1°) La première opération consiste à poser ma baguette dégrossie sur le gabarit n°1, cuticule sur le dessus. Je ponce légèrement avec une cale munie de papier abrasif puis j'effectue un passage au racloir afin d'obtenir une surface bien plane.

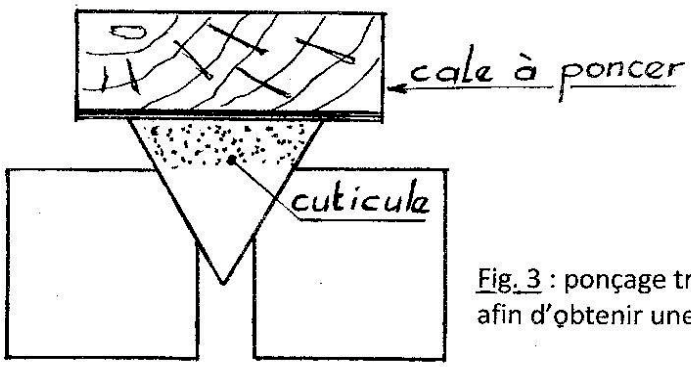


Fig. 3 : ponçage très léger et raclage de la cuticule afin d'obtenir une surface bien plane.

2°) I then turn over the strip to one side, 1/3 turn, protecting the primary fibres. The strip is placed 2 centimetres above the indication line.ne corretta. Posso iniziare a piallare.

2°) Je positionne ensuite la baguette en effectuant un 1/3 de tour de façon à préserver la partie dure du bambou, la cuticule. La baguette est position-née 2 cm en retrait du repère d'origine. Je peux commencer à raboter.

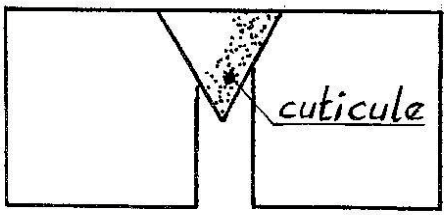


Fig. 4 : la baguette a fait un 1/3 de tour dans le gabarit. Rabotage et raclage soigné de cette face.

3°) I plane off the remaining bamboo first with a block plane and then I use a scraper. I then advance the strip in the planing form to its original indication line and finish off with the scraper. Once finished I use the same method for the remaining 5 strips.

3°) Je rabote l'excédent du bambou, puis je passe le racloir. J'avance la baguette dans le gabarit jusqu'au repère d'origine puis je finis au racloir. Cette face de la baguette est achevée. J'utilise la même méthode pour les cinq autres baguettes.

4°) I am now going to use the second and final setting on the planing forms to plane the strips to their final tapers. Planing the other side of the strip using the same process.
Placing the strip in the planing forms, 2 centimetres above the indication line. Planing the bamboo with a block plane and then a scraper.

4°) Je vais à présent utiliser le deuxième réglage du gabarit pour mettre la baguette à la cote finale, en rabotant l'autre face de la baguette et en respectant le même processus : léger ponçage de la cuticule, 1/3 de tour de la baguette dans le gabarit, positionnement en retrait de 2 cm par rapport au repère « origine ».
Je rabote l'excédent puis je passe le racloir.

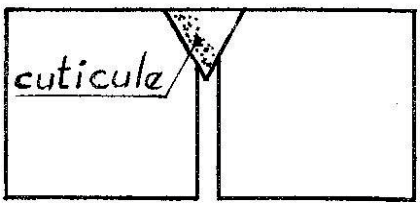


Fig.5 : Le gabarit est réglé à la cote finale. On a fait faire un 1/3 de tour à la baguette en la positionnant 2cm en retrait (photo) Rabotage et raclage.

5°) The forms are set to their final taper. We turned the strip over 1/3 over, 2 centimetres above the indication line.
Planed and scraped.

5°) Enfin, j'avance la baguette de 2 cm dans le gabarit jusqu'au repère « origine » et je lui fais effectuer un 1/3 de tour dans le gabarit pour présenter la cuticule sur le dessus.
J'effectue un léger passage au racloir sur la cuticule

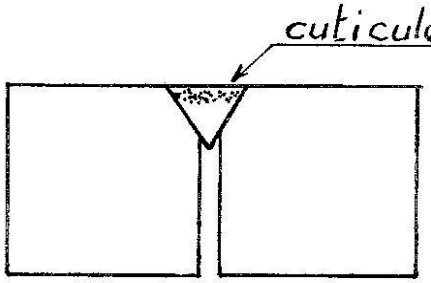


Fig.6 : La baguette avance de 2cm dans le gabarit pour être positionnée sur le repère 0. Raclage final de la cuticule (environ 20/100°)

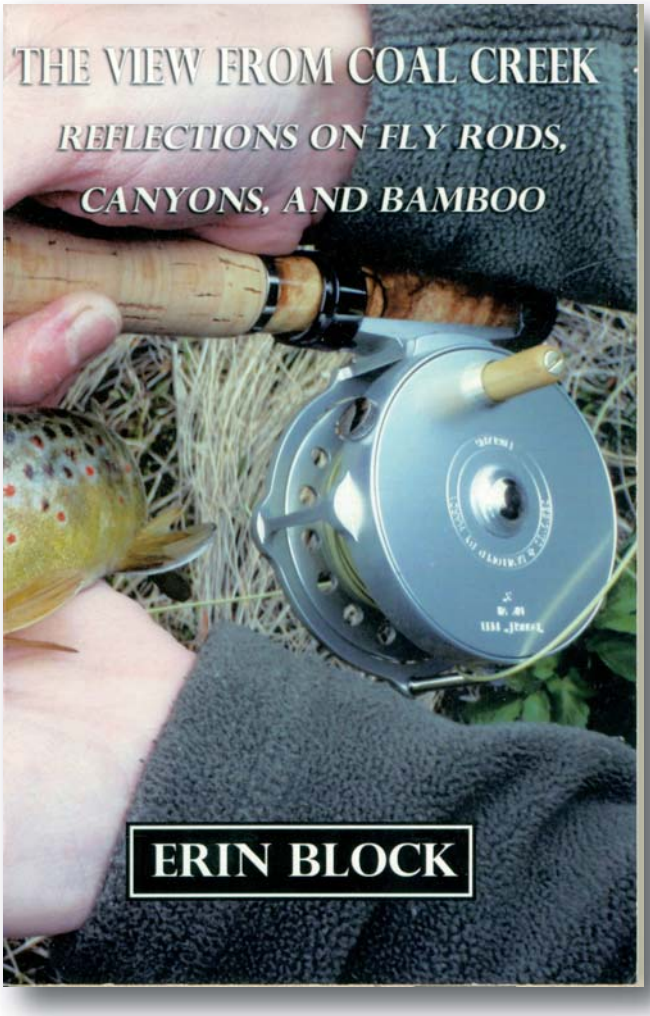
After all strips are finished, it is time to measure all strips. Matching the results to your chosen taper. Before the gluing process forming the Blank,

Conclusion:

For years I have only used one planing form and since using two, I find it a lot easier. Then again, even with one planing form, the outcome is simple, appreciable and acquiring optimal precision in the measurements of the tapers.

Il reste à contrôler les cotes avant de passer au collage des baguettes pour former le blank.

Conclusion :
Pendant longtemps je n'ai utilisé qu'un seul gabarit de finition. Depuis peu je dispose d'un second gabarit et c'est beaucoup plus confortable. Cependant, même avec un gabarit unique j'ai toujours procédé de la même façon et obtenu ainsi un confort de mise en oeuvre appréciable, une précision optimale dans le contrôle des cotes et un assemblage parfait des baguettes pendant l'opération de collage.



I believe it is right, proper and pleasant to say a few word of thanks to Whitefish Press and Dr. Todd Larsen and to introduce this small intelligent publisher from Cincinnati to our readers.

The publishing house was founded in 2006 by Dr. Todd E.A. Larson with his partners Marc T. Hanger e Chad S. Beckett.

All publishers are “per se” commendable: without them, from Guttemberg on, there would not be the diffusion of books and literature, as we know it.

However, the publishers that have to courage to explore marginal lands, where few people go – if not unexplored – as Whitefish Press does, are particularly praiseworthy.

Reading their catalogue (http://www.whitefishpress.com/catalog.asp) you will find lost writings, news and facts on rod-making today and in the past, antiquities and collectables, new authors with their books for the public.

It is one of these young and new writers I would like to talk about – and her book.

The writer is ERIN BLOCK, and her book is THE VIEW FROM COAL CREEK: reflections on fly rods, canyons and bamboo published in December 2012.

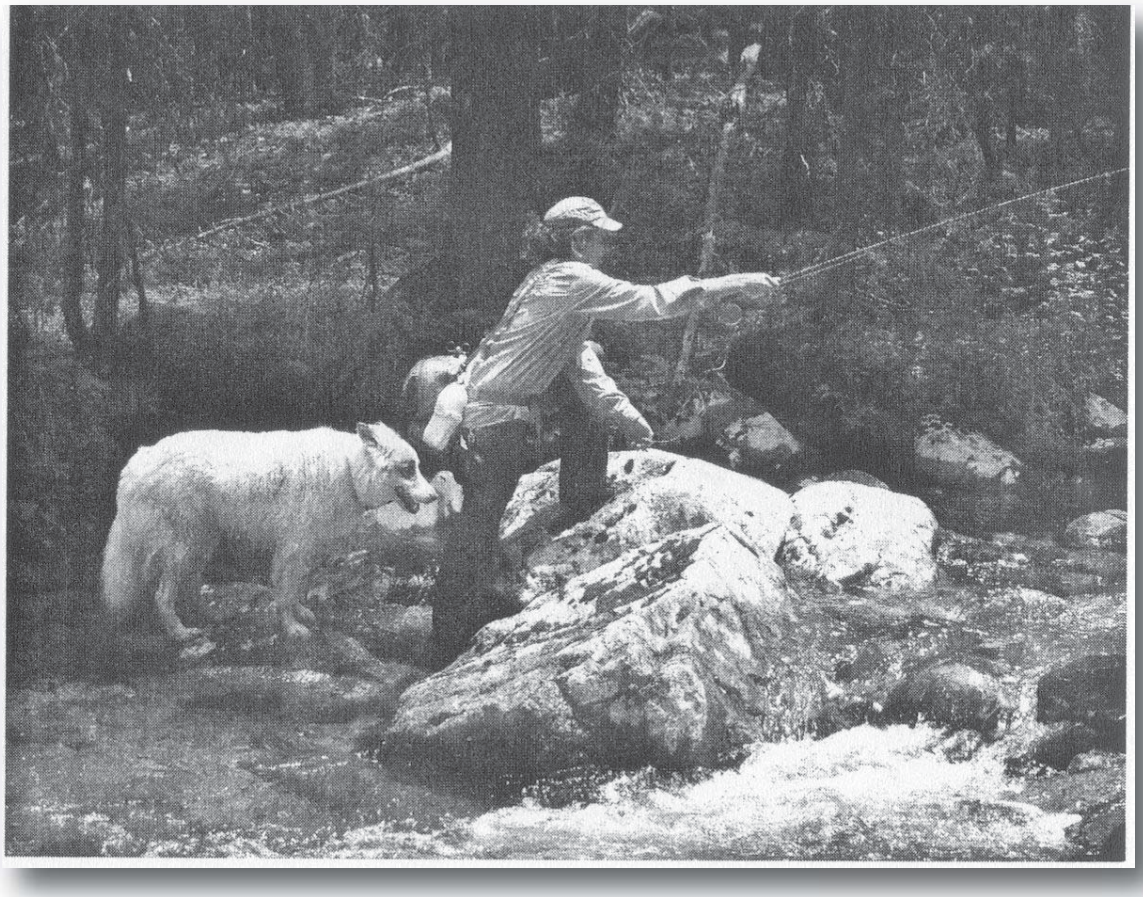
Erin Block grew up on a ranch in Iowa, she studied music – she is a classical guitarist – and she works as a librarian in Colorado and in her free time she is an avid fly-fisher, fly tier and, as you will read, builds bamboo rods.

No. Don't worry, it is not the usual manual – quite frankly, rather boring – on how to build a bamboo rod for fly-fishing. Quite the opposite. Erin Block's book is about life, reflections, the doubts of a young woman who describes her hopes and uncertainties through her daily activities, her relationship with nature and the sense of being in a complex and sometimes alien/alienating society.

The book reminded me of another one, Moose in the Water/Bamboo on the Bench: A Journal and a Journey by Kathy Scott published in 2000 by Alder Creek Enterprise.

Block mentions Kathy Scott and thanks her in the acknowledgment.

Both writers talk about themselves and their lives in isolated places, surrounded by nature – Kathy Scott in Maine – with the loving presence of their dogs and the emotional catalyst that is the building of a bamboo rod. From their first construction of a bamboo rod. Kathy Scott under the guide of her husband, David Van Burgel, an esteemed builder. Erin Block, a student of Frank Drummond - Brush Creek Cane, rod maker in Longmont, CO.



All the same, the similarities between the two writers end here because the differences between the two books are huge.

Moose in the Water/Bamboo on the Bench is the description of a family lexicon, a familiar view, a world and a life experience in a nuclear family, the loving tale of habits, behaviours, and daily rituals.

Instead, The View from Coal Creek is a delicate Bildungsroman, a coming-of-age novel, because of this, perhaps, is complicated, and articulate, in both the writing and the logical line through it. The novel seems to set off on its own path in some moments and in others, it seems to be firmly in the writer's hands when she describes her life and the choices of a young woman with vivacity and happiness and one captures how her choices were pondered and intelligent but with sensitivity and passion.

The novel is accompanied – even when he is not mentioned – by the presence of Banjo, a big, white dog with black circles around his eyes. A presence/shadow. If my knowledge of dogs' souls is right, Banjo is always a little anxious about what his mistress/companion thinks and does. Nevertheless, this is a story that has yet to be written.

I thoroughly enjoyed the book and I hope the writer does two things in future: continues building bamboo rods and above all, continues to write.

Erin Block also has a very amusing and intriguing blog http://mysteriesinternal.blogspot.it/

The illustrations in the book by Kendall Zimmerman are lovely.

PARAFERNALIA:

THE RICHARDSON CHEST FLY BOX

by Marco Giardina

Paraphernalia were, according to Roman law, those goods (jewels and other material goods) that remained available to the wife even after the marriage

The modern meaning, above all in English, of paraphernalia is the tools, the equipment, the instruments and the accessories used in a particular activity.

Can anyone affirm that fly-fishing is lacking such “equipment”? Never!

Therefore, with this article, I would like to start a small space in the BJ dedicated to these tools, gadgets and “uselessness” that fascinate us and, in the end, make our lives easier.

Naturally – it is understood – objects that go well with bamboo rods, or better, with their construction. Anyway they should be, of course, light and not indispensable but charming and gratifying.

It could be a special, rare, unobtainable reel, built by an artisan who, maybe, has passed away.

Or an unusual, possibly not indispensable, construction tool but one of those that, as soon as one sees it, one cannot help saying “…I want it!…”. For example, the small Lie-Nielsen hammer with the brass head or the Japanese blade in San-mai steel for Stanley planes. I think that even a Japanese oak wood scraper would be nice.

But let us move on to the object of my satisfied desire.



I discovered its existence in a classified ad in the well-known Classic Fly Rod Forum. It was enchanting but in the time it took me to read the ad and admire the photos ….it was sold!

I resorted to the web and found the page of the person who still builds it today: Bob C. Hegedus Jr.

A little history: Ronald Fye started the construction of the Chest Fly Box in 1948 and continued the production until 1960. The production was taken over by Rex Richardson in 1960 – who also gives it its name - until 1995, when Robert C. Hegedus takes over with, until 2011, Karl Weber.

The Richardson Chest Fly Box is a typical American niche product. Great manual skill, clean and essential design and top quality materials. No compromises in the manufacturing. A real artisan jewel, supported by an excellent and time-proven project aimed at use and efficiency.

The fly box is, in the standard shape, an aluminium cube, about 12.7X15.2X …cm, you can choose the third measurement.

The box consists of a series of small trays, hinged to each other and enclosed in a clever system that allows one to access the trays with a simple press of a finger.

The trays can be wrapped from one to five, so the system can reach a depth of 12.7cm and a weight of 680g.

The trays each have a hinged lid that can stay open to show the contents or serve as a rest surface.

The trays come in various forms: little cells for dry flies, foam inserts of various shapes in place of the cells, housing for the tippet dispensers. To combine as one pleases. And the accessories, like the magnifying glass, a light with an adjustable arm – indispensable for the evening hatch – a floatant bottle holder made to measure your favourite product.

Then the various “slings” to wear the box comfortably. In leather or heavy fabric.

The model I chose is The Original Style – there are three other versions – De Lux Finish: i.e. with a green paint like Textured Powder Coating, decorative brass hinges/locks, trays with 15 cells/compartments.

The Chest Box, as the name implies, must be worn on the centre of the chest, by the sternum and its size leaves one free to move without impediments or annoyance.

I, as many know, am radically lazy, perhaps genetically but – as if it weren’t enough – I am also slightly anxious.

This means that when I go fishing I can’t help bringing ALL the flies I possess or almost.

Obviously this means filling the vest with at least tens of different sized and shaped boxed so that I look like a pointy Michelin man.

Well, the capacity of the Richardson Chest Fly Box I can now go on the river without excessive loads, just a small fanny pack for a can of Coca Cola and some basic essentials. Abolishing the vest saved my mental health.

Obviously, though, at the end of the day I will have used the same six or seven flies as always but why stress!

The cost.

The De-lux model with four trays with cells, leather string made by an Amish artisan, side light and float holder, $390 plus $45 shipping. 435 Dollars about 333 Euros.

Now, comparing this price with the single high quality boxes with the same storing characteristics, like the Richard Wheatley ones, we must calculate about $385. The C&F ones too are about the same price. So the equation quality/price/benefit holds perfectly.

The must be something negative. Yes! Delivery times from the order: 10/12 months.

For more information, visit the website http://www.chestflybox.com/

The Richardson Chest Fly Box Company is in Bellefonte in the state of Pennsylvania.

TURBOCOMPOUND

by Giovanni Nese

Thank you, I received many compliments. I am not used to it, I come from a Teutonic school, more accustomed to criticism, constructive they say and shrewd scorn than compliments. In my day even when you were very good at school, you had only done your duty and if you were bad, better not be at home when father gets back...

You can call the taper as you prefer, I call them “ret.vel”, rectangular, quick and “crossed hexatra” but maybe a more appropriate name should be found. Marzio called it compound and I must say I like it a lot. It reminded me of the Wright R-3350 Duplex Cyclone turbo compounds Lockheed mounted on the Constellations, in my opinion the best combination between a piston engine and a turbine. It could push the engine or the turbine each with its role but interchangeable and the turbine also overfed the piston engine...

The taper you see is quite articulate and it was born from a precise question after a few years of attendance at Roberto PRAGLIOLA’s TLT ACADEMY and many conversations with friends, acquaintances and anyone I spoke to about rods and who listened to my: “How do I extract velocity from a bamboo rod?”
Geometry sides with long rods but then inertia sets in, so the rod must be short and light, how short? 7, 6, 5 feet? We rejected the 5' that is a ridiculous size and the 7' that also start to have some problems tied to the masses and the inertia but I answered myself, the longest one piece you can transport in the car stuck between the rear window and the seat. 6'3”!

There is another requirement at the case of the design: the velocity of the tip can be partially free from the length of the rod and tied to the frequency of the tool's oscillations. That is if the rod has a base vibration of 10 cycles a second, the first way to vibrate, (remember the work done by Gabriele Gori and Marco Giardina on the frequencies?) when I execute the cast I apply a rotation and some movements to the rod. The most efficient result in terms of velocity of the tip that I can achieve is given by the sum of the base frequency: the elastic return, with the sum of the movements and rotations: rototransfer, which I apply to the rod in the casting.

Roberto PRAGLIOLA's intuition, that qualifies his casting technique and the criteria on which the IBRA PRAGLIOLA was designed, was to sum to this rototransfer movement not the first but the third vibration frequency of the tool. If the frequency is high, the movement velocity of the tip and the projection velocity of the line will be higher: I must "only" coordinate the casting, so that the sum of the velocities is coherent; i.e. that: rotation x arm as a lever + forward + tip rotation, that in the elastic return phase are summed and project the line in the chosen direction. Easy to say, a little less to do without a good casting school, some advice and a lot of practice...

It is no wonder that the technique we use in Italy surprises our foreign guests and many fellow citizens. They all feel that there something very good there but it is difficult to understand what it is and how to produce it. The Mona Lisa was not understood by many an intellectual in 500 years; the theory of general relativity is known by four people and of those four, two cannot explain it...

We must open, out of correctness, another chapter that pinpoints the movement that Americans call rebound, which also makes the rod sum the rototransfer to the third vibration when it gives velocity to the tip. You can research this on the site of sexyloops, which has in depth and documented analyses. To summarise: the movement that exploits this technique is the classical one tied to the stop. The rotation + sudden stop sum the velocity of the tip due to the rotation of the rod $V= \omega*r$, r is the length of the rod, ωla rotation velocity, with the vibration reduced by the sudden halt and by the rebound that are summed with the movement caused by the rotation of the arm and wrist. Not a bad result. Compared to the RP technique, it lacks the transfer and the leverage effect that can increase the velocity.

The things needed to combine for a fast cast are many and some I don't know yet but I hope to learn them in the next 20 years.

Back to the rod, supposing I have understood what the casting technique can give me and supposing I know the geometrical sequence of the quick cast movements, I must ensure that the rod matches this geometry as much as possible. In other words, I must ensure that the rod does most of the work and that the cast is more human, easier.

I must load the tool with energy

E = 1\2*m*v^2*1\2*I*ω^2

And to do this I have two movements at my disposal: transfer and rotation, the more efficient of the two is the rotation, loading a rod with energy basically means flexing it, which terms in the expression bring more energy?

The terms tied to velocity, transfer "v" and rotation "ω" are the most efficient, they have a "2" position, the masses can also contribute but they have a "1" position and a contribution that we pay dearly: the masses are tied to the inertia and after moving them, I must slow them down and stop them. Rather leave them small, use small rods, rather use the velocities, the rotations and the transfers. If I carry out a dimensional analysis of the terms, I notice that between the two movements in the rotation one a moment of inertia of the whole rod intervenes that is tied to the power 2 of the mass of the tool. Therefore, I have a free advantage if I choose the rotation. The spinning tops know that, at equal weight it is better to concentrate on the outer masses, the ones far from the centre of the rotation, the stability of the movement and the power are improved!

So I must rotate, I must rotate and flex the rod, store the elastic energy without pushing it to the tip and the line immediately, as a rigid rod would do, but conserve it for an instant, the time to put the rod in the right position, a moment that allows me to transfer energy to the tip, in the last few centimetres under the tip. To do this I need a section of the rod that is hard, just above the grip, which acts as a lever and lengthens the action arm, a flexible tract that stores the elastic energy, that flexes just above the rigid tract another rigid tract transfers energy to the point of the rod and a tip, the last centimetres, a few centimetres, very wide and low that is flexible and can support large deformations and is strong!

That's all!

The taper compound has this objective: transfer energy to the tip. With that fraction of a second of delay that allows me to straighten the rod and "aim" at the rising, to use the rod as a long finger pointed to the target. That's all!

Why I used a compound and rectangular taper. It is rectangular because it is easier to make, more dimensionally stable when subjected to flexing, lighter and strong. The compound was born form the necessity to combine all the various aspects that make up a rod and facilitate the characterization of the Pragliola quick cast. The high sections act as levers and their action is immediate, the large sections act as springs, they store elastic energy and delay its return. A few other concepts that we often find in Roberto's writings and theories on casting.

A couple of prototypes, 20 years of rods, a little luck and it's done. Not perfectly, obviously; you can make it a little longer if your car is bigger than mine is, but it's not worth risking for a few inches. With these velocities, the inertia is immediately perceptible and its effect is clear and dangerous. The first to notice the change will be the absorption capacity of the residual vibrations that on short rods hardly exist and that are instead very evident and unstoppable even in elongations of a few centimetres.

Hexagonal? I don't have a planing form to make them square. What can I do?

At this point things become difficult. The same combinations can be built with a hexagonal section. The difficulties are not unsurmountable but not all planing forms allow strips to be ready with one pass or the tips to be particularly thin and we will have to get used to fact that we must carry out more than one adjustment and a few passages with the scraper and sanding paper on the external fibres in the finishing phase.

Another solution, which is ideal for experimenting, is to make them, with two strips. You need almost nothing, not even a planing form, only a calliper, the plane, a good dose of patience and enthusiasm.

Below is the list of the measurements collected from the rods we tried on Saturday at the 2013 IBRA meeting in Sansepolcro. The rods were cleaned of glue and paint after the gluing.

6'3"#3 "square"

strip	1-3	2-4
0	134	202
5	176	229
10	260	259
15	334	300
20	401	342
25	441	373
30	482	414
35	504	436
40	523	464
45	534	493
50	542	509
55	546	553
60	613	576
65	706	630
70	760	653
75	800	650

6'3"#5 "square"

strip	1-3	2-4
0	139	228
5	181	252
10	261	273
15	365	303
20	430	342
25	460	394
30	501	424
35	524	460
40	539	504
45	551	534
50	539	585
55	588	600
60	658	616
65	753	657
70	784	650
75	800	650

And here are the tapers converted to hexagonal.

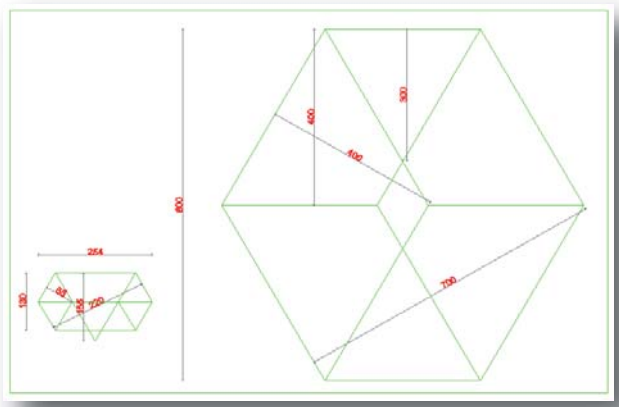
They are different from the square ones, a little heavier and soft.
In my opinion, they have a better transfer of energy towards the tip than the square ones but they are slightly slower. In the chart below, the problems tied to the dimensions of the strip in the various positions is clear, the measurements are not those of the taper mentioned, they serve only to illustrate how much of the internal part of the tip needs to be eliminated.

6'3"#3 "hexagonal"

strip	1-4	2-3-5-6
0	121	190
5	168	219
10	253	250
15	329	292
20	398	335
25	443	367
30	488	409
35	516	433
40	541	462
45	559	493
50	574	511
55	585	556
60	655	581
65	748	634
70	805	659
75	850	660

6'3"#5 "hexagonal"

strip	1-4	2-3-5-6
0	126	214
5	172	240
10	254	263
15	357	295
20	425	335
25	460	386
30	506	418
35	535	455
40	556	499
45	575	531
50	571	582
55	624	599
60	696	618
65	791	659
70	828	657
75	850	660



Comment:

I made 3 ret.vel and 4 crossed hexatra, 3 of these broke! Obviously fixed but I broke 3 in the building phase. It's the first time it happens to me. The first and third ones I broke a strip in the smoothing of the inside phase, the fourth I broke in a painting accident, the second one I made in two pieces and it was fine. Therefore, the one-piece hexagonals have problems, at least with me.

Ciao

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Italian Bamboo Rodmakers Association

The Rodmaking Myths

§§§

node treatment

by Gabriele Gori and Marco Giardina

Building a bamboo rod is like making a fish soup!

The ingredients are always more or less the same: pieces of exquisite and less exquisite fish – rarely – shellfish, some crustaceans, a handful of mussels and clams. In other words, a few things, easy to find and accompanied by slices of bread and broth.

Yet, there are no two fish soups on Earth that can be called the same: the "brodetto anconitano" is very different from the "cacciucco livornese", " 'a zuppa" from the gulf of Naples is profoundly distinct from the soup seasoned with saffron or the one "alla Quàtaro" of Porto Cesareo. Then if we cross the Tyrennean sea we are lost in the bouillabaisses from Provence and it is thus if we travel the streets of Mediterranean flavours.

The basic products that make a difference are very few. It is, above all, the way of combining them, and turning that poor fish discarded at the market into a masterpiece for the palate.

It is the same for the building of a bamboo rod: the basic components are simple.

Bamboo strips, glues, silks and various lines, small pieces of metal – maybe expensive ones but certainly not precious – and a few other things. A few things but it is the way – or rather, the ways – of combining them that makes the difference and allows us to judge whether a rod is a great rod…or not!

It appears that the building process of a rod is quite codified but there is a hint of illusion.

After years of rodmaking – I agree, they're not many but they are not to be thrown away – a library of books read on the topic, conversations with famous, wise rodmakers, articles, forum and mailing list discussions and lastly endless evenings thinking about the "sliest" solutions to solve the thousands of rodmaking problems, I am convinced that each building phase, even the most banal, can be solved and concluded with the same result.

Yet, even with the more or less same results, these "different" ways of executing a certain process sometimes instigate lively discussions among the experts, almost as if there were ethical implications, "right" and "wrong" roads or "moral" and "immoral" processes to reach the end.

Typical and frankly, ridiculous, the age-old clash between "Exclusively Handmade" and the use of a machine in some processes.

But there are even more subtle fields of contrast among rodmakers.

Sometimes a real War on Nothing.

Among these fields of battle, one of the most intriguing is surely the treatment of the nodes.

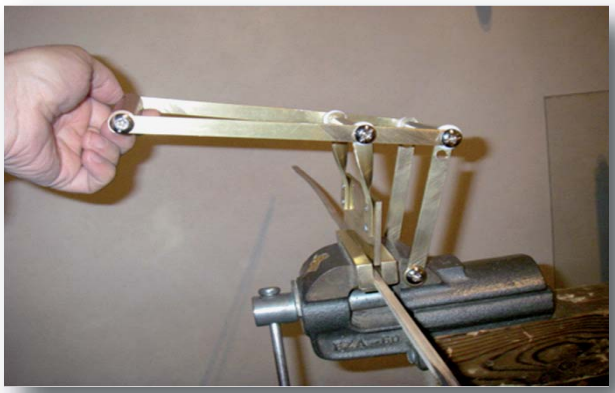
If one day the technique of the Genetically Modified Organisms were to be introduced in the cultivation of the Pseudosasa Amabilis, I hope the first application will be in the elimination of the external swellings of the nodes.

Beautiful rods, perfectly cylindrical without continuity solutions. Thus we will put an end to the eternal – often useless – discussions on how to have the best straight and flat strips.

A source which is rich of suggestions and information is the precious website of Todd Talsma's Bamboo Rodmaking Tips (http://www.bamboorodmaking.com/).

In the subsection TIPS you will find a mine of information, well divided in various topics and among these there is the one on the treatment of nodes: seven sub-topics: Filing, General, Planing, Pressing, Sanding, Steaming, Straightening.

Given the subject of this report, we can summarise it in two fundamental elements: removal of the material with various similar techniques or that at least bring the same result that we can call "brutal removal of the node",



Filing as the removal of the external bump of the node and the Pressing

Both techniques have the same objective that is to have perfectly flat strips.

Rivers of ink have been used on these two procedures, friendships have been broken, the ethics of rodmaking have been called upon – about a decade ago I read a hilarious piece: a German rodmaker said he could not confess his way of removing the nodes for fear of being banished by the community.

I too, confirming that I filed the external part of the nod, was told that filing the nodes "made low quality rods". Hurray! -

In fact, no corner stone has been laid on which to start a peaceful conversation on the topic. In other words no significant tests have been carried out on this topic.

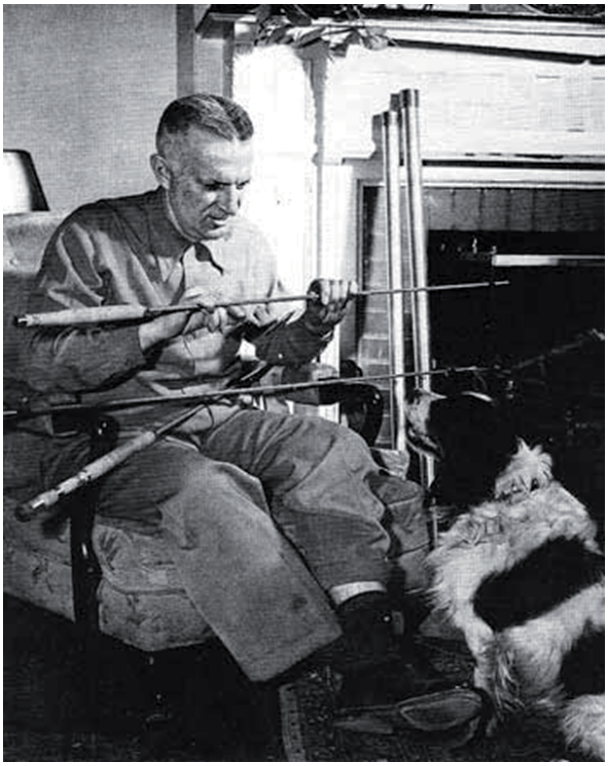
The pressing of the nodes has had a great standard bearer, Jim Payne.

I quote his words from his 1951 catalogue "Before filling down the nodes or raised joints on the cane, we employ an extra straightening process so that only a small projection is left to be filled off and the vital hard surface fibers are not cut away in the wide area adjacent to the node."

In reality, I think one can say that the technique for the treatment of the nodes of Payne Co. is a careful mix of the two techniques of heat pressing and the physical removal of the node. After all a limit in the Pressing system is obvious every time one tempers the strips; the Little Bastards swell again and reappear, forcing another session of heating and pressing.

I don't know how good this is for the bamboo.

Among the Cavaliers of the File, who face the restless nodes fearlessly, we must enroll Everett Garrison.



Reading the book carefully and above all watching the documentary by Hoagy Carmichael it is clear that the Master from Yonker treated the nodes with a firm and quick hand.

Moreover it seems that nowadays the two methods divide the rodmakers in two fronts, on one side the professionals who must adapt the methods of their work to the building demands – lunch and dinner and especially the children's shoes – and the amateurs, for whom the building times of a rod are not always tight.

Great contemporary rodmakers, like Glenn Bracket, impose their reasons on the nodes with abrasive discs and even an enthusiast of manual skills like Mike D. Clark does not disdain leaving the nodes in the able hands of the elegant Katy Shulkin-Jansen and her Honing Machine with a Vertical Belt.

THE TEST

If one of the two methods is better than the other in terms of quality of the result from a mechanical point of view, then the two procedures must bring variations in the final characteristics of resistance and deformability.

Hence, we had the idea of subjecting the strips treated with the two different systems to strength-shift test.

As we know, bamboo is not a homogenous material: from a culm to another and even in the same culm there are differences in the physical and mechanical characteristics between the upper part and the lower part.

There can even be differences in the mechanical characteristics according to the position inside the section of the culm.

The conclusion is obvious: any test on bamboo must be carried out on a statistical basis.

PREPARATION OF THE SPECIMENS

From a nice bamboo culm we took 24 strips from the upper part and another 24 from the bottom part for a total of 48 strips each of which had two nodes.

The strips were planed with the Morgan Hand Mill with the 61° head measuring 3,98mm.

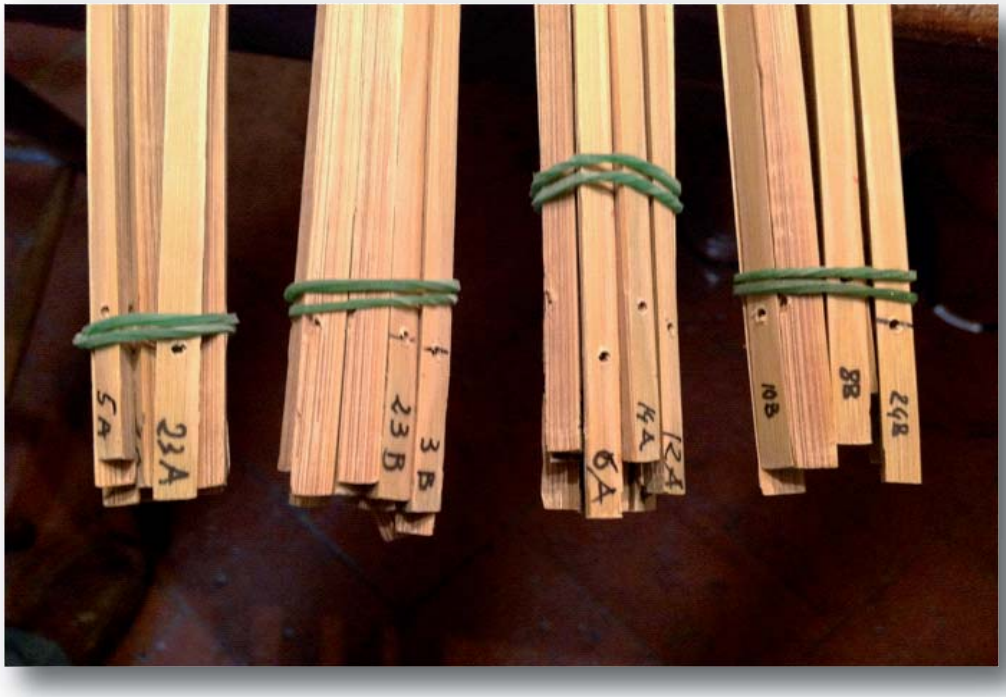
We took 24 strips from the upper part and another 24 from the bottom part.

MARKING THE SPECIMENS

The marking of the specimens was organised as follows:

The positions of the strips in the culm were marked clockwise with the numbers from 1 to 24, the upper part and the lower part of the culm were identified with the letters A and B respectively; so for example the sample 3A identifies the third strip of the upper part of the culm.

Then, because each strip contains two nodes, we added number 1 to identify the lower node of the strip and number 2 to identify the upper one.



Thus, for example, the specimen 24 B 2 refers to the upper node of the 24th strip from the lower part of the culm and 9A1 indicates the lower node of the ninth strip from the upper part of the culm.

The specimens marked only with the first number from 1 to 24 and only a letter (A or B) refer to specimens without nodes.

In the end we obtained the following samples for the tests:

- 24 specimens without nodes from the lower part of the culm 1-24 B
- 24 specimens without nodes from the upper part of the culm 1-24 A
- 24 specimens with the lower node from the lower part of the culm 1-24 B1
- 24 specimens with the upper node from the lower part of the culm 1-24 B2
- 24 specimens with the lower node from the upper part of the culm 1-24 A1
- 24 specimens with the upper node from the upper part of the culm 1-24 A2

a total of 144 specimens.

Finally, the specimens with an odd number containing the nodes underwent the pressing treatment, while the specimens with even numbers were filed.

The specimens were measured in three points: below, as an example, the measurements of a group of 13 strips.

MISURE DEI CAMPIONI

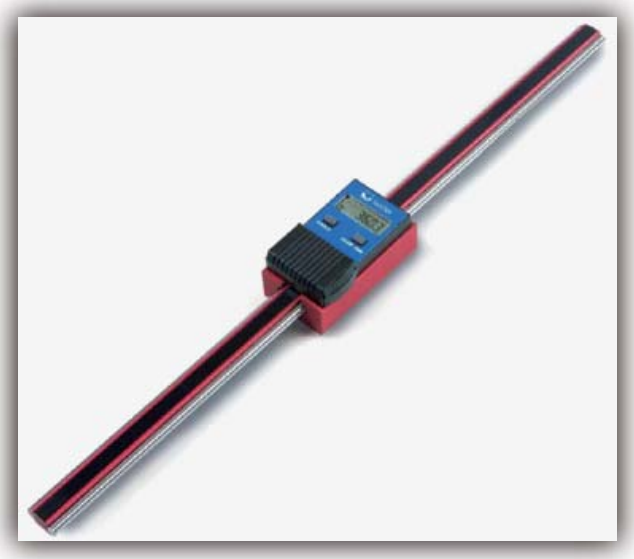
Cod Strip	n. misurazione	H
1B	1	3,97
1B	2	3,98
1B	3	3,96
3B	1	3,99
3B	2	3,96
3B	3	3,98
5B	1	3,97
5B	2	3,97
5B	3	3,97
7B	1	3,98
7B	2	3,98
7B	3	3,97
2B	1	3,98
2B	2	3,97
2B	3	3,98
12B	1	3,98
12B	2	3,99
12B	3	3,98
20B	1	3,99
20B	2	3,98
20B	3	3,97
3A	1	3,99
3A	2	3,99
3A	3	3,98
9A	1	3,98
9A	2	3,98
9A	3	3,99
17A	1	3,99
17A	2	3,99
17A	3	3,97
2A	1	3,98
2A	2	3,98
2A	3	3,98
14A	1	3,99
14A	2	3,98
14A	3	3,98
20A	1	3,99
20A	2	3,99
20A	3	3,99
MEDIA		3,98
VARIANZA		7,36842E-05

THE MEASURING INSTRUMENTS

The measuring instruments and the equipment used for the strenth-shifting tests

DIGITAL DYNAMOMETER SAUTER FH50 WITH 0-50 N MEASURING RANGE READING 0,01 N

MANUAL TEST BENCH SAUTER MOD. TVL



DIGITAL CENTESIMAL DISTANCE METER

SOFTWARE AFH-FD-01 FOR SIMULTANEOUS READINGS OF STRENGTH-SHIFTING

THE TESTS

The test consisted of loading the specimens in the central point progressively with an increasing force to the breaking point, carrying out a series (approximately 100 for each sample) of simultaneous readings of the force and the corresponding shift.

THE RESULTS

For reasons of space, as an example and to illustrate the procedure, below are some graphs of the results we obtained from the elaboration of the measurements.

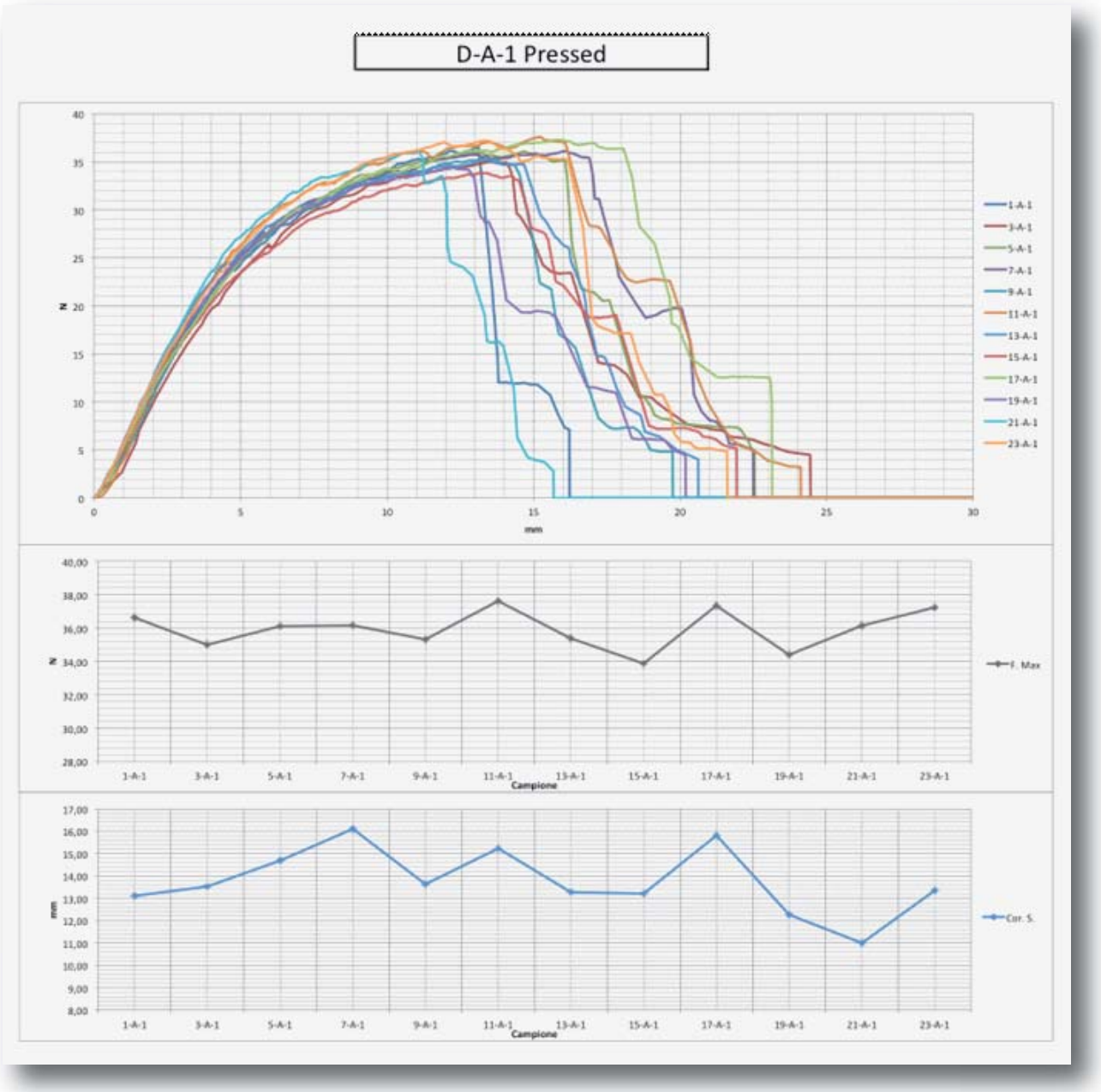
For those who may be interested all the results and relative graphs are on the following link:

www.rodmakers.eu/Allegati/nodi.zip

The graph below refers to the specimens taken from the upper part of the culm containing the lower node, treated with the vise.

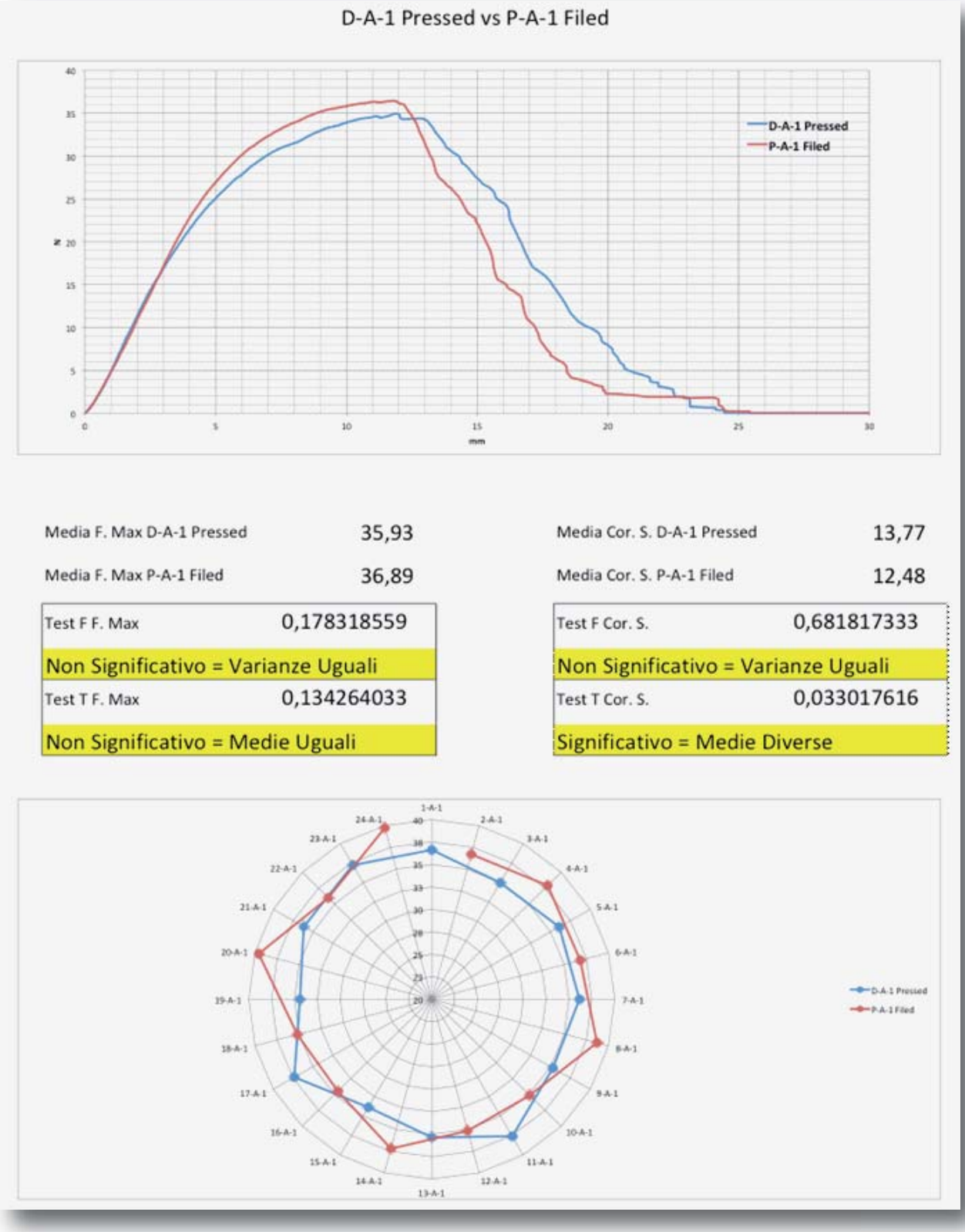
On the vertical axis there is the force applied in Newtons (1N at 102 grams)

and on the horizontal axis the corresponding shift in millimetres.

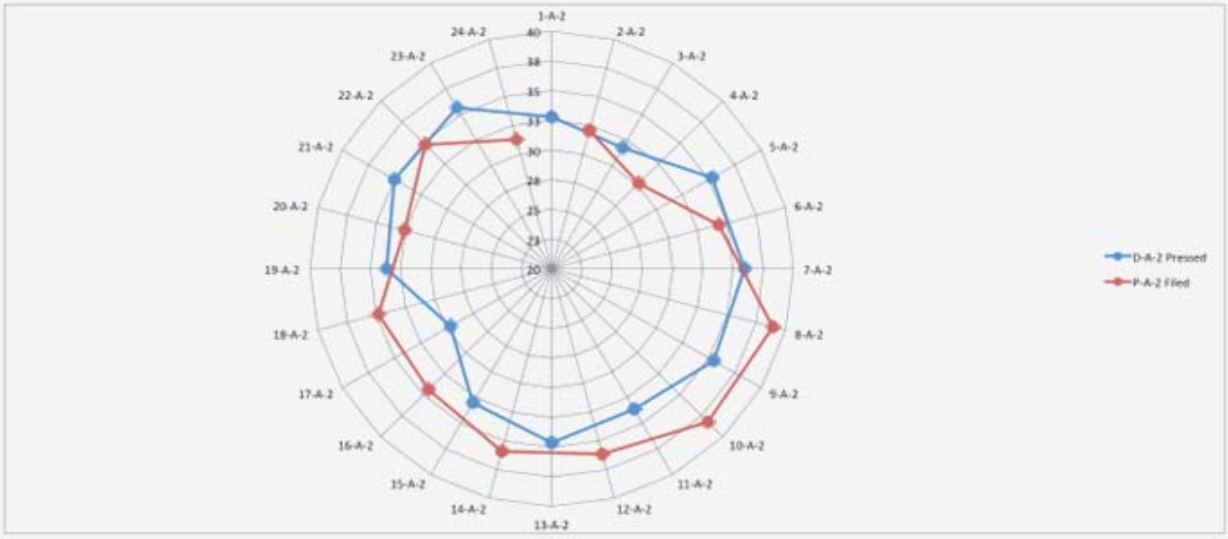


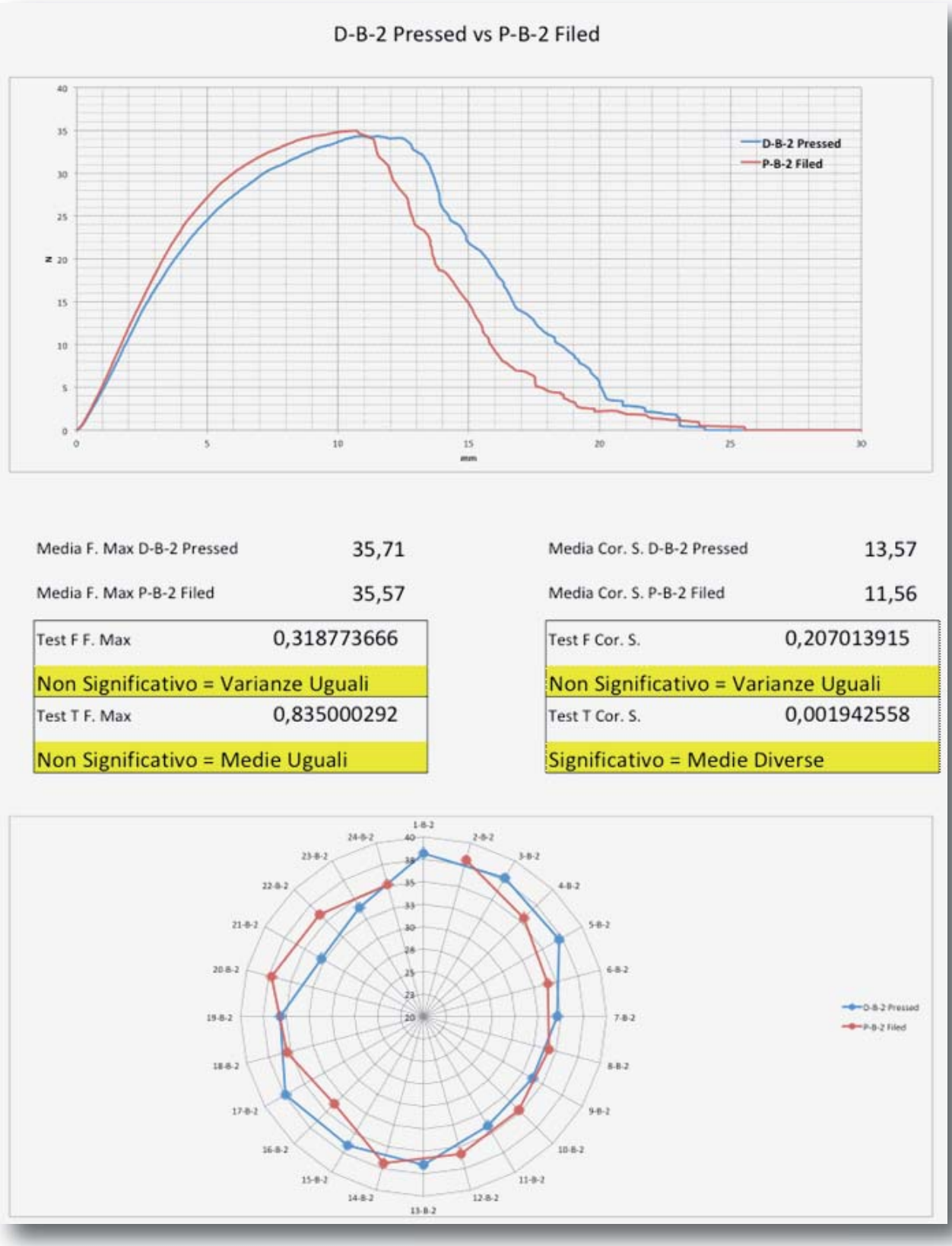
The graphs of the other series of specimens DA2,DB1,DB2,PA1,PA2,PB1,PB2, can be found on the link:
www.rodmakers.eu/Allegati/nodi.zip

Subsequently we averaged the results of each series and compared the results of the specimens with the same position on the culm but subjected to two different methods of treatment of the nodes.

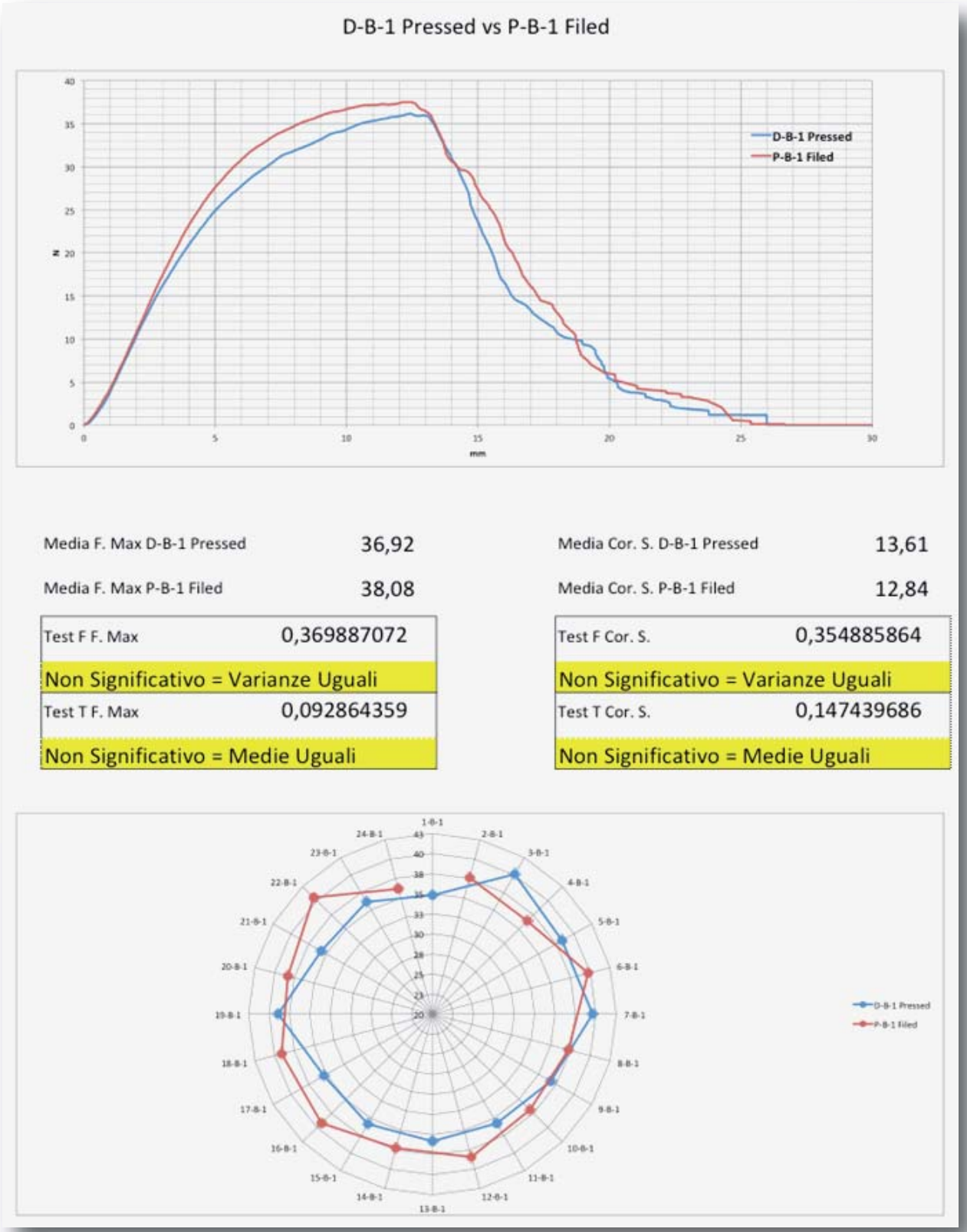


Media F. Max D-A-2 Pressed	33,89	Media Cor. S. D-A-2 Pressed	13,53
Media F. Max P-A-2 Filed	34,47	Media Cor. S. P-A-2 Filed	12,09
Test F F. Max	0,260937108	Test F Cor. S.	0,183766197
Non Significativo = Varianze Uguali		Non Significativo = Varianze Uguali	
Test T F. Max	0,539256836	Test T Cor. S.	0,044696598
Non Significativo = Medie Uguali		Significativo = Medie Diverse	





Media F. Max D-B-2 Pressed	35,71	Media Cor. S. D-B-2 Pressed	13,57
Media F. Max P-B-2 Filed	35,57	Media Cor. S. P-B-2 Filed	11,56
Test F F. Max	0,318773666	Test F Cor. S.	0,207013915
Non Significativo = Varianze Uguali		Non Significativo = Varianze Uguali	
Test T F. Max	0,835000292	Test T Cor. S.	0,001942558
Non Significativo = Medie Uguali		Significativo = Medie Diverse	



Media F. Max D-B-1 Pressed	36,92	Media Cor. S. D-B-1 Pressed	13,61
Media F. Max P-B-1 Filed	38,08	Media Cor. S. P-B-1 Filed	12,84
Test F F. Max	0,369887072	Test F Cor. S.	0,354885864
Non Significativo = Varianze Uguali		Non Significativo = Varianze Uguali	
Test T F. Max	0,092864359	Test T Cor. S.	0,147439686
Non Significativo = Medie Uguali		Non Significativo = Medie Uguali	

The above graphs show that there are no statistical differences between the resistance to breakage in the specimens with nodes treated with two different methods.

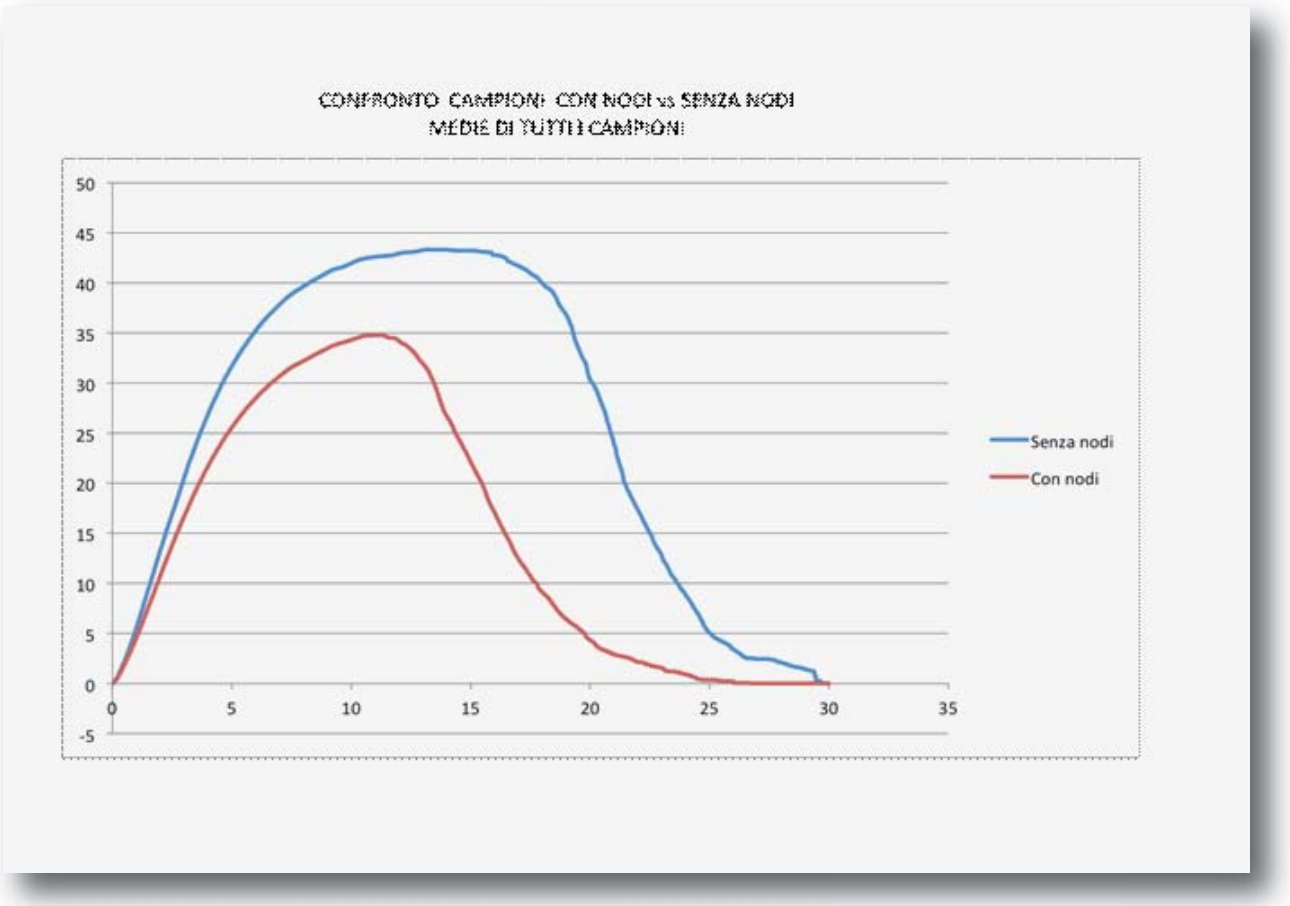
If we really must, we could at the most notice that the filed nodes have a slightly more fragile breakage that the pressed ones: in three of the graphs the Student's test "t" indicates a certain probability that the biggest deformity at breakage of the specimens with pressed nodes is not by chance but due to the different treatment.

SPECIMENS WITHOUT NODES

The same test criteria were used for the specimens without nodes and the results can be viewed at the link:

www.rodmakers.eu/Allegati/nodi.zip

Below is the graph that compares the average of all the specimens with nodes to the ones without nodes.



CONCLUSIONS

1) The nodes are an element of discontinuity of the bamboo that produces the double negative effect of reducing the resistance to breakage and makes it more fragile.

The resistance decreases by approximately 15% and the deformation at breakage by about 20%

2) The treatment of the nodes by pressing or by reducing them with abrasion does not produce significant effects on the mechanical characteristics of the nodes and therefore in terms of final resistance of the rod, the two treatments are equal

Surprising, isn't it?

For decades we have discussed nodes. Real ideological arguments with people hurt and bruised on both sides.

The diatribe became hard and intense in Europe in the 90's, at times becoming almost hardline.

Those who touched the node without respect and with potentially offensive instruments were ostracized and banished.

Furthermore, it is amusing to notice how often the rules of the manual construction of a bamboo rod inevitably refer to the book by Everett Garrison and Hoagy B. Carmichael: A Master's Guide to Building a Bamboo Fly Rod, where the writers – as mentioned at the beginning of this article – never speak about "pressing the nodes" but filing as one can see in Carmichael's 1973 documentary.

In fact the pressing of the nodes was performed by another Giant of Bamboo Rodmaking. Jim Payne, with an appropriate "node presser".

In light of the results of the experiment we have illustrated, we can say that – from a structural point of view – the pressing operation or the filing operation (or abrasion or planing) are equal.

On the other hand, one cannot deny that pressing produces a shorter node than the other elimination operations.

From this point of view the node is more elegant.

So, it all boils down to an aesthetic and formal choice rather than a structural and mechanically functional result and above all it is obvious that the dispute over the node is part of the Rodmaking Myths.

Alberto Coppini

He loves to call "fly sculptor" ...
... when you not fishing, through his Art,
tries to revive his fish.

HARDY'S AT IBRA

by Andrew Herd

It is impossible for Calum, Tom and I to convey how much we appreciated being invited over the conference this spring. Hardy's may have been building bamboo rods for over a century now, but it is always great to have a chance to meet new people and to see new ways of doing things. The hospitality was great, the food was wonderful and the hotel was superb – it is hard to think of another meeting we have enjoyed more, even if Air France tried their best to make sure that our rods didn't make it to Sansepulcro and the weather was just like home!

It is very difficult to know where to begin when it comes down to describing how much we learned over the weekend, but more than anything else it was fantastic to come across so many bamboo enthusiasts. Hardy's major market for bamboo rods is actually in the States, rather than the UK, where, for historical reasons, split-cane addicts are relatively rare. This often surprises tourists, especially when they visit places like the chalk streams, where visitors expect to find all the fishermen wearing tweed and dear-stalker hats, while they fish with bamboo rods – it is quite a shock when they find that the norm is technical clothing, baseball caps and high-tech carbon fibre. The irony of this situation from a marketing point of view it is frequently necessary to convince British fishermen that buying a bamboo rod isn't a step backwards into the past, rather than a leap into a new world, where every rod is unique and has the potential to become an old friend if take time to learn its ways.

The reasons for this move away from natural materials are very complex, but they have a great deal to do with the explosion of interest in still water fishing in the UK during the eighties and nineties, a specialisation that demanded very powerful rods designed to haul heavy lines long distances. Hardy's development of carbon fibre put the company in the lead as far as this development was concerned and although the firm has always built bamboo it has taken some time for it to transform into a premium product.
The contrast between British and Italian fly fishing was one of the many things that impressed us about the trip. Whereas in Britain we have many clubs with histories that stretch back for over a century (one, the Houghton club, was founded back in 1822), it was a revelation to the three of us to discover that Italian fly fishing effectively only goes back to the 1970s, despite the very long history of the Valsesiana method.
In the UK, we have many magazines about fly fishing, whereas in Italy you only seem to have one – and yet you have managed to develop your own casting techniques and an infectious enthusiasm which left the three of us buzzing when we got back.

What impressed us more than anything else was that in the space of a few decades, Italy has managed to grow an amateur bamboo rod making tradition that puts our own to shame; a gathering like IBRA is impossible to imagine in Britain, simply because there aren't enough people making their own rods. Perhaps Hardy's should take the blame for some of that, because the company built such quantities of classic rods that it took several decades for the supplies to run out!
I have spent a great deal of time trying to work out why Italy has taken up bamboo rod making with such enthusiasm compared to the UK – and I have decided that it must be something to do with the Italian passion for art. The renaissance did not start in Italy by accident and so many great paintings and sculptures are by Italians that it makes sense that Italian fishermen would build in bamboo; there isn't a more attractive material and the IBRA rod builders have truly created some works worthy of the great masters. We were inspired by what we saw and our only regret is that we had such a short length of time to spend with a band of brothers.

The 6th European Rodmakers Gathering 2013, Switzerland

From 4th to 6th of October 2013 »gespliesste.ch« will organize the 6th European Rodmakers Gathering in Charmey (Freiburg), Switzerland.

In 2013 the Meeting will be held in the small village of Charmey, in the french speaking part of Switzerland.

The program is not yet fixed, but as in the past meetings we will have talks on different subject. Taper-design, ferruling technics, finishing are just some examples.

Next to the seeches we will present different practical workshops.

If you have some special interests, don't hesitate to write a mail to info(at)gespliesste.ch or call (from 7 p.m):
Jaroslav Vecko, +41 56 426 97 00

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Newsletter e Bollettino
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