

KiteLines™

quarterly journal of the worldwide kite community

\$ 2.50
SUMMER-
FALL 1983
Vol. 4 No. 4



**Tyrus Wong:
the Eye of
an Artist**

**Heavyweight
Kite Fishing
South African
Style**

**Exotic Tales
of Singapore**

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Kite Lines is the comprehensive international journal of kiting and the only magazine of its kind in America. It is published by Aeolus Press, Inc., of Baltimore, MD, with editorial offices at 7106 Campfield Road, Baltimore, MD 21207, telephone: (301) 484-6287.

Kite Lines is endorsed by the International Kitefliers Association and is on file in the libraries of the National Air and Space Museum, Smithsonian; the National Oceanic and Atmospheric Sciences Administration; the National Geographic; and the University of Notre Dame's Sports and Games Research Collection.

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Kite associations and clubs are located around the U.S. and the world. *Kite Lines* works for and with all of them and maintains an updated file on them. Write for information about your nearest group.

Subscriptions to *Kite Lines*: In the U.S., \$9.00 for one year (4 issues), \$17.00 for two years (8 issues); in Canada and Mexico: \$10.00 for one year, \$19.00 for two years; in all other countries, \$11.50 for one year, \$22.00 for two years. Special air mail rates are available at \$4.00 per year additional for Central America, \$6.00 per year additional for Europe, Israel, South America or North Africa, and \$8.00 per year additional for all other countries. Foreign drafts must be in U.S. dollars through a U.S. bank or the post office. Single copies of current or back issues are available @\$3.00 each from America's finest kite stores or the journal offices.

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Closing Dates for advertising and articles are 8 weeks before publication.

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Cover

Tyrus Wong smiles in his studio at Sunland, California, where he is surrounded by kites, materials and mementos of his life as a designer with Disney Studios. In his hands is an elliptical kite in rainbow colors, in the foreground a pair of fish line climbers, in the background one of his angel kites along with centipedes and parts of centipedes. (See more about Tyrus Wong on pages 30 to 33.) Photograph by Gary Galván.

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The price: \$21.00, plus \$3.50 per kite for shipping via UPS, insured (Air Freight east of the Miss.). Draw crowds—create excitement—order your Grandmaster Kite today!

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Total					

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Letter from the Editor

Many longtime readers of *Kite Lines* will remember our 1977 reader survey in which we tried to learn the composition of the kiteflying community.

Last year we undertook to repeat the survey on a smaller scale. We enclosed a questionnaire with our renewal reminder letters. This time, instead of asking 47 questions we asked only 12, and instead of using a team of 10 volunteers over two weekends we used *Kite Lines* staff and family for the job. A solid half of our subscribers returned their questionnaires.

The results are now in. Most of the percentages are very close to the numbers obtained the first time around. There were two exceptions to this: the first survey turned up an audience of 91.7% males, 8.3% females, but the second survey found 84% males and 10% females (with 6% giving no response). It appears we are seeing a slight shift from the dominance of males in kiting. A second noticeable change is in the amount of money kites now spend on their kites, accessories and building materials. In 1977 only 11% of you spent over \$100 a year on these, but in 1983 it's 27% (though inflation may figure in this change).

Other than that, you kites are still as avid as ever when it comes to flying and to reading your journal. A wonderful 88% of you still save all of your past issues of *Kite Lines*. Kiting injuries are still striking the same 12.5% of our readers as before and line burn accounts for the same 87% of the injuries.

No surprises? On the contrary. We were unprepared to find so much apparent stability and reliability in the two sets of statistics we've gathered, which are the only serious efforts we know about to collect such data on kitefliers. Also as before we found that in the aggregate there are visible trends, but from one survey sheet and one individual to another the differences are wide—and delightful.

This letter only highlights the information collected; a full report with every question is available separately from *Kite Lines* to anyone sending us a self-addressed stamped envelope.

We give a big thanks to every reader who filled out and sent in a survey form. Each of you helped make possible this little piece of continuing education in ourselves as kites. As usual in kiting, all of us are rewarded by all of us.

Valeria

JAPANESE KITES collector's item



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SHIRONE KITE PICTURES

Saburo Imai's miniature size picture of Giant Kite.

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The Prism™ Unlimited Enjoyment. (Limited Quantity.)

It has taken four years of careful thought, innovation, and long hard work creating a kite that has no peer in the sky — The Prism™. Sallie and I are proud to introduce this magnificent new kite to our collection of fine hand-made kites. The striking appearance of this kite is unique. Certainly a “must” for serious flyers or collectors. That is why we are offering The Prism™ **only** as a limited edition.

Starting with our derivative of the facet kite — The Summer Snowflake™, we've progressed through a series of changes in structure, materials, workmanship, and color. Over one hundred pieces of cloth are meticulously joined in a 46 by 44 inch three-dimensional structure that yields a shape with more than 500 brilliant facets. As it moves, The Prism™'s shape and color produce a truly kaleidoscopic effect. Darting back and forth, rising and falling on every breeze, The Prism™ literally twinkles before your eyes.

From the careful stitching to the structural details of assembly, The Prism™ is a kite that proves the value of its design in the soundness of its construction. The

adjustable center suspension is carefully designed to accommodate changes in wind speed, stretch in fabric, and variations in humidity. Manipulation of beads on the center line insures the kite keeping its firmness of shape while in flight. Nickel-plated steel rings hold clear vinyl tubes allowing a flexible joint at the spar perimeter. Precision fiberglass tubing gives all the spars the proper combination of strength and durability. Every element has been carefully chosen to provide dependable performance and breath-taking appearance.



Beads on the center line adjust tension for optimal flight and appearance.

This is by far our most ambitious undertaking in our five years of kitemaking. Each kite uses ten yards of rip-stop nylon. More stitching was needed to produce the desired effect. And more work has gone into The Prism™ than in any of our previous kites.

For us, creating this kite is a dream come true. As Sallie and I await the birth

of our fifth child (sometime in December) we will be working on making a limited edition of 155 of this dream realized. Since this kite has taken so much planning, so much sail, and so much work, we will number and sign each Prism™ sold. When we are sold out (and we expect that to happen soon), you can be sure of its lasting novelty.



Vinyl tubing on lightweight spars make The Prism™ flexible yet durable.

It's the perfect gift for any kite fancier.

The Prism™ costs \$110 (shipping included) and comes in a nylon carrying case with instructions for assembly.

Reserve your Prism™ with a \$20 deposit. We will confirm your reservation by sending you a card with your Prism™ number and expected shipping date. The kite will be sent with the balance due on delivery.

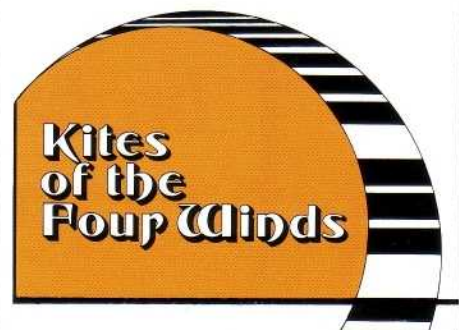
Send your deposit immediately and reserve your Prism™ now! Don't be disappointed by learning we are sold out.

Best Regards,
Nick and Sallie Van Sant
and Jennifer, Carrie, Melissa,
Olivia and ?

P. S. Contrary to rumour, we have no plans to produce a sequel model called “Fulsome Prism.”

Kites Of The Four Winds

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Letters

OF TETHERING A SATELLITE

I work as a technician for Cortland Cable Co. here in upstate New York and have just completed the manufacture of the longest continuous "kite string" ever made. The cable is 62 miles long and was made to be used in NASA's first Tethered Satellite System. The project is a joint U.S./Italian endeavor. Italy is building the "kite"—a sophisticated arrangement of data-collecting and -transmitting instruments. Our prototype cable will go through extensive testing and scrutiny at Martin Marietta/Aerospace Division. Upon approval, we will make another for actual deployment from the space shuttle in 1987. I thought you'd find this intriguing, but must admit its relevance to kiting is tangential at best. When deployed from the shuttle in space, the line and its satellite will be suspended in zero atmosphere. There will be no wind, no air and therefore no aerodynamics—just a little gravity in the dark.

I use Kevlar® exclusively for my flying lines and I can see possibilities for this material where line strength/weight ratio

is critical. We've made balloon tethers with Kevlar for several years.

Douglas P. Bentley
Cortland, NY

KITES IN PARADISE

Living on an island in a group going under the beautiful and promising name of *Isles sous le Vent* (Islands under the Wind), you would think that the air would be filled with a myriad of kites in all colors, shapes and sizes, every one of them trying to fly higher and stay aloft longer, with children large and small, old and young, teaching each other the essentials of kiting, right? Wrong! The only kites are diamond-shaped made from a piece of newspaper that children are taking from home and trying to fashion.

I have been looking for plans, kits, etc., for the kites I used to see when I lived in San Diego, CA. But here in paradise, it just wasn't to be until I happened across your name and address in *Omni*.*

Let me tell you a little about Tahiti (French Polynesia), her weather and, most important, her winds. Our normal

*"Kites for Adults," by Scot Morris (*Omni*, Games department, June 1983) discussed kite fighting and world records in depth, giving *Kite Lines* as reference source.

Kites-make-the-world-seem-smaller department: Gaby Alonso of Spectra StarKites vacationed in Bora Bora—and whom should she meet but Ken Jackson (see Letters).



winds are the trades that come out of the southeast. These are light to medium in force, 12-15km per hour and they are almost constant during the daylight hours. There is one exception during our winter months and that is the "maramu" which is a wind that blows up from the south and can blow continuously for up to three weeks. Its velocity is about 32km per hour and if my friend Chris and I can get it together we would like to try for the endurance record (high hopes).

Our weather is beautiful (most of the time), and there is plenty of space to fly. For us who live here, the biggest disadvantage is the lack of technical information or reference material.

I would enjoy hearing from other people and sharing ideas. Perhaps you could supply my name to dealers/suppliers who would be able to send me information. Any and all correspondence will be answered.

Ken K. Jackson
B.P. 205

Uturoa, Raiatea
French Polynesia (Tahiti)

KITE SCALING ON COMPUTER

I finished making my second Jalbert Parafoil and am planning for the third. I found that scaling the airfoil-shape riser was a chore. To solve this problem, I wrote a computer program to draw a riser to any given size, up to 5.9m (or 19.5 ft.) long. If any fellow kiter would like to know more about this program and/or obtain his or her own custom-made drawing, please write or call me.

Branden Wong
967 - Abbeydale Dr. N.E.
Calgary, Alberta
Canada T2A 6C8
(403) 272-4167

You are encouraged to write letters and reply to them through our forwarding services. Any letter to Kite Lines may be considered for publication (subject to editing for space), so please state "not for publication" if you want no doubt to be left about it. Send letters to Kite Lines, 7106 Campfield Rd., Baltimore, MD 21207, USA.

CORRECTION

In the Winter-Spring 1983 *Kite Lines*, we misidentified a square delta "face" kite on page 32. It should have been credited to Sarah Bailey. We apologize for the error.



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a challenge from
William R. Bigge
and KITE LINES

announcing the INTERNATIONAL EXPOSITION OF SMALL KITES Harpers Ferry, West Virginia, USA - August 18, 1984

THE BACKGROUND

Many kite competitions recognize the "Smallest Kite Flown." It is easy to measure a kite's size by longest dimension or by lifting area, but sometimes disputes arise over what constitutes "flight." To avoid this, some organizers have recast their contest category as, for example, "Best-Flying Three-Inch-or-Smaller Kite." Whatever the identity of the category, it is difficult to judge and it often attracts too few entries for meaningful awards. The result has been a slight disenchantment with tiny kites in competitions. This is unfortunate for the scattered specialists in small kites, who really need an arena of their own.

William R. Bigge, one of the foremost makers and fliers of small kites, suggested that KITE LINES run a competition that would reach kitefliers around the globe. We agreed to give it a try.

THE PURPOSES

(1) To explore, stimulate and enjoy small size in kites; (2) To balance the public attention paid to giant kites by spotlighting tiny kites—their exacting challenges and special opportunities; (3) To find and recognize one or more examples of "Best Small Kite"; and (4) To test the limits of "small" in kites—intending not necessarily to reward the smallest but not to overlook it.

THE REWARDS

\$100 (U.S. or converted to the currency of recipient's choice) will be awarded to the Best Small Kite as determined by the judges. Additional cash awards will be made in the form of Lawrence Hargrave Australian **\$20** notes. Each kite entered will earn a wallet-size plasticized certificate, and all participants will receive a special magnifying glass. Also many of the kites will be shown, full-size, in a future issue of KITE LINES.

THE DEADLINES

The following dates are set to allow plenty of time for advance indoor testing:
August 4, 1984: deadline for receipt of entry form.
August 16, 1984: deadline for receipt of shipped kites.
August 18, 1984: Exposition Day, Harpers Ferry, West Virginia, USA.

THE JUDGES:

CHIEF JUDGE: William R. Bigge
 Assistants: William A. Rutiser and G. William Tyrrell, Jr.
 Photographer: Theodore L. Manekin

THE RULES & REGULATIONS

- Judges will score 50% for craftsmanship and 50% for beauty and flight performance, with an emphasis on stability and range of airspeed in which the kite will fly. Beauty will be judged in the air.
- Kites will be flown indoors by ambulatory judges. The kites should not require more than a 5mph breeze to fly. All kites must be capable of maintaining a string angle of not less than 22½ degrees above the horizontal to qualify for competition.
- The kite, in flying condition and including fully extended tail(s) if any, must fit inside a 3" dia., 3" long cylinder, such as a stack of masking-tape cores.
- The Exposition is Open Class; that is, an entrant, whether "professional" or "novice," 8 years old or 80 years old, enters on an equal basis with all other entrants. The judges and KITE LINES staff may not enter kites.
- The kite may be of any design but must be made by the entrant. Special encouragement is extended to kites that have never been done in miniature before.
- An entry form (or facsimile) must be submitted in advance. Included with the entry form must



Builders should consider that a 3-inch kite is so small that it will take MORE time to build a decently flyable sample than it would to build one of 6-inch size. — Bill Bigge

cut out and send THE ENTRY FORM (Please print.)

Name of kitemaker _____

Address _____

City, State, Zip Code, Country _____

Telephone (include area code) _____

Check appropriate boxes:

- I will attend the Exposition in person.
 I will send my kite(s) to a proxy flier (name and address attached) or the judging committee.

I am attaching a drawing of my kite and a brief description of how it was made, material sources, tools and flying characteristics.

Signature _____

Date _____

BILL BIGGE on small (very small) kites

quotes from his talk on
new materials for small kites
given at the Maryland Kite Society's
Kite Retreat, Harpers Ferry, WV,
August 19, 1983

“ A three-inch kite may cost more than a larger one in time and special materials.

“ Build large kites at first and then go down in size.

“ Work on a base—put tape on an Eddy kite's corners, for example, on a smooth table top or other base.

“ Strength in flight is not the problem in these kites, handling is the problem.

“ Cheat as much as possible! Learn to do things you might not do for a larger kite (such as use tweezers).

“ Weigh what you use. Maybe weigh a bunch of the material and divide. Performance and stability is strongly affected by weight.

“ Remember, it's down by a *cube* of 12 in weight for “dollhouse” kites (a three-foot becoming a three-inch, for example).

“ Start out lighter than you need, for a margin to allow for design change.

“ Symmetry is more important on a small kite than a large because the wind forces are greater in relation to weight. The small kite's natural windspeed is low.

“ A three-inch Eddy that needs a tail means you haven't succeeded in scaling your dimensions properly.

“ A list of materials and their properties as appropriate for small kites:

STIFFENERS: (1) Boron filament, 4/1,000-inch diameter, one-third the weight of steel and twice as stiff; 100 feet costs about \$10. (2) Carbon fiber is in the same class as Boron. (3) Sanded balsa strips. Hard balsa is lighter than soft balsa, to survive the same handling. Stiffness has a low priority.

ADHESIVES: Glue is okay but tape is nice. Cut cellulose or masking tape to about 1/16" x 3/8". Film, especially thin film, adheres well to a frame slightly wetted with thinned rubber cement. Beware of weight from excessive adhesive.

FILM: (1) The cheapest plastic drop-cloths will give you a lifetime of little kites. (2) Microfilm is not necessary. Making it is very specialized* but for an elaborate design it may pay you to use microfilm for its easier covering. Microfilm adds perhaps 10% to the frame weight; polyethylene should weigh about

*Instructions for making microfilm may be found in *Building and Flying Indoor Model Airplanes*, by Ron Williams (New York: Simon & Schuster, 1981), pp. 115-123.

Nothing, Absolutely Nothing Comes Between Me And My MARBLEHEAD KITE



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as much as the frame. (3) Decorating aluminized polycarbonate: etch off aluminum with dilute lye and rinse.

“ For design choices, candidates other than the Eddy kite might be: (1) a winged box (a one-inch box plus one-inch wings);

“Mark I” scale by Bill Bigge uses yardstick, coat hangers, weighs up to 5 pounds and hangs in a doorway. (A 3-inch kite should have a lighter scale.)



(2) a multiceptal kite, such as the Facet (Snowflake), where there is more stabilizing surface than lifting surface.

“ You often need to *increase* drag. Also, the tail should fall faster than the kite and should add weight as well as damping and drag.

“ A wide wind range will impress the judges.

“ The IESK [see opposite page] will test fly entry kites from a start line to a finish line, using a stopwatch. A two-foot line on a two-foot stick will be held in front or on the side of the flier. Repeat launches will be run in case of questions.

What's New: Kites, Books, Sundries

Kites

By Mel and Valerie Govig and A. Pete Ianuzzi

A clear trend in today's kites is variations on cellular—in many cases stellar—construction. Beginning with the Prof. Waldof box kite five years ago and the Stephen Robinson Facet kite a year later, kites with ever more complex geometry are appearing in the sky. Along with the star explosion has come a slow but encouraging interest in cellular kites generally. All the kites in this new group are marked by fine handwork which results in high (though reasonable) prices and limited availability. We only hope that the demand for these excellent kites does not stimulate cheap copies or a decline in quality from the present manufacturers.

BROOXES BOXES

Until recently, if you wanted a good box kite you were obliged either to build one yourself or buy one from the few Tyvek® or paper boxes available and accept something disposable. No more.

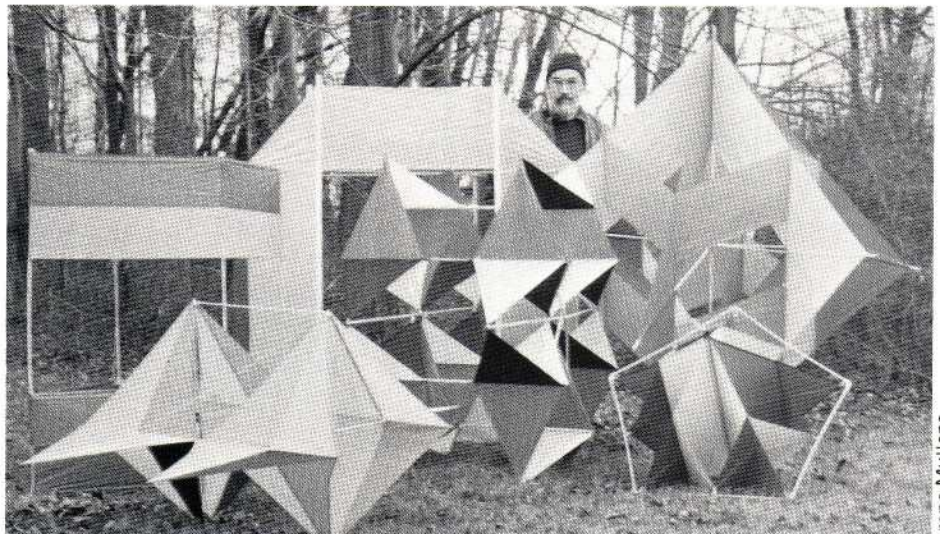
Those of you who have seen and admired Bob Price's superb rhomboid box kites at festivals around the country will be pleased at Brookses Boxes based upon them and sharing the remarkably wide range of winds in which they fly.

The rhomboid box is inherently a fine design because (as compared to a "boxy" box, for example) no sides are sacrificed as lifting surfaces in order for them to stabilize. There is only as much dihedral as stability needs and this gives you an exceedingly efficient kite.

If you then manage to manufacture that kite with a corresponding economy of motion and sureness of taste for good color and craft, then you have what Brooks Leffler has—a thoroughbred box kite. Stable as the best of boxes always are, this kite flies practically alone in the market at the moderate price of about \$45.

THE TRI-D (PETER LYNN BOX)

Perhaps our article on his box kite rekindled Peter Lynn's interest in this kite or maybe it was just an idea whose time had returned. In any case, Peter is now making his box kite in two sizes. We tested the larger one, just over 40 inches long and 56 inches wide (approximately 1 x 1.5 meters). Unlike the kite for which we



Reviewer Mel Govig stands with his subject, cellular kites. In back from left are Brookses Rainbow Rhombus, the Cloud Seeker (not reviewed) and the Prof. Waldof Superstar. In the center is the Columbia Star. In front from left are the Tri-D (Peter Lynn) and Scott Spencer's Star Facet.

Irene Mullens

published plans in *Kite Lines*, Peter's own design uses equilateral triangle sails.

There are several construction details worth noting. Peter uses a four-point bridle attached to the spars at the roots of the wings. This and a spreader bar connecting the front and rear cells fore and aft allow him to use very light (5/32-inch fiberglass) struts throughout the kite. The bridle arrangement also prevents distortion in high winds.

Another design innovation is a semi-rigid solid nylon fitting sewn into the tips of the sails. A snug-fitting hole in this piece receives the upright spreader. A rubber grommet on the spreader allows adjustment for wet and dry days. Those of you who have struggled to assemble a rip-stop kite on a dry day (or to keep it assembled on a wet one) will appreciate this touch. An adjustable-point chain towing section in the bridle (similar to the one used by Curtis Marshall) is another helpful detail.

The result of Lynn's usual, unusual attention to detail is a kite that looks like a box kite but has more interesting perspectives and flies on the winds most deltas fly on. Because of its very rapid climb and slow back glide, it can be "pumped" up in winds of 3-to-4 mph to make you look like an expert. It's about \$50.

THE WALDOF SUPERSTAR

Like other kites from Peter Waldron's drawing board, the Superstar reveals just how much time the good Professor Waldof spends at the board before going to the cutting table and sewing machine. All of the cloth widths are carefully planned to use standard rip-stop yardage without waste. (We doubt that any enthusiasts thrive on the scraps from Peter's parsimonious cutting room floor as many do on those from less careful sail lofts.) The spreaders are all of a length, 36 inches by ¼-inch solid fiberglass. The longerons are hardwood. All the end fittings are 1¼-inch by ¼-inch ID vinyl tube.

In the air, the planning pays off in a three-dimensional sculpture of almost infinite variety—a simple design whose obvious planning has created a complex visual display. The Superstar has an authoritative, hearty pull. It drops off in winds below about 8 mph and falls straight down. This trait seems common to all the one-cell boxes, although it is less pronounced in the Superstar. The kite sells for about \$130, and for such a kite it's a fair price.

THE COLUMBIA STAR

Here's an intriguing star kite from the fecund studios of Vertical Visuals in

England. It is a jewel of multiple facets and flies at an unexpected angle of attack. The sails are all equilateral triangles—36 of them. The assembled kite looks rather like three Peter Lynn box kites tied together at the wing tips.

There is, however, a penalty to be paid with this kite, not in its appearance but in a gimmicky (supposedly simple) umbrella-like assembly arrangement that almost defies one-person assembly. If you are, like we are, among the unfortunates who can't walk and chew gum at the same time, get help from the beginning.

Another penalty of the over-engineered assembly is its weight. This is the one kite to violate the rule of lightweight design that has made possible the increase in cellular kites.

We hate to say that there is one more problem with the Columbia Star—but there is. The tips of the sails are held on the dowels with vinyl rings. The rings can easily slip off and get lost in grass or sand.

Despite the problems, the Columbia Star is very impressive in the air. If you have seen a Lecornu ladder kite or Red Braswell's star kite flying, you will know the strangeness of a kite that appears to be flying as an extension of the line. The closest experience to it is that of flying a short train of kites. But in winds of 10 to 15 mph, the Columbia Star is in its glory: so spectacular looking it may be worth the trouble to get it flying—and worth the price, about \$159.

THE STAR FACET

Scott E. Spencer got started making Facet kites a few years ago with his "scrapflake," a little one-foot six-faceted kite made more than designed to use up scraps of rip-stop nylon from Scott's cobra kites (some as long as a quarter mile). He graduated to larger Facets with five sides and began selling them as "Star Facets."

Whether Scott arrived at five facets to save one-sixth on rip-stop or whether he chose the kite out of experiment is immaterial; the five-faceted kite seems to fly in lighter winds and to distort less in high winds than the Snowflake and other six-sided Facets. Part of the reason may lie in the thoughtful use of corner beads for tension adjustment. As we said of Peter Lynn's Tri-D box, the ability to overcome nylon's moisture sensitivity is a definite

DATA CHART										
	Dimensions	Weight	Materials	P	AT	ED	EWV	AF	SL	
Brooxes Boxes	48x48"	20.0 oz.	rip-stop nylon, dowels	E	3 min.	E	5-20	60-75 ^O	I	
Tri-D (P. Lynn)	42x56"	12.25 oz.	nylon taffeta, fiberglass rods	E	5 min.	E	5-20	60-75 ^O	I	
Waldof Superstar	72x72"	29.0 oz.	rip-stop nylon, fiberglass rods	E	10 min.	E	8-15	45-55 ^O	N	
Columbia Star	58x36"	25.5 oz.	rip-stop nylon, dowels	E	15 min.	VG*	8-10	35-45 ^O	N	
Star Facet	27x34"	8.0 oz.	rip-stop nylon, fiberglass, graphlex tube	E	3 min.	E	8-20	45-50 ^O	N	
Parasled	48x66"	17.5 oz.	rip-stop nylon, dowels	E	1 min.	VG	5-20	45-75 ^O	I	
Paerodigm	45x42"	10.0 oz.	rip-stop nylon, fiberglass tube	VG	1 min.	VG	5-20	45-65 ^O	N	

*see story

Code: P=Portability; AT=Assembly Time (on field); ED=Est. Durability; EWV=Est. Wind Velocity (min.-max. mph); AF=Angle of Flight; Skill Level: N=Novice, I=Intermediate, S=Skilled

Ratings: P=Poor, F=Fair, G=Good, VG=Very Good, E=Excellent

plus. Along with the tensioning, Scott's three-point bridling prevents floppiness in the leading edge. This is key. Tautness is to good flying of box kites as muscle tone is to performance of the human body. Likewise, tautness contributes ineffably to the kite's appearance. The Star Facet is competitively priced at about \$40.

POWER SLEDS

After their popularity as two- and three-stick kites, sleds began to appear in a stream of variations. There were Ed Grauel's experiments with vent shapes, various winged models by Stormy Weathers, the Hornbeam sled by Guy Aydlett, the creative variants of Takeshi Nishibayashi, Neil Thorburn and others (so many experimenters we're probably leaving some out). Few sleds and sled derivatives have been manufactured and marketed.

The two sled descendents under review are hybrids, one a Parafoil-like sled and the other a Flare-like sled. Both fly like their non-sled parents rather than like sleds.

The Parasled from Chris Jones of International Connections looks like a Parafoil from most angles, including the view from over the shoulder of the person untangling the multiple bridles after a careless landing or hasty storage. The bridles and fins in fact give the kite its Parafoil-like performance. Made up of six 11-inch by 48-inch segments and seven double fins, it resembles the J-25 Parafoil without the cells and top fabric layer. The vertical

rigidity is achieved by ¼-inch by 48-inch dowel rods at the roots of the fins. The narrow sled segments help it achieve a side-to-side flatness unlike other sleds.

Pretty colors, 14 long white bridles and an impressive angle of flight make the Parasled stunning in the air. For about \$120, it's a lot of kite and it delivers. A word of caution: do not fly the Parasled on less than 150-lb.-test line; expect a pull of 20 or more pounds in a strong wind.

The Paerodigm is like a floppy Flare kite when it is assembled. Made of three sled sections, four single bridle fins and wings, a longer spreader bar would transform it into a Flare. Wind loaded, the sled sections develop the typical convex top surface characteristic of the sled. They also develop considerable lift for their size. The kite has a lot of the Stormy Weathers Winged Victory in its ancestry (whether intentional or accidental) but with two extra keels and no need for a vertical spreader. Easy to fly and interesting in the air, it costs about \$48.

The Paerodigm has split vinyl tubing glued at the tips to prevent chafing of the fabric in hard landings. Use of monofilament line for the bridle was not to our taste as it becomes very unruly when you roll the kite for storage.

Both the Parasled and the Paerodigm suffered broken struts in shipping. The Parasled's dowels were easily replaced but the Paerodigm's fiberglass tubes that had snapped had been glued at the ends, making replacement a trickier matter than just cutting and inserting new struts.

Sundries

By Valerie Govig

A KITE LP ALBUM

Go Fly a Kite, solo guitar music by Maurizio Angeletti (Gallarate, Italy: Moondance Records, 1983), \$8.98.

This is not a record of kite music in the sense that kite sounds have been recorded. Rather this is original guitar music composed and performed by a Milanese kiter

whose inspiration in part was kites. One of the 11 pieces played is titled "High Fliers" but the similarity among the pieces makes kites suggested in all of them. *Continued...*

What's New

...Continued

Collectors of kite memorabilia may be interested chiefly in the album's cover, which shows a centipede kite in color on the front. Inside are plan drawings of the centipede and a pensive photograph of the young artist with kites and guitar.

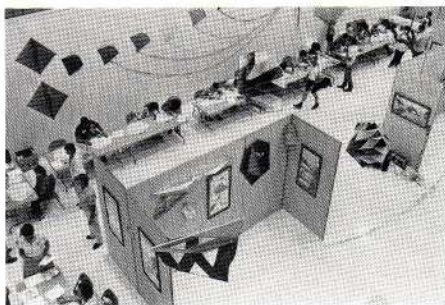
The music as such I found pleasantly bright, competent and melodic—but a hair repetitious. I'd have liked more change of volume and tempo. Nevertheless, this recording offers an interesting example of the impact of kites on other art forms.

A CORE OF AN EXHIBIT

Colorful Kite Tales, 16 exhibition panels, 19" x 37" each, written by Beth Kent, illustrated by Annie Lunsford (Washington, DC: Smithsonian Institution Traveling Exhibition Service, 1983), \$200.

The Smithsonian Institution has been organizing and circulating exhibits on art, history and science to institutions in the United States and abroad since 1952. Most such exhibits include background panels and artifacts to be rented and arranged by users as a complete package. *Colorful Kite Tales* is the second exhibition SITES has produced as panels only and for outright purchase. Actual kites are to be added by the exhibitors.

This is a very practical solution to the problem faced by many museums, schools, malls and such, of researching and collecting kites in overlapping, uneven and sometimes frenzied patterns. With the research already having been done, displayers can easily find the kites they need from local



A month-long use of the SITES Colorful Kite Tales exhibit was part of the Labor Day weekend kite workshop and fly at the U.S. Air Force Museum, Dayton, OH. Allison-Scott sleds were made (both Allison and Scott lived in Dayton) with help from the Central Ohio Kitefliers Association. Approximately 6,000 people saw the festivities, which took place in fine weather. The weekend will be an annual Museum event.

enthusiasts or specialty stores. The very general information printed on the panels makes it easy to coordinate the kites.

The panels themselves are carefully researched (using material from many sources, noticeably from *Kite Lines*) and gracefully written to suit the compressed mode of presentation. There are a few inaccuracies, a result of the itch that can occur between writing and illustration. Also sometimes the panels reveal a bit more "artistic license" than fact would warrant. For a collaborative effort of this kind, perhaps one can forgive weaknesses in bridling here and there. For me, the most grating flaw was the panel dealing with William A. Eddy, where a nonkite is shown rather than an Eddy kite.

However, the primary value of these panels is their sheer artistic beauty. To

find such work done with relatively little compromise in accuracy is a pleasure not always seen in kite literature.

Although as exhibit material these heavy sheets of richly colorful, carefully produced art are low in cost, the average kite collector probably would pause over his or her checkbook before signing the two-zero-zero. The panels call not only for money but space. How many enthusiasts have approximately 40 feet of empty wall area? One could put up the sheets serially, one a month, say, but at a loss of the cumulative effect of all 16.

The panels come in a 20½" x 5¼" x 5¼" cardboard box that is not much more trouble to store than the family sterling—for those who simply desire these beautiful things as possessions. A kite club or shop might obtain the panels with an eye to being ready for community demands (from libraries, for example) for kite displays.

The purchaser of the panels receives as a bonus an "Owner's Manual." It tells you how your sheets can be mounted (which will cost you as much or more than the panels themselves) and gives you educational background, tips on kiteflying, workshop aid and exhibit promotional material as well as a kite bibliography (based with permission on the *Kite Lines* bibliography). The well-packed manual may help you rationalize indulging in the panels.

CORRECTION

The Will-E-Winder reviewed in What's New in the Winter-Spring 1983 issue of *Kite Lines* weighed 18.8 ounces, not 18.8 pounds. We regret the error.

Books

By William Rutiser and Valerie Govig

A PUZZLE OF TRANSLATION

Kites: The Science and the Wonder, by Toshio Ito and Hirotsugu Komura (Tokyo: Japan Publications, Inc., distributed in the U.S. by Harper & Row, 1983), 160 pages, indexed, \$11.95.

All kites, no matter how traditional or artistic, must obey the laws of physics. Perhaps because aerodynamics, the part of physics that describes the wind's effect on a kite, is complicated and difficult, it has had few successful nontechnical presentations.

Although many engineering textbooks discuss the practical and theoretical problems of aviation, no deep study of kite aerodynamics has appeared in print since C.F. Marvin's 1897 monograph.* Some books about kites contain diagrams show-

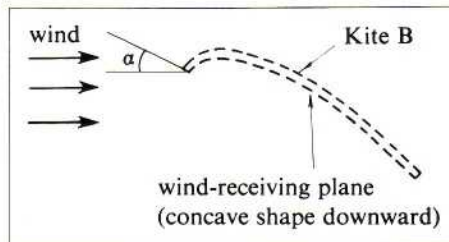
**The Mechanics and Equilibrium of Kites* (Washington, Weather Bureau, 1897), 71 pages.

ing fanciful streamlines or lift, drag and line pull vectors, but few have offered convincing explanations of the complex phenomena exhibited by real kites.

Now we have a book, written by two Japanese engineering professionals, expounding the results of four years of weekend experiment and study.

One chapter's analysis is confined to forces and motions in the plane defined by the wind direction and gravity; motions such as yawing and spinning are reserved for the following chapter. The total aerodynamic force acts at the center of wind force, a position on the kite's chord determined by its shape and angle of attack. This force acts against the restraints of gravity and the flying line to lift and tilt the kite. Diagrams, graphing the motion of the center of wind force with respect to the angle of attack, are used to deter-

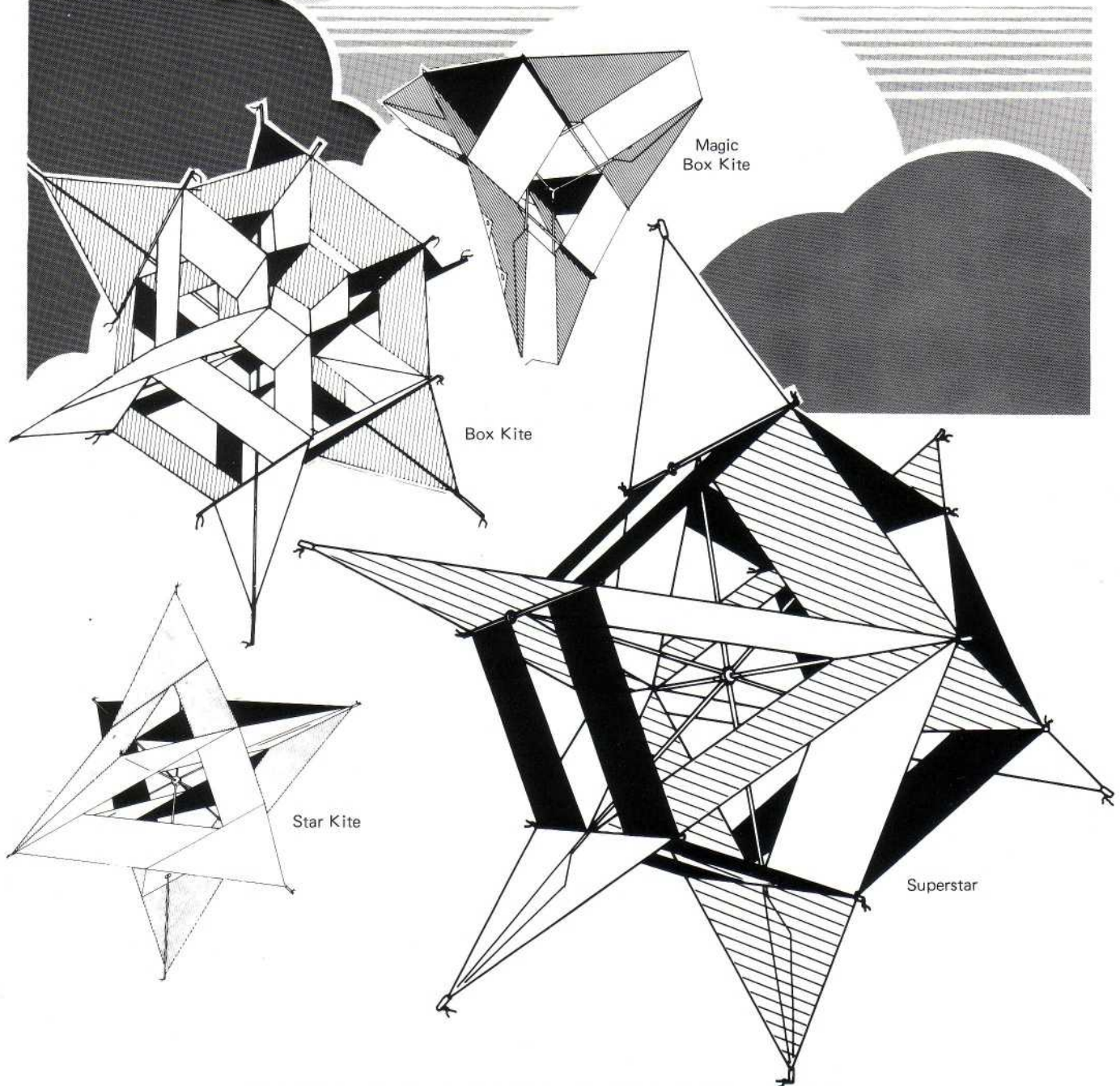
mine angles of elevation and attack for which the forces are in equilibrium. The general shapes of such graphs, drawn for the profiles of different kites, help explain their flight characteristics. For



example, a kite with a concave surface facing the wind has two equilibrium positions, but one is unstable. When deflected by a wind gust to the unstable position, the kite dives uncontrollably. The two-dimensional drawings are not very successful in illustrating the three-dimensional

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What's New

...Continued

motions considered in the second chapter. Spinning is attributed to many factors; most is caused by asymmetries in the kite itself. The discussion of yawing motions hints at inertial effects, resonances with wind fluctuations and the need for damping—but these topics resist treatment without mathematics.

Since a kite's strength and weight is determined by both its design and its materials, a chapter on materials discusses important properties and tabulates the results of the authors' survey. Many of the

materials are either difficult to identify or specifically Japanese. A chart shows the applicability of selected adhesives to different materials, but fabrics and sewing techniques receive no mention.

During their experiments, the authors devised a style of kite, for which they include a chapter of detailed design and fabrication advice. The following chapter contains (organized by a novel taxonomy) figure outline and intricate frame designs for two dozen kites (representing, among others, a tortoise, a squid, a penguin and a dragonfly) based on a few basic types. Neither photos nor advice on decoration is given, nor are there performance com-

parisons with standard designs. Bridle adjustments for these kites, the effects of wind conditions and flying tactics share the brief final chapter.

Laws controlling aerodynamic effects cannot be described or applied without advanced mathematical tools which must be avoided for readers without special training. The authors substituted diagrams for equations and often omitted their justifications for making simplifying assumptions. Most algebraic formulas are confined in an appendix. Interested readers with technical backgrounds will want literature references, documentation of the experiments and deeper arguments in support of the book's conclusions.

Unfortunately, this book, originally written for a popular Japanese audience, apparently was neither translated nor edited by English-speaking professionals. Syntactic bobbles and inappropriate word choices abound; some illustrations are poorly captioned or unrelated to the surrounding text; typographical errors are everywhere. Less obviously but more seriously, some technical terms weren't translated to the standard English terms.* These difficulties, undoubtedly resulting from publishing realities that could have entirely prevented the book's publication, make its reading into a puzzle. Nevertheless, the energetic reader who overcomes barriers of language and style to dig out and reconstruct the authors' ideas will be rewarded with theories of kite behavior that are more detailed than those in any other recent book.

W.R.

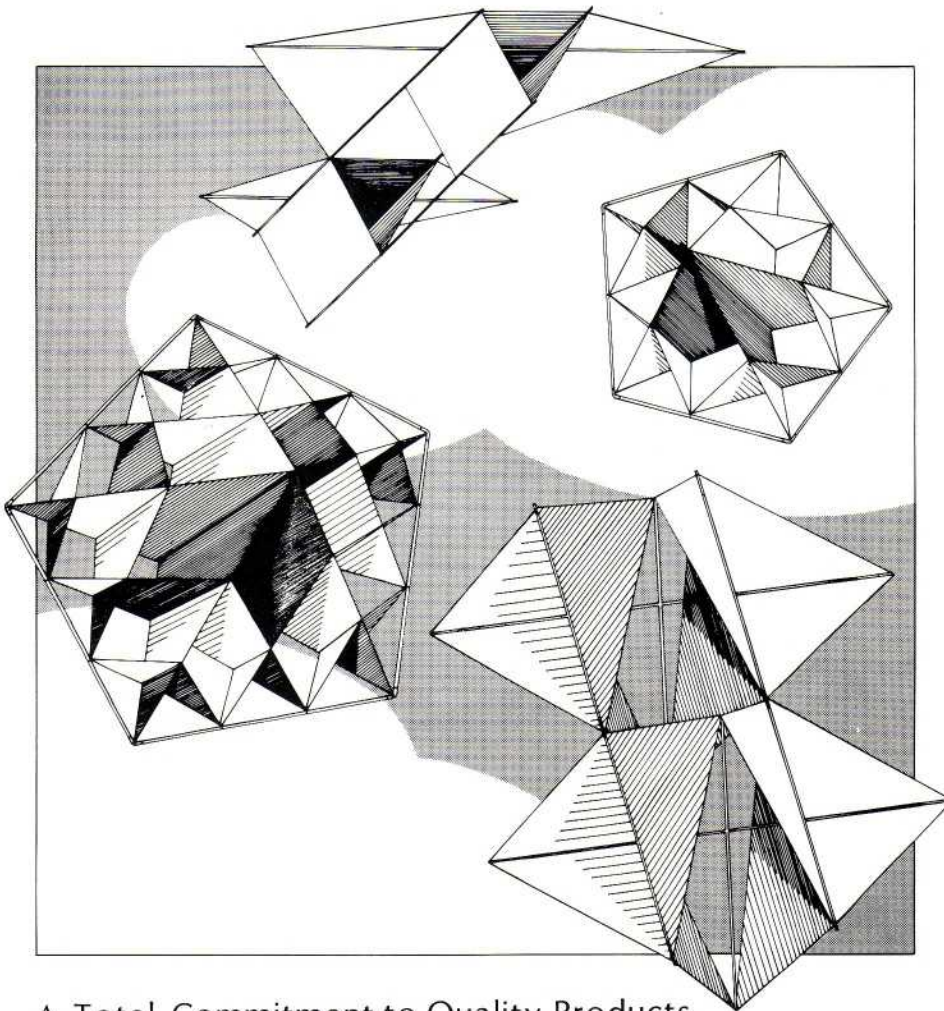
KITE FAMILY ALBUM

Chinese Kites, by Kin Kan Hsieh and Susan Hsieh (Taiwan: Rising Sun Kite Handicraft Co., 1983), 84 pages, softbound, \$11.95.

For those of us who have admired the kites of Taiwan and Kin Kan Hsieh, here's a collection of his favorites in book form. Hsieh and his daughter Susan have traveled around the U.S., to Singapore, Korea and

*James Kagawa of California, an aerodynamicist and kiter of practical experience, tells us that "usually technical aeronautical literature coming out of Japan in English conforms to the glossary and terms used by NASA and the industry here in this country. I even have a Japanese-English glossary of aeronautical terms and in it expressions like *wind plane* do not appear. Without looking at the original Japanese text, I am quite certain that the term should have been translated *wing surface* or *supporting surface* instead of *wind plane*. More care and attention could have been focused on the labeling or designation of diagrams, curves and tables. The data is not incorrect, only confusingly labeled." Regarding the translation of the original Japanese title, *Tako No Kagaku*, Kagawa says, "The title should be translated *The Science of Kites*. Madison Avenue has hit Japan in other areas but not kites—I hope."

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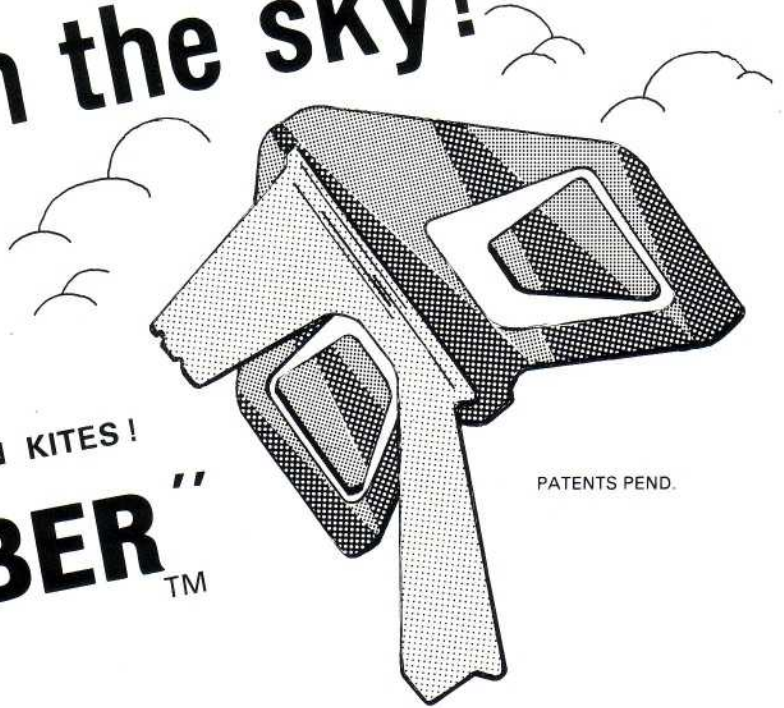
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What's New

...Continued

Japan, everywhere flying kites of impressive technique, variety and flamboyance.

A Hsieh dragon (like the one on the cover of the book), carrying a head with gleaming gold horns, flapping jaw and swiveling eyeballs, turns a crowd into a Greek chorus of aahhs. The head attracts the attention of all viewers. But it is the cells, the body of the beast, that draw the eyes of the knowing. The real craftsmanship is in their balance, which insures the smooth, straight-up flight to which the

head is but an anchor, not a contribution to lift. Unfortunately, except for the cover photo, the secrets of the dragon still reside within Hsieh and are not included in the book.

Compensation: 18 other kites are drawn (just adequately) along with illustrations of flight principles, tools and techniques. The pages on bamboo are especially useful. Some arresting kites are the peach, the wild duck, the phoenix (with folding frame), the palace lantern. There are English translations along with Chinese writing throughout, and although the English leaves something to be desired it


is far better than no translation at all.

The real pleasure of the book is the full-color pictures of Hsieh's kites, running from page 17 through 28. Laid out with uneven nonselectiveness like snapshots in an album, they draw the eye simply for their content, which is occasionally breathtaking. Birds, butterflies and dragons are seen along with friends, festivals and widely assorted scenes.

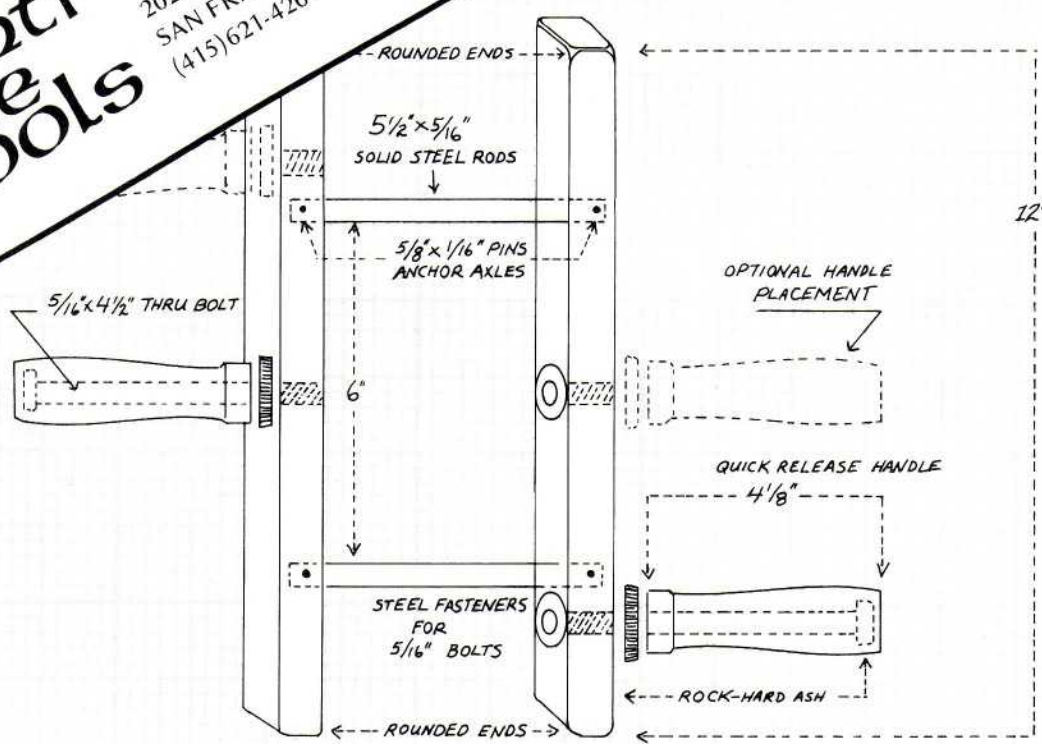
This book is not a serious work of kite literature, but it's full of friendliness, like the Hsiehs themselves. For this and the pictures, *Chinese Kites* is a book to love, uncritically. V.G.

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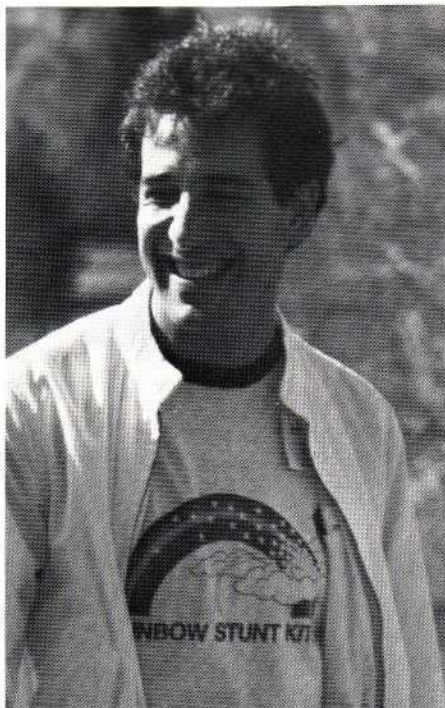
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Empty Spaces in the Sky...

Steve Edeiken, 1953-1983



Jon Burkhardt

The news went around the world over the wire services and was spread over two pages of color in *Life* magazine.

On September 24, 1983, at Long Beach, Washington, one of kiting's brightest stars, Steven Gary Edeiken, 30, tangled his foot in the bridles of a giant Parafoil kite, was pulled an estimated 275 feet in the air and dropped to his death on the sand.

The waves of shock and pain that traveled throughout the worldwide kite community accorded the accident a grim status as the greatest tragedy in the sport's history.

Steve came from his home in Venice, CA, to help the Edmonds Community College Kite Team fly their kite for a record as the world's largest, at 115 feet by 124 feet (14,260 square feet of area). Steve had been designated as launch director by the inventor of the Parafoil, Domina Jalbert, who was unable to come.

Steve was noted as the developer of the Rainbow stunt kite and founder in 1977 of the company that manufactures them. He flew the kites for the now-famous televised Peter Pan peanut butter commercial. In addition, he appeared regularly at kite festivals around the country, where (sometimes to music) he skillfully maneuvered his trains of kites in their rainbow colors through the sky. Less public

were his many other contributions to kiting, such as his recent service as the first president of the new Kite Trade Association—International.

Steve first became involved in the attempt to break the world record when he attended the second annual Washington State International Kite Festival at Long Beach, August 24-28, 1983. The E.C.C. team had planned to fly the huge kite on August 28 but had been prevented by a heavy storm. The effort was rescheduled for September 24 at Long Beach.



Rob Crandall—AP / Wide World Photos

The team worked for eight hours that day with crowds and media people watching. Steve preached safety constantly. He had identified the dangerous positions among the shroud lines and described the workers filling these as the "suicide squad." A team of 22 people was supervised by Steve, Harry Osborne and Doug Hagaman.

Most of the day, the kite wobbled near the ground on inadequate winds as people held the kite's vents open, were hit by collapsing fabric, emerged and tried again. Efforts to use small auxiliary kites to hold the kite open were tried and abandoned.

Then, just before 5 p.m., the kite shot up, carrying Steve by the ankle. He managed to untie his foot and hold on to a loose line with his hands for about

Empty Spaces in the Sky...

...Continued

four minutes. The kite was oscillating and too strong for anyone to pull down. It was anchored by two dump trucks filled with sand. Steve could not continue to hold on. An ambulance came quickly, but Steve was reported dead of multiple injuries at the hospital. Devastated friends managed to make a few calls and start a sweep of painful telephoning across the country.

Tears, eulogies and the flying of black kites were everywhere in the next several days. As a memorial service to Steve, friends were asked to fly kites for him wherever they were on the evening of September 28. It was a very appropriate and moving moment for those of us who had known and loved Steve.

From his first days of fascination with the Peter Powell stunt kite to the development of his own Rainbow version, then perfecting it—ever perfecting it, then building his business complete with computer, employees and self-built equipment, and finally seeing a growing success as over 100,000 of the kites were sold in the last six years—through his life Steve was, in the words of W.D. (Red) Braswell, a “prince of kitefliers.” (Steve was working on production development of the Braswell star kite when he died.) Steve was a meld of many qualities, combining inventiveness and enthusiasm with vision and soft-spoken good humor that drew friends to him and to kiting. He leaves his wife Cindy (who plans to carry on the business) and two daughters. To all of us he leaves his kites. They were a mirror of his character—images of grace and integrity. Few people leave behind them such fine legacies. Long may Steve’s kites fly—in joy. —Valerie Govig

An Historic Comment by Tal Streeter

When I lived with my family in Japan in 1971, a man was killed on a big kite in Hoshubana. A person in the crowd grabbed the tail of the kite and was carried up for several hundred feet and then the kite came down and killed him. A crew spent all night making another kite and flew it the next day.

It was the first such tragedy in the memory (at least 100 years) of the village of Hoshubana, but perhaps not the only death ever from a large kite in Japan. But in the tradition of this worthwhile activity (making and flying the big kites), you go out and do it the next day. One can say it gives the effort some depth to consider if it is worth doing on a life-or-death basis.



Tan Siak Yam, Singapore

When Tan Siak Yam died on August 21, 1983, Singapore lost its oldest kite craftsman and keenest flier. He never stopped building kites and flew them four times a week.

He was 68 years old when he died. His fingers were cramped by arthritis, his hands calloused from whittling away at bamboo, his sight was failing (so he said). At 1,000 meters, quite an illegal height, he would stop looking up and let out more line. He was a real high flier.

No kite field was complete without him. You saw him in baggy shorts, a batik shirt and floppy straw hat shading his scrawny, sunburnt face. Somewhere slowly padding behind was his kite companion, a lady of 55 years appointed by his children to look after him. He was frequently admitted to hospital, but he kept on. The loyal companion’s job was to launch and recover the kites and to serve rice under the tree. A person of considerable character and few words, she always wore a baseball cap and chomped on a small black cheroot.

At the funeral wake she said she would never want to fly again. The next day many of Siak Yam’s kites were burnt together with a paper house and paper money, to accompany him.

By glancing at your kite, Siak Yam would tell you if it was going to fly. If he decreed it would not fly and it did, he would stubbornly ignore it or say, “That is not flying.” When it came to his own, they all flew perfectly, “airbound,” as he said. “A kite that cannot be airbound is

not a kite!” Sometimes we were critical when his unusual fan and umbrella kites wobbled. He assured us they were only prototypes. Any of Tan Siak Yam’s kites that did not perform well were classified as prototypes. We loved him for this.

If you came to the field with a new kite, Siak Yam would point a challenging finger, “I can build that!” Within a day or so, without plans or photographs, he would have a bamboo and paper model flying. He did this with catamarans, biplanes, tetras, rollers, *ren dako*, anything. He was truly versatile and had innate skill.

His specialties were ornate birds, butterflies, fruit and fish, and the Malay *wau bulan*. He claimed it took him only two hours to make a kite. Sometimes, after studying the detailing, we believed him. But they all flew. There has surely never been anywhere a man who made and flew so many kites.

He told me that during the Japanese occupation he stumbled upon a Nissen hut crammed with metal canisters. He stole two and showed me the contents 39 years later: they were Gibson Girls in perfect condition! He talked about China, of great kites and great winds, of his house there he would never see.

One month before his death, Siak Yam and I happened to talk about immortality. He said, “When you are dead, you are dead, finished.” I cannot believe that; every time I look up at a kite or feel the wind rustling the leaves of our tree, I sense his spirit is close. —Shakib Gunn

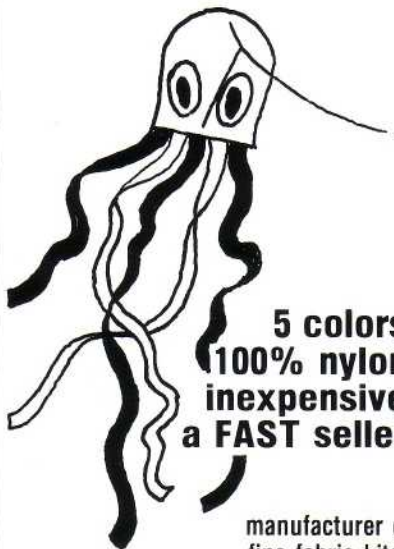
David Turner, 32, London

David Turner, 32, who founded the first-ever kite shop in the United Kingdom at Bristol during the '70s and subsequently The Kite Store in London with its many agencies, finally succumbed to his long illness in July, 1983. He was responsible

for the man-lifting Cody kite train and for several major promotions in connection with TV, various corporations and newspapers. He was a wonderful organizer. His work carries on at The Kite Store.

—Ron Moulton

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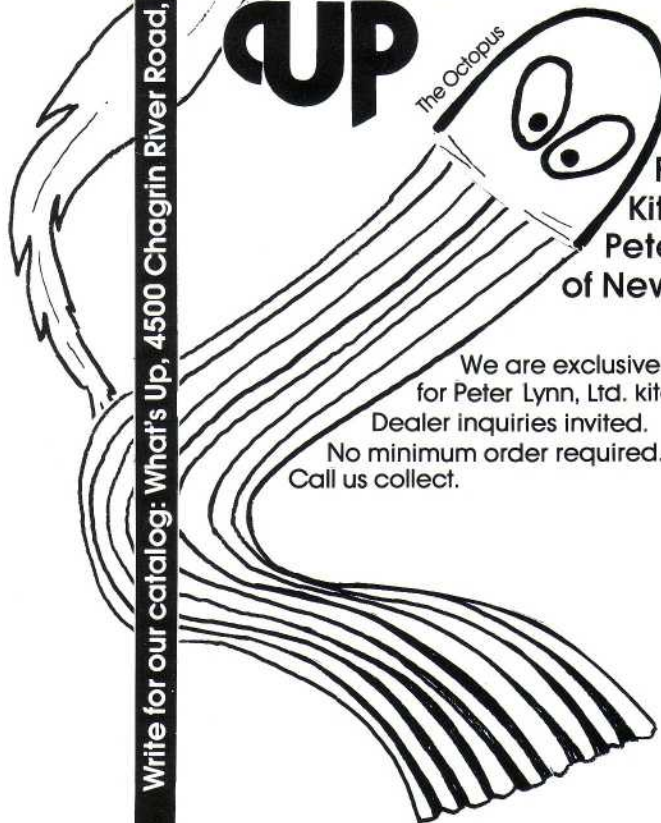
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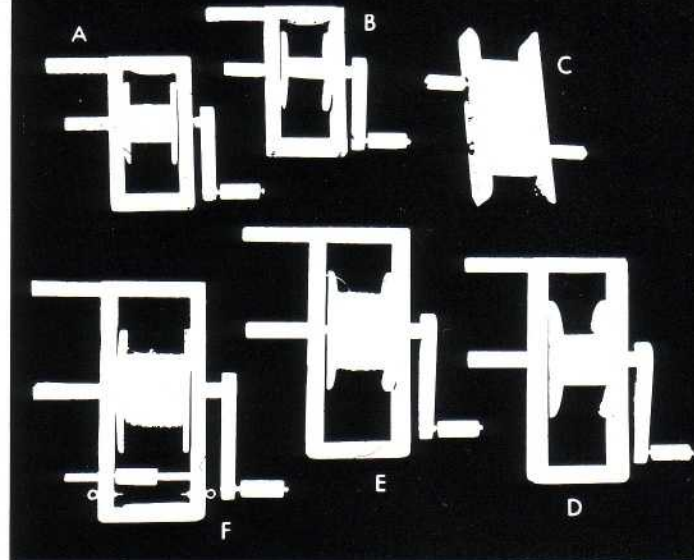
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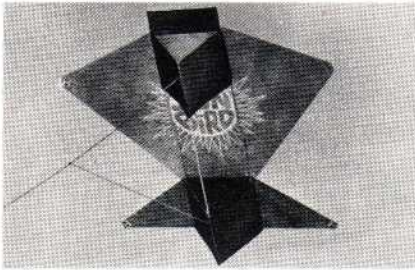
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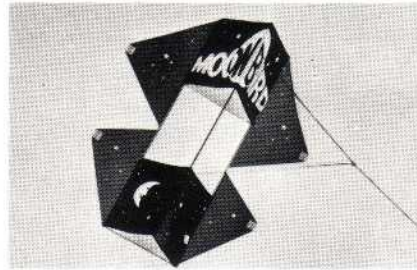
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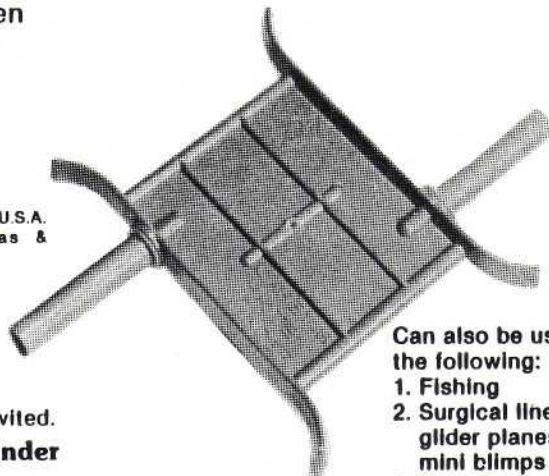
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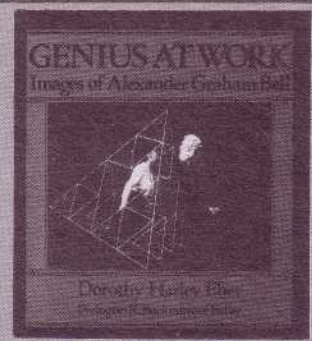
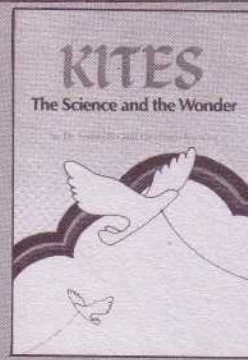
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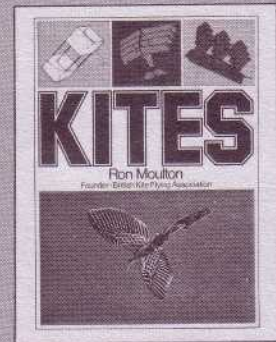
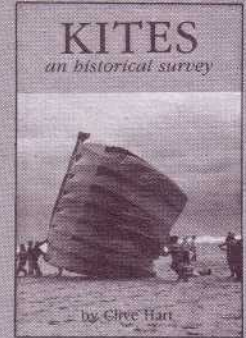
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THE EYE OF TYRUS WONG

Article by Valerie Govig
Photographs by Gary Galván

North of the smog lanes of Los Angeles lies a canyon where the air seems fresh. Nestled there among the eucalyptus trees is the home and kite studio of Tyrus Wong.

The spot is animated by some of the most brilliant kites made in America—and by a wiry artist of 73 years who bounces around with the enthusiasm of a teenager. Wong has been involved in kites for about six years, since he made a large multicolor banner for kiteflier Dick Ames (of Flying Tiger kite reels) to use as a signal at the beach. A neighbor's bamboo was handy and he used it to make his first kite, a swallow—the Chinese omen of happiness. It didn't fly properly so Tyrus rebuilt it and then made another one—and another. "Up to five! All on one string! Then before I knew it I had 25!" Tyrus exclaims, laughing at himself. "Then I made 25 white doves for flying against a solid blue sky. Then 25 butterflies."

Tyrus flies his kites on about 1000 feet of line—and here is the essence of his art—with all the kites branching off the main line. Thus the kites are uniform structures but their flying patterns are "free"—free to fly in different directions, to interplay in lifelike motion and even to dash to earth—where Tyrus simply picks them up and sets them flying again. Are tangles a problem? Oh yes. "Then I pour myself a stiff drink," Tyrus laughs. But the pleasures derived from the branching technique, for him, outweigh the risks.

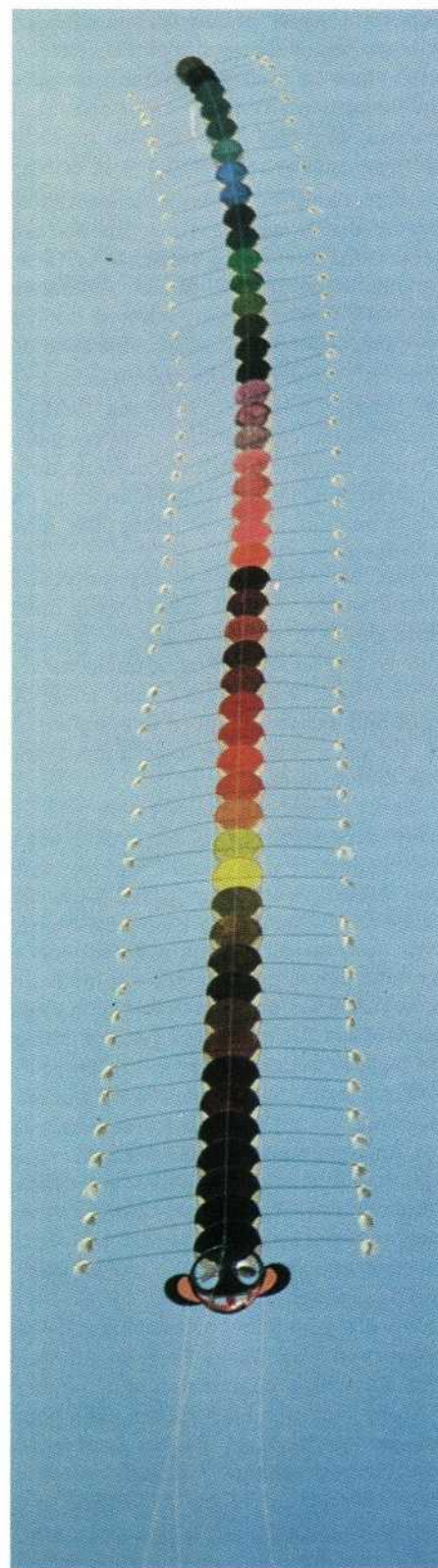
Next Tyrus was taken by centipedes. Bill Everett had one and Tyrus had to try making his own. Again, the first effort didn't balance properly and Tyrus found that the right choice of line was essential. He also devised a three-line holder that gives him more precise flying control. Now he has five centipedes, including two precious miniatures. As he says, "I'm centipede happy." He builds his centipedes in sections of 10 with clips to ease the separation of tangled portions. One of his centipedes appeared (without credit to Wong) on the jacket of the book *Better Kite Flying for Boys and Girls*, published in 1980. Someone said that the centipede photograph provided a sole but sufficient reason for a serious kiter to place the book in his or her library.

Tyrus has made kite trains, too, such as a 100-unit job of abstract design. He puts as much time and energy into research as into construction of his kites. For his 25 butterflies, he first studied natural butterfly anatomy, then adapted the knowledge to the balance of elements required for kites. The butterflies are all alike in structure, varying in color and detail. The eyes are sequins and the antennae are wires tipped with orange beads. Each individual kite has been flight-tested before being added to the flock. The lead kite is all white, microscopic but visible in the distance. It takes 30 to 45 minutes to get all 25 butterflies in the air, starting with the lead kite, then launching each butterfly on its own line and attaching it with a snap swivel to branch from the main line. In the air, the butterfly wings pulsate and flutter with delicate vitality.

Tyrus makes fine single kites, too, each with its individual character and rich—sometimes brilliant—colors. For pure charm, nothing can match his pair of angels. Each angel kite has an oval face (instead of round), rolling eyes, dear little teeth that whirl around in the mouth as if to sing the lungs out, fuzzy yellow hair, a shiny halo and lovably human feet swinging below in striped socks. Angels to adore.

If kite tails are needed they become

Opposite, Tyrus Wong flies his elliptic multicolor kite with central cut-out behind which flashes a whirling metallic "eye." Below, Tyrus holds a miniature centipede by its handy carrier. Right, one of Wong's full-size centipedes displays its carefully graduated colors.



important parts of the design. Typical tails are pieced dashes of color that create long staccato passages in the airstream following after the kites.

Most of Tyrus Wong's kites are built of rip-stop nylon decorated with felt-tip markers, paints or silk-screen inks. Almost any material, natural or synthetic, can become part of Wong's arsenal for kite-making. Rattan, fiberglass, marabou feathers, Velcro® paper selected for its sculptural malleability, mirror-like metallic sheet—all are part of the craft. The practical need to carry kites to the field or beach dictates portability and assembly features involving intricate construction, as in Wong's Velcro detachable wings on his large bird kites—allowing for neat fold-down.

But for all their wit, ingenuity and craftsmanship, Tyrus's kites are still most remarkable for the controlling Wong eye. You will never doubt that kites are an art if you have seen Tyrus's. His sense of color and design is applied in every detail of his kites, which he says himself are "another art form."

Tyrus thus obliquely refers to his many experiences with art over a wide and productive professional career. Now semi-retired, Wong immigrated with his father from Guangzhou (Canton), China, when he was nine years old. He won a one-term scholarship to Otis Art Institute in Los Angeles and continued to receive scholarships for four more years, winning the highest student award in his last year.

While studying at Otis, Wong worked part-time at a Chinatown restaurant in Los Angeles, where he met his attractive, gracious, American-born wife Ruth, then a student at UCLA. The couple has three daughters and two grandsons. Ruth often serves as Tyrus's unobtrusive but knowing assistant in kiteflying.

Wong's first job brought him \$94 a month with the Works Progress Administration, which commissioned a number of Wong paintings each month. The next year he was hired by Disney Studios to do "in-betweening," filling in the progressive action of the movement of a cartoon character (such as Mickey Mouse). "I did that for only a couple of months,"

Wong says. "I hated it. I was so bored." But his other sketchings caught the eye of a supervisor, who decided Wong was in the wrong department and set him to work on *Bambi*, the feature-length animated film on the life of a deer, which Disney released in 1942. As pre-production illustrator, Wong color-keyed the entire film, setting the atmosphere and creating the dominant mood of each scene. After *Bambi*, Wong worked mainly for Warner Brothers for over 20 years, interspersing his time with work for RKO and Republic. He produced sketches for sets of films such as *Around the World in 80 Days*, *Harper*, *Ice Palace*, *The Sands of Iwo Jima* and *The Fighting Kentuckian*. As in *Bambi*, Wong's sketches for the live-action films designated the color, kind and placement of props and created the entire mood for each scene.

Wong successfully transferred this technique to the designing of his Christmas cards. His blend of soft colors and quick oriental brush strokes with Christmas themes was to be a distinguishing mark for 20 bestselling years of Christmas cards since the 1950s. He began with California Artists and was also marketed through Hallmark, Looart, Metropolitan Greetings and Duncan McIntosh.

Wong was unusual in his generation when other Chinese were employed in the restaurant or laundry business. He was the only Chinese artist at Otis, Disney and Warner Brothers during those years and he was the first Chinese to break into the Christmas card market.

One time at Warner's, an employee from another department asked Wong, "How's the cafeteria?"

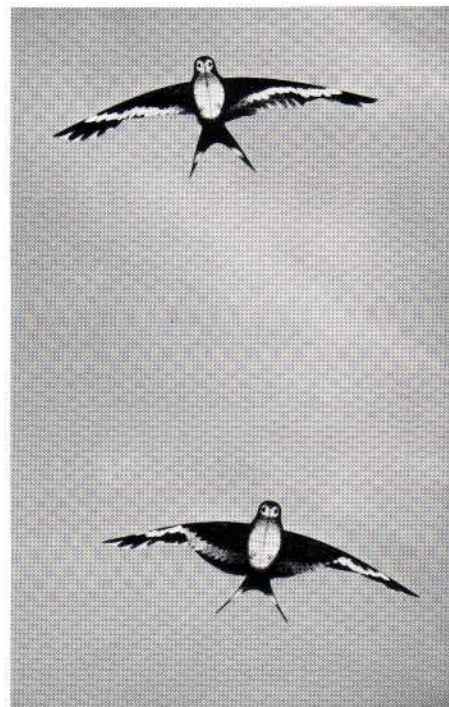
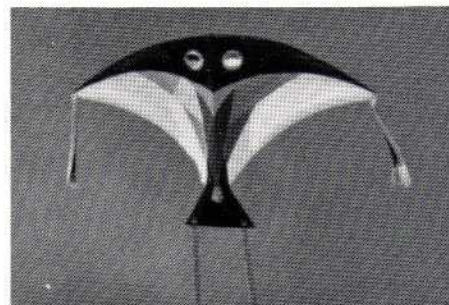
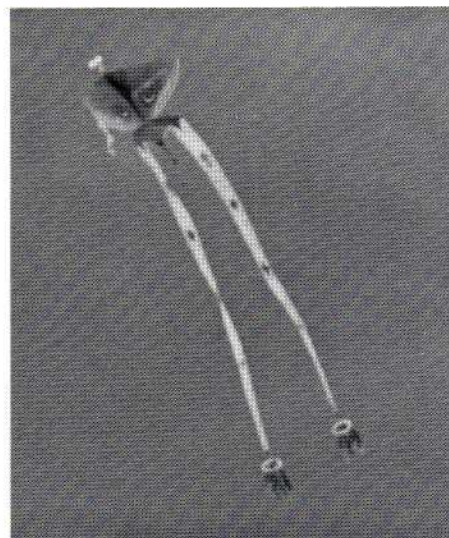
"What do you mean how's the cafeteria?" he replied.

"Well, you work in the cafeteria, don't you?"

"No, I work in the art department."

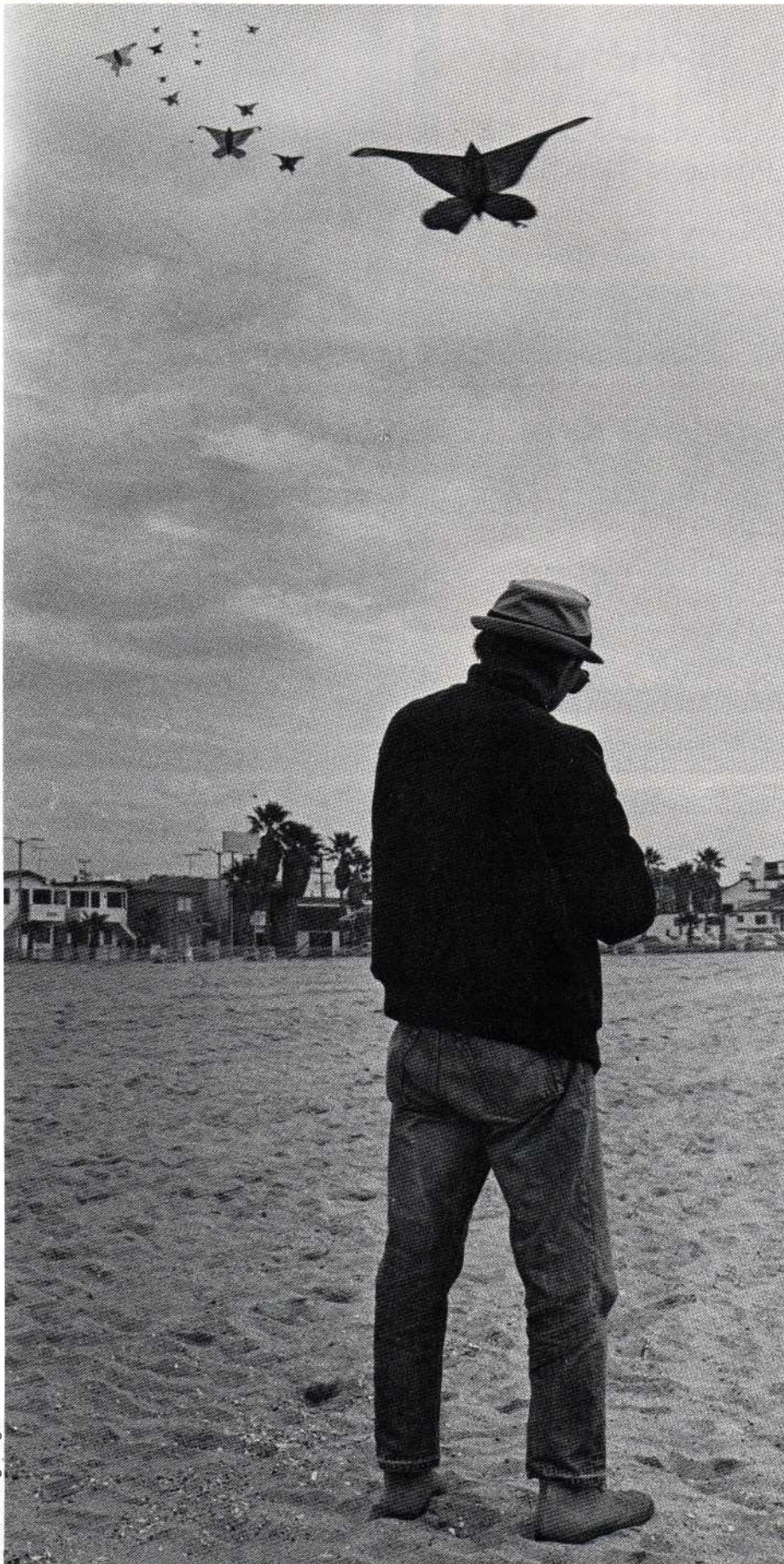
"You do?" the other employee asked incredulously.

At the studios, Wong felt some resentment, as did his friend, the late famed



Above, two of Wong's abstract nylon kites. Below, a pair of Wong's swallow kites moving freely on branches off the main line.

Diane Nishimoto



Mabel Wong Hogle

cameraman James Wong Howe.

All of Wong's artistic energies are now channeled into his kites. The seed of this enthusiasm dates back to his childhood in China, where he saw a centipede kite and said to himself, "I want to make one like that, too!" Six decades later he has begun to fulfill that wish—and more. He dashes about his studio to show his latest creations, which are resting among art supplies, books, tools, mementos and photographs from Doris Day, Dorothy McGuire and other Hollywood friends. Kites hang, protected from dust by bed-sheet wrappings, from hooks on the rafters. With a specially made crook, Tyrus lifts the kites down and shows them off. More and more color fills the room as he brings down and unveils his work.

Here is one of Tyrus's latest inventions, an interchangeable-wing line climber. The mechanism is carefully made to spring flat on contact with the kite's towing point and return after the wind has blown the wings up the line. But the wings—ah, these are no ordinary butterflies. One set is two leaves in subtle greens, with a ladybug on one leaf and, asymmetrically, a dewdrop on the other, designed to appear actually sharper at a distance. Another set: two goldfish are designed to kiss on the way up the line, flutter at the tails on the trip down. Charm without end.

A morning at Tyrus Wong's studio is such a pleasure that one wonders if an afternoon of flying isn't too much for one day. But of course to fully appreciate the kites one must see them in their natural habitat, the sky. Residents of the Los Angeles area are privileged to see Tyrus's kites at nearly every Venice Pier Kite Festival, held three times a year. Can they ever tire of seeing Tyrus's kites bounding up to claim the sky as their own? Even to see them once is to appreciate how limitless are kites, a handmade astronomy.



Parts of this profile were based on an article by Mabel Wong Hogle which appeared in Westways magazine, April 1980, used with permission.

Tyrus Wong on the beach at Venice, CA, putting up a flock of butterfly kites. Each kite has its own colors and detailing.

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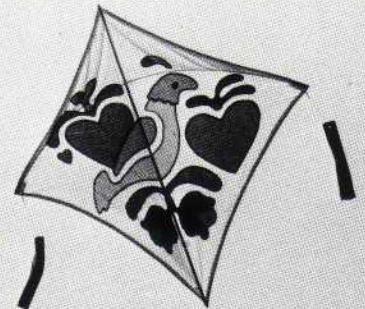
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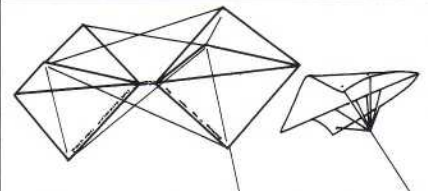
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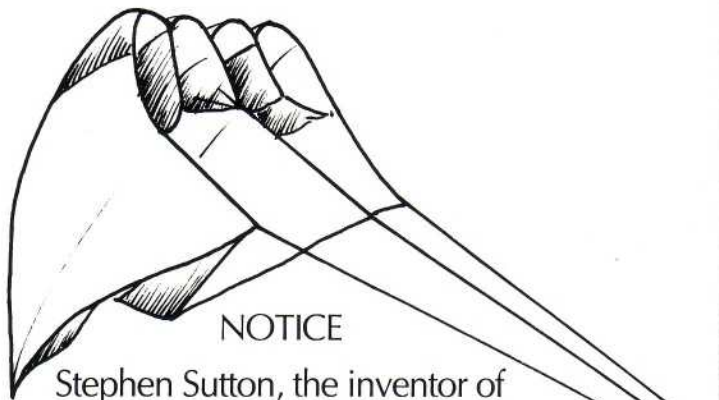
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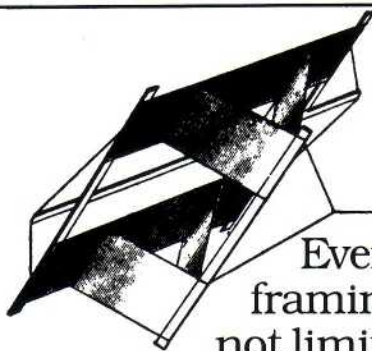
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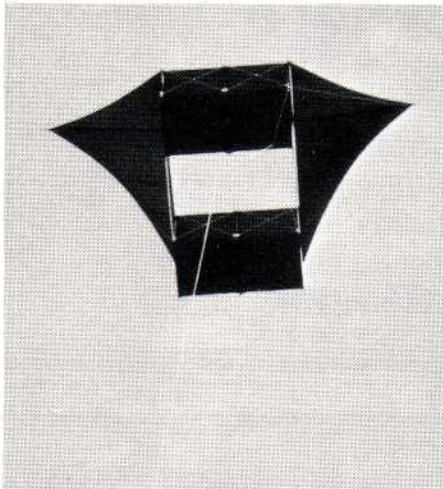
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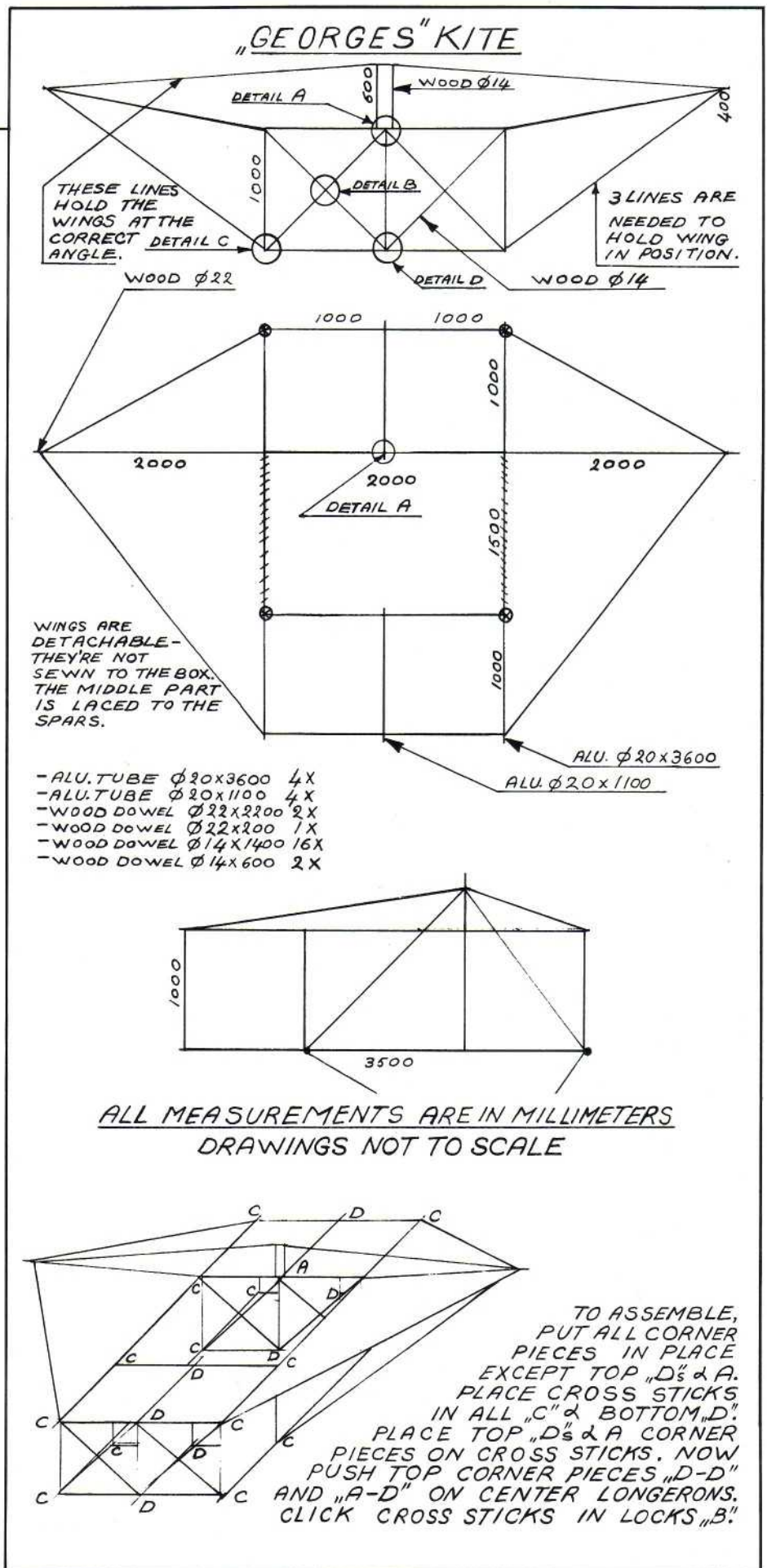


The "Georges" kite in full flight at Knokke-Heist, Belgium.

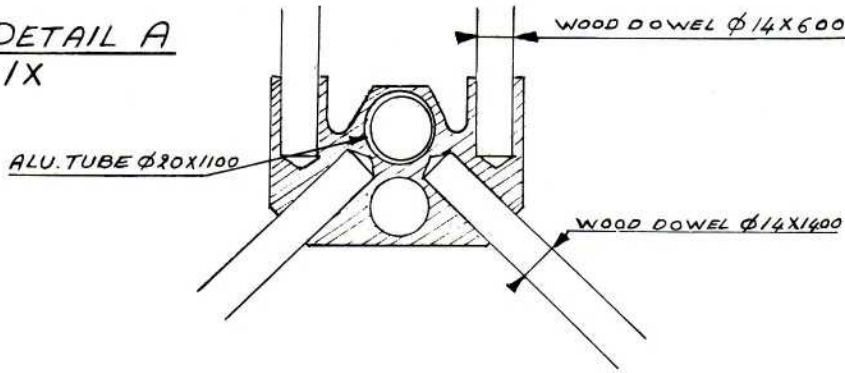
Living in the northern part of the Belgian coast, which has nice wide sandy beaches (about five times as wide as those at Scheveningen beach, Holland), our town, Knokke-Heist, has attracted kitefliers from several countries to our kite festivals.

My friend Dirk Vanqatam and I, of Le Nouveau Cervoliste Belge (Belgian kite association), meet at least once a week to talk about and fly kites. Our kites are all self-made but each of us has a different collection. (In fact, the Brogden kite that appeared in *Kite Lines* for Fall 1980 was made by Dirk. His small son is seen in the photo, actually taken at Knokke-Heist.)

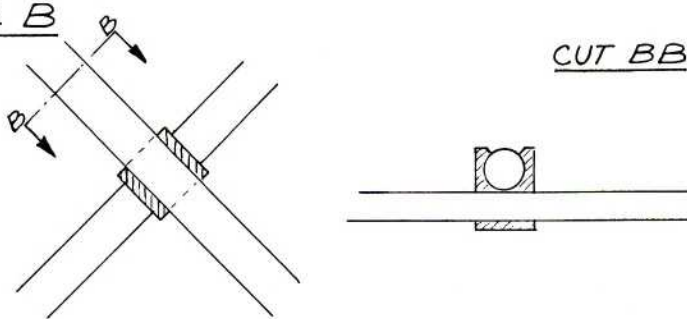
Dirk and I are currently working on a train of seven 20-foot box kites of a model called the "Georges," used by the Belgian army from 1909-1915 in a man-lifting system. "Georges" was the name of the sergeant (later lieutenant) who was in charge of the Belgian Army kite team. They started out with a basic Hargrave box kite and added wings to it, then changed the size and shape of the wings several times to achieve the final form. In August 1912, there was a kite train com-



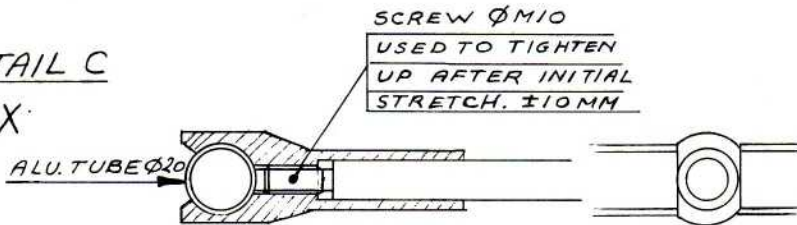
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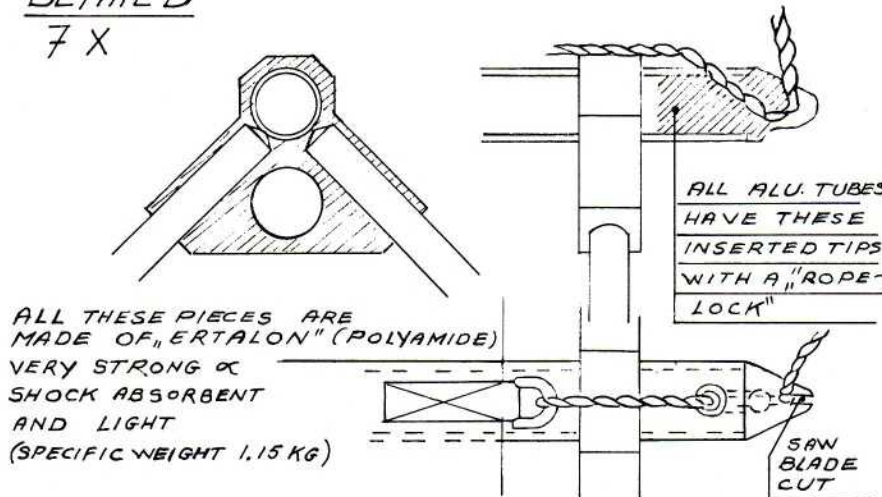
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DETAIL C
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DETAIL D
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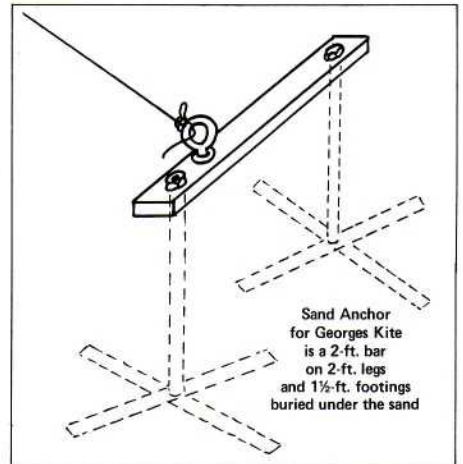
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petition in Spa, Belgium. It included the French and their Saconney train, the English with Cody trains and the Belgian "Georges." The Georges train won overwhelmingly with its lifting power and stability in very strong winds.

So far Dirk and I have built three prototypes of the Georges—all with 22-foot wingspans. The latest is made of 65-gram/square meter rip-stop nylon and 22mm dia. aluminum tube spars and using 14mm dia. wood dowels as spreaders for the cells. All joint pieces are machined out of polyamide blocks and bars. The kites can be assembled in 15 minutes. Once assembled, the cells are as tight as a drum.

The kite flies very steady in winds of 10 to 25 mph. We have not tried it in stronger winds because the 25 mph created more pull than the two of us could handle. Mr. Paul Van Baeten of Antwerp has also made a version of the Georges.

To fly the Georges, we put an anchor into the sand. The anchor design is simple and very effective for those who want a more permanent piece of equipment than random driftwood buried in the sand. Our anchor is made of polyamide and can



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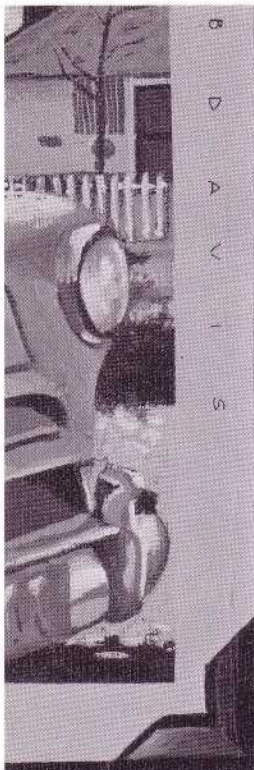
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B
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S



"String!" shouted Brother, bursting into the kitchen. "We need lots more string."

It was Saturday. As always, it was a busy one, for "Six days shalt thou labor and do all thy work" was taken seriously then. Outside, Father and Mr. Patrick next door were doing chores.

Inside the two houses, Mother and Mrs.

Patrick were engaged in spring cleaning. Such a windy March day was ideal for "turning out" clothes closets. Already woolens flapped on backyard clotheslines.

Somehow the boys had slipped away to the back lot with their kites. Now, even at the risk of having Brother impounded to beat carpets, they had sent him for more string. Apparently, there

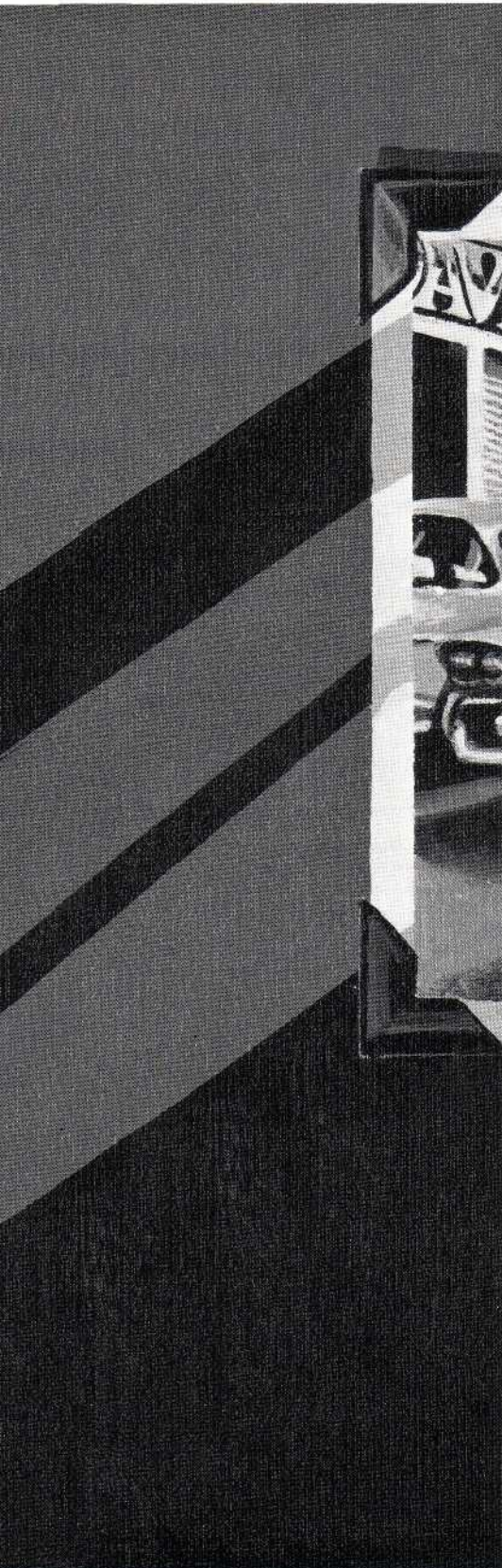
was no limit to the heights to which kites would soar today.

My mother looked out the window. The sky was piercingly blue; the breeze fresh and exciting. Up in all that blueness smiled great puffy billows of clouds. It had been a long, hard winter, but today was Spring.

Mother looked at the sitting room, its

The Day We Flew the Kites

Story by Frances Fowler Illustration by Billy Davis



a century. We played all our fresh twine into the boys' kites and still they soared. We could hardly distinguish the tiny, orange-colored specks. Now and then we slowly reeled one in, finally bringing it dipping and tugging to earth, for the sheer joy of sending it up again. What a thrill to run with them, to the right, to the left, and see our poor, earthbound movements reflected minutes later in the majestic sky-dance of the kites! We wrote wishes on slips of paper and slipped them over the string. Slowly, irresistibly, they climbed up until they reached the kites. Surely all such wishes would be granted.

Even our fathers dropped hoe and hammer and joined us. Our mothers took their turn, laughing like schoolgirls. Their hair blew out of their pompadours and curled loose about their cheeks, their gingham aprons whipped about their legs. Mingled with our fun was something akin to awe. The grownups were really playing with us! Once I looked at Mother and thought she looked actually pretty. And her over forty!

We never knew where the hours went on that hilltop day. There were no hours, just a golden, breezy Now. I think we were all a little beyond ourselves. Parents forgot their duty and their dignity; children forgot their combativeness and small spites. "Perhaps it's like this in the Kingdom of Heaven," I thought confusedly.

It was growing dark before, drunk with sun and air, we all stumbled sleepily back to the houses. I suppose we had some sort of supper. I suppose there must have been a surface tidying-up, for the house on Sunday looked decorous enough.

The strange thing was, we didn't mention that day afterward. I felt a little embarrassed. Surely none of the others had thrilled to it as deeply as I. I locked the memory up in that deepest part of us where we keep "the things that cannot be and yet are."

The years went on, then one day I was stirring about my own kitchen in a city apartment, trying to get some work out of the way while my three-year-old insistently cried her desire to "go park and see ducks."

"I can't go!" I said. "I have this and this to do, and when I'm through I'll be too tired to walk that far!"

My mother, who was visiting us,

looked up from the peas she was shelling. "It's a wonderful day," she offered, "really warm, yet there's a fine, fresh breeze, it reminds me of that day we flew the kites."

I stopped in my dash between stove and sink. The locked door flew open, and with it a gush of memories. I pulled off my apron. "Come on," I told my little girl. "You're right, it's too good a day to miss."

Another decade passed. We were in the aftermath of a great war. All evening we had been asking our returned soldier, the youngest Patrick boy, about his experiences as a prisoner of war. He had talked freely, but now for a long time he had been silent. What was he thinking of—what dark and dreadful things?

"Hey!" A smile twitched on his lips. "Do you remember. . . No, of course, you wouldn't. It probably didn't make the impression on you it did on me."

I hardly dared speak. "Remember what?"

"I used to think of that day a lot in PW camp, when things weren't too good. Do you remember the day we flew the kites?"

Winter came, and the sad duty of a call of condolence on Mrs. Patrick, recently widowed. I dreaded the call. I couldn't imagine how Mrs. Patrick could face life alone.

We talked a little of my family and her grandchildren and the changes in the town. Then she was silent, looking down at her lap. I cleared my throat, now I must say something about her loss, and she would begin to cry.

When she looked up, Mrs. Patrick was smiling. "I was just sitting here thinking," she said. "Henry had such fun that day. Frances, do you remember the day we flew the kites?"

The famous story "The Day We Flew the Kites" first appeared in *Parents* magazine, May 1949. It was reprinted in the July 1949 *Reader's Digest* and then, at the request of Miss Helen Hayes, leading lady of the American stage, it was reprinted again in the September 1960 *Reader's Digest*. It is reprinted once more here with permission of the *Digest* because we felt all kitefliers deserved to know this story. We commissioned artist-kiteflier Billy Davis to use his nostalgia-evoking style to illustrate the article. —Editor

furniture disordered for a Spartan sweeping. Again, her eyes wavered toward the window. "Come on, girls! Let's take string to the boys and watch them fly the kites a minute."

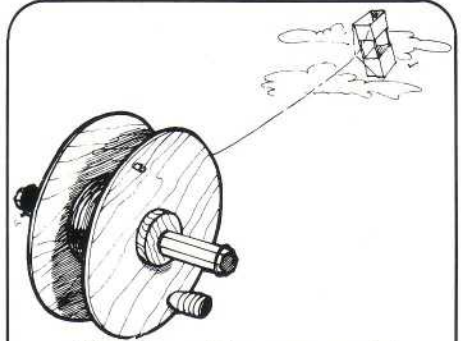
On the way we met Mrs. Patrick, laughing guiltily, escorted by her girls.

There never was such a day for flying kites! God doesn't make two such days in

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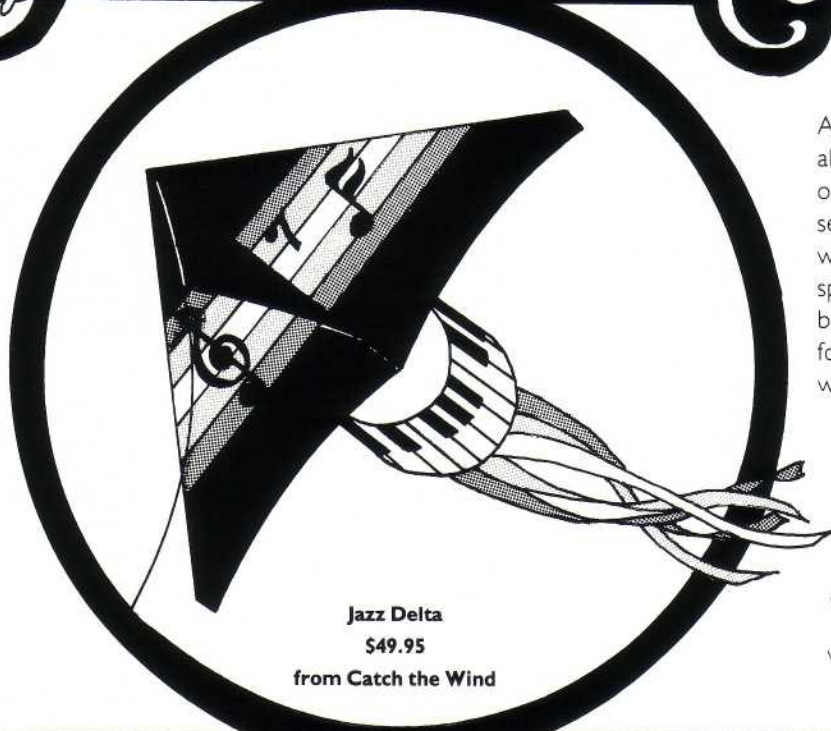
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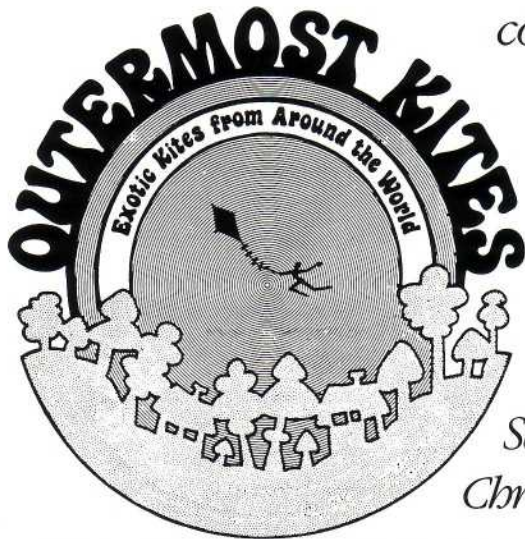
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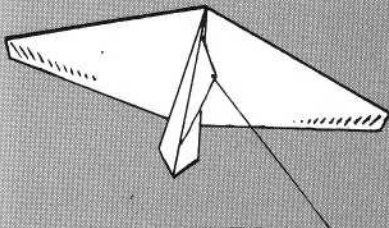
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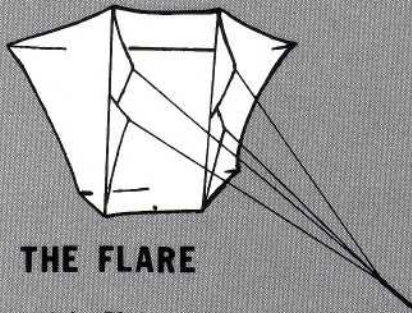
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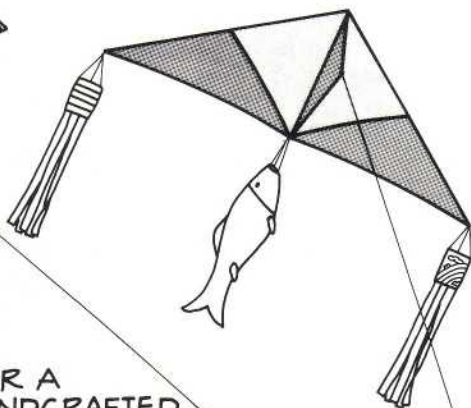
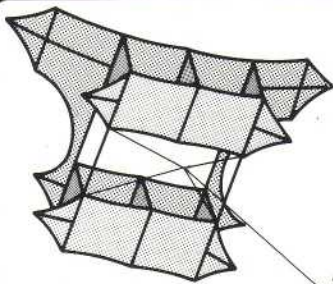
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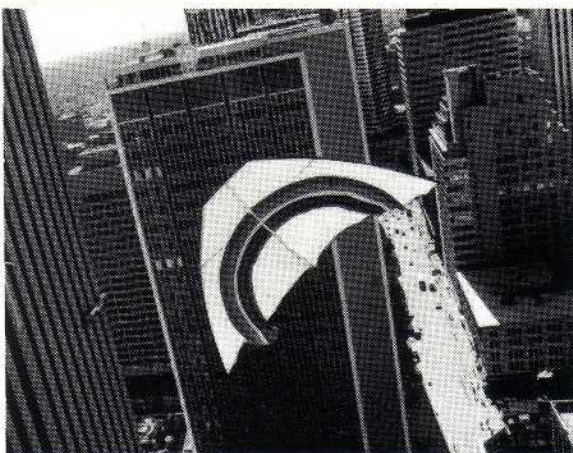
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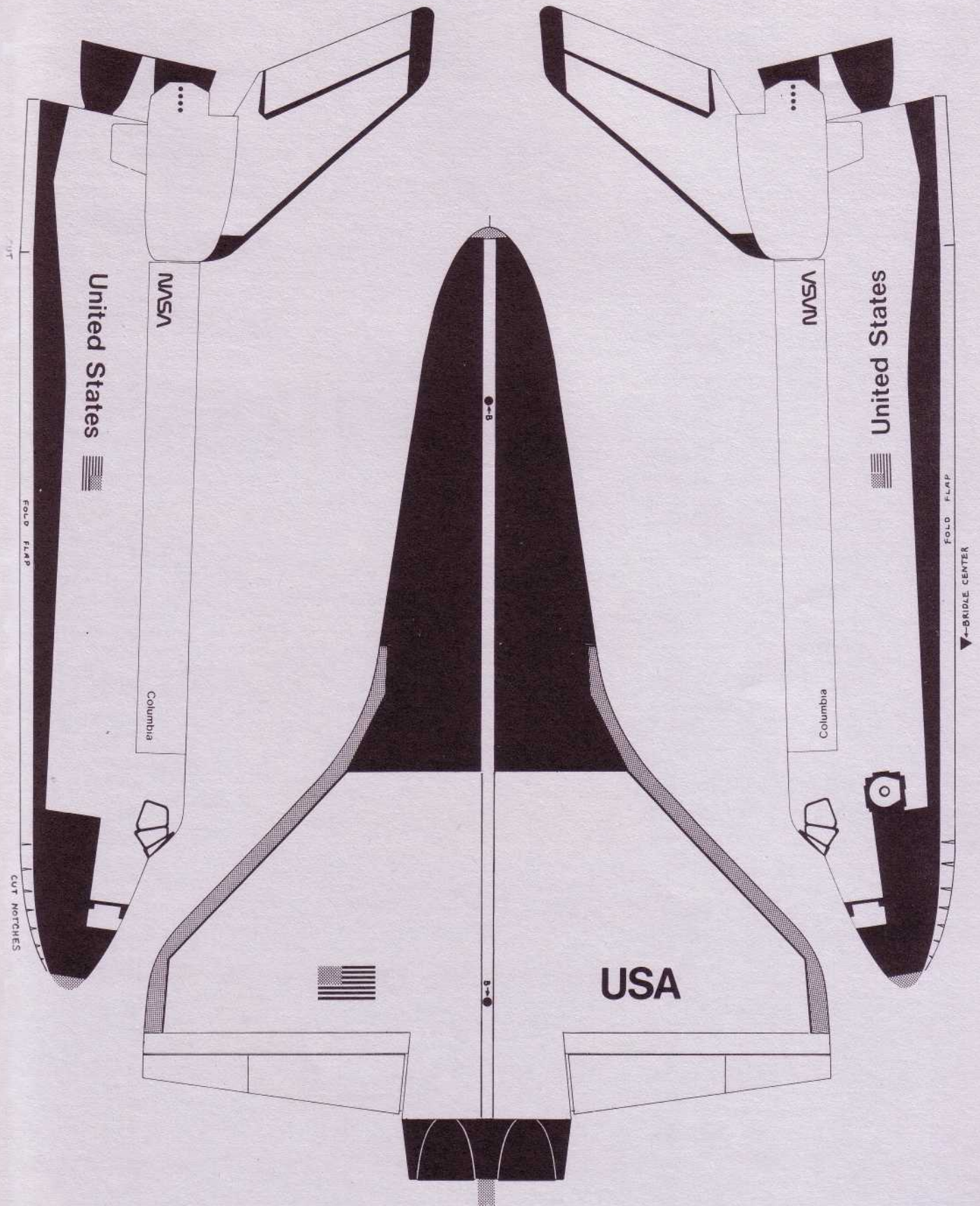


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COLUMBIA SPACE SHUTTLE CUT-OUT KITE

(This page makes into a kite!)

By Luther Hux



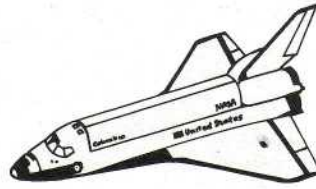
ASSEMBLY INSTRUCTIONS

1. Remove page from the magazine and cut out the three pieces.

2. Color in the cockpit area with a light blue pencil.

3. Bridle: Using a needle and thread, attach bridle to wing. Push needle through wing at points marked B. Tie knots on the top side of the wing, leaving about six inches of thread for the bridle. Glue knots to reinforce wing around attachment points.

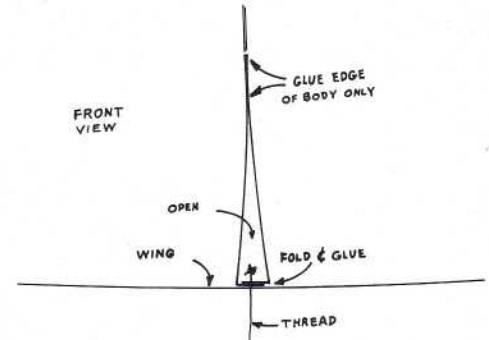
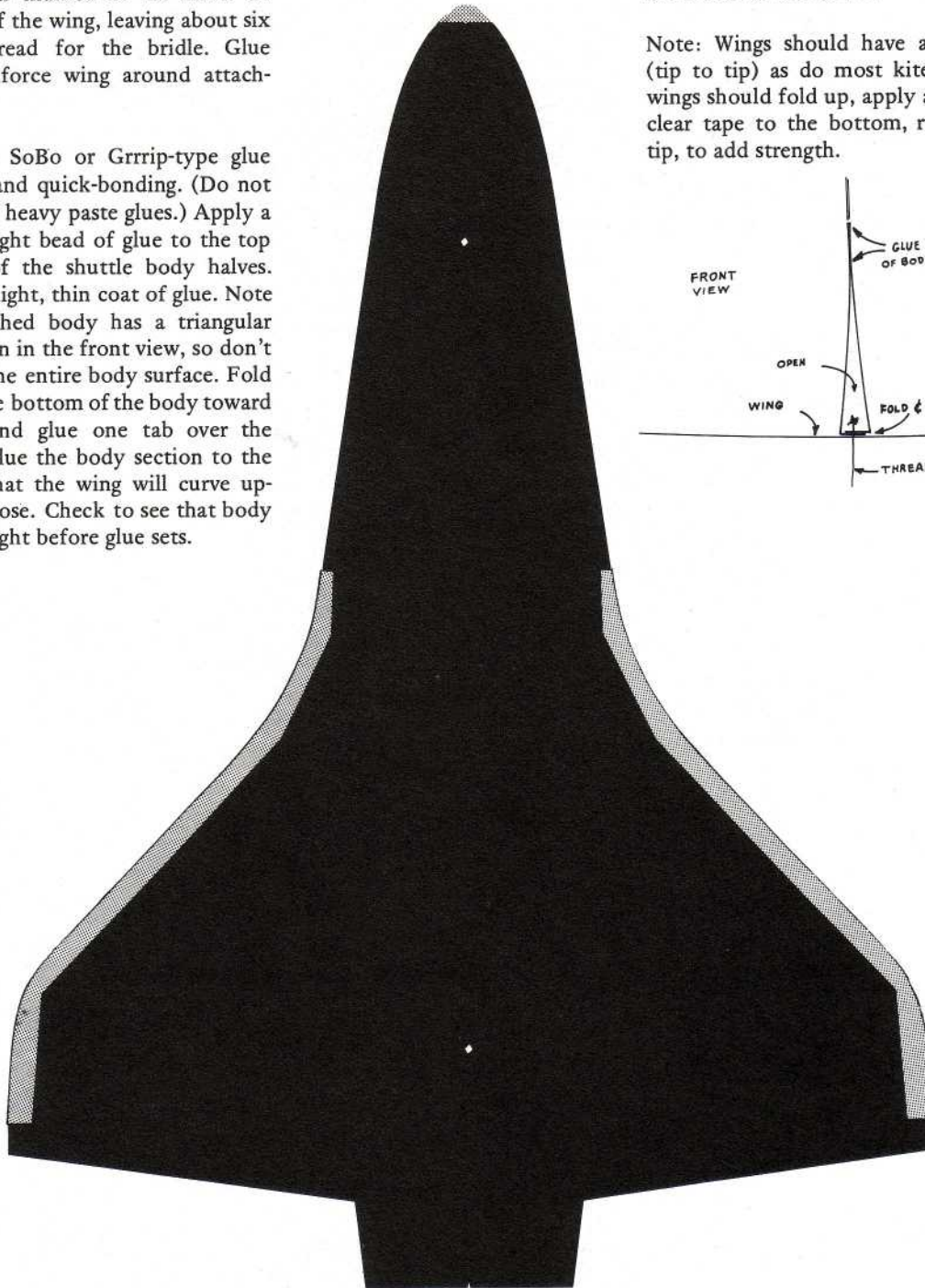
4. Glue: Use SoBo or Grrrip-type glue that is thick and quick-bonding. (Do not use watery or heavy paste glues.) Apply a 1/4-inch-wide light bead of glue to the top inside edge of the shuttle body halves. Apply a very light, thin coat of glue. Note that the finished body has a triangular shape as shown in the front view, so don't put glue on the entire body surface. Fold the tabs at the bottom of the body toward each other and glue one tab over the other. Now glue the body section to the wing. Note that the wing will curve upward at the nose. Check to see that body is aligned upright before glue sets.



5. Add Tail: Attach a 1/4 inch by 3-4 foot strip of rip-stop nylon or use yarn (yellow suggested). Do not use ribbon because it has too much weight. For heavy wind, use about 6 feet of tail.

6. Fly: Use lightweight thread attached with a tight knot around a small doubled section of bridle line. This allows the towing point for the flying to be moved back and forth on the bridle.

Note: Wings should have a slight curve (tip to tip) as do most kites, but if the wings should fold up, apply a thin strip of clear tape to the bottom, running tip to tip, to add strength.

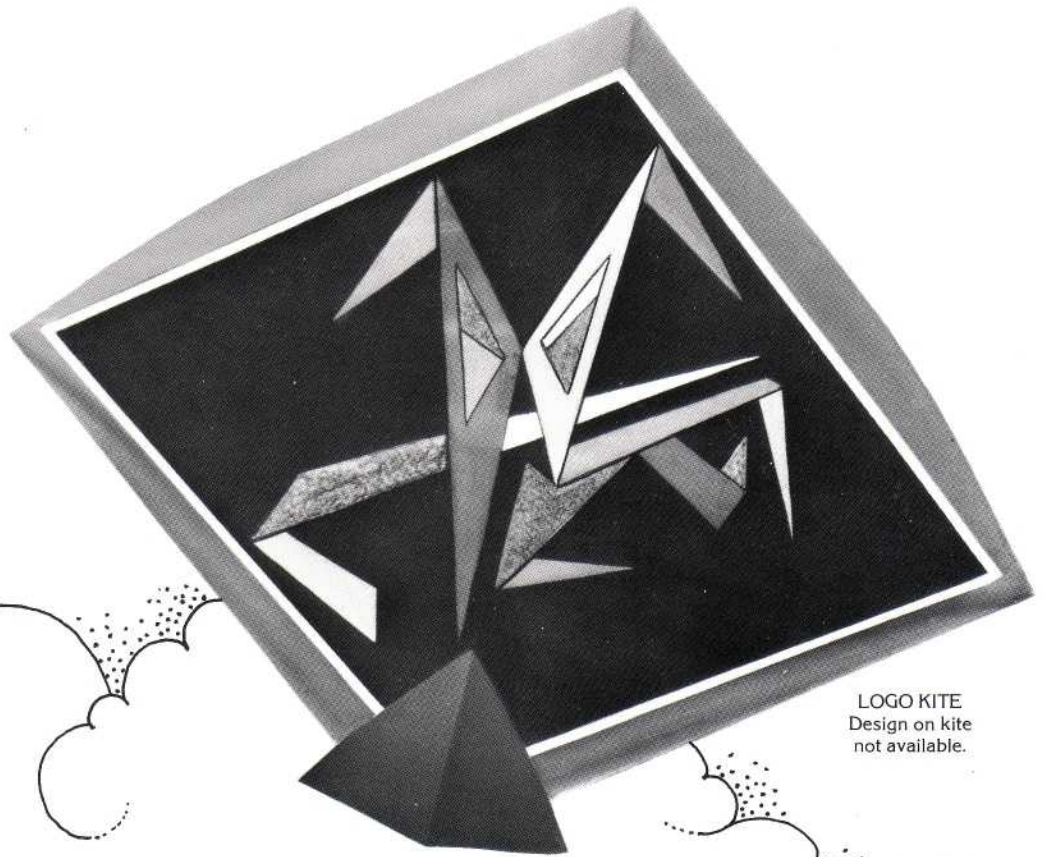


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heavyweight kite fishing South African style

By Anthony R. Turton

The sun ignited the western horizon with vivid hues of scarlet and crimson as a wave rumbled in, frothing and roaring, to fling itself onto the beach. Its fury spent, it receded, leaving a glazed patch of sand that reflected the harsh sunset colors as subtle shades of pink and yellow.

The wind was still a steady onshore, carrying with it the intimate scent of the sea. Bruce, my companion, was busy gathering driftwood with which to kindle a fire. I took my eye from the sunset and looked along the 10 or so kilometers of deserted beach—ours to share only with the ghost crabs and gulls. The chattering of monkeys from the dense Zululand bush behind us punctuated the air as the sun slid finally from the sky. And then, with the suddenness that is Africa, we were engulfed by night.

Alongside the Landrover the fire was now flickering defiantly at the ingurgitating blackness. We sat gazing into the darting flames, sipping hot *moer* coffee (slowly percolated coarse-ground brew) and dunking homemade *boere-beskuit* (rusks). Each eruption of sparks that drifted insolently into the inky nightfall seemed to produce a fresh murmur of conversation.

At times like these, talk revolves around fond memories of moments past and matters that lie close to the hearts of Africans who love their land. . .the prodigious herds of springbok and wildebeest that roam the plains of the Makarikari. . .the plight of the rare white rhino of Zululand. . .the palpating thrill of following fresh buffalo spoor in Nata (Northern Botswana). . .and the stunning beauty of the Etosha Pan flamingos coupled with the haunting echo of the fish eagle as it swoops and soars over the

ringing valleys of Southern Angola.

At some point the conversation usually swings from hunting to fishing: Bill Dalglish's 791 kg great white¹ taken at Mazeppa Bay; Dries van Tonder's 42 kg marlin² landed from the beach at Margate; Bart Klopper's 120 kg brindle bass³ sub-

**...the lefthand
marker dropped like
a starter's flag
and the angry
chatter of the
ratchet on my
reel rent the
serene night air.
I was in!**

dued at Cape Saint Lucia; Joe Andrews's 253 kg Zambezi shark⁴ taken in the 1980 Nationals along with Rob Lovell's 161 kg raggie⁵. The list goes on, as impressive as

¹ *Carcharodon Carcharias*

² *Makaira Indica*

³ *Promicrops Lanceolatus*

⁴ *Carcharhinus Leucas*

⁵ ragged tooth shark: *Odontaspis Taurus*

it is diverse, yet all of these angling achievements have a common denominator. They were landed by means of a kite—South African style.

The adrenalin is stimulated by fireside talk of this nature. Soon the air of utter contentment became transformed into one of electrifying activity. Preparation for the hard night's fishing began in earnest. Bruce removed his rod from its sheath and began threading line through the rollers. I took a kite from the rack in the back of the Landrover and assembled it, while often glancing at the direction of the smoke from the fire. After I had measured off a few meters of plastic netting for the tail, cracked a Cyalume lightstick and attached it to the kite line swivel, my work was complete. I glanced at my watch prior to removing it. It was 9:27 p.m. The wind usually swung offshore at about 10 p.m. as the subtropical landmass began to cool.

Although the wind was not yet directly offshore, it had begun a definite swing to the north. We decided to launch a kite with a fairly severe right-hand tack and see if the resulting angle was fishable. I walked a short distance up the beach and laid the tail neatly on the sand in the direction of the intended tack. Bruce took the line-winder in the opposite direction and was soon enveloped in total darkness. I made final adjustments to the bridle and tail. A double flash of light indicated that my partner was ready for launch. While muttering a silent prayer that we might be blessed with a good night's fishing, I acknowledged the signal. In a matter of seconds, the kite rocketed into the sky and gently swung out to sea. After hanging there momentarily, it



Bill Dalgleish (center) and his son Kenneth (right) with the 791 kg great white (*Carcharodon Carcharias*) that was landed off The Boiling Pot, Mazeppa Bay, Transkei, South Africa, over Easter 1981. The shark had a length of 3.533m and a girth of 2.50m and took 3¼ hours to subdue. This is the largest fish that can be substantiated landed with a kite, South African style. Bill has landed over 400 sharks this way.

caught the stable air above the turbulence created by the sand dune and climbed steadily, the greenish glow of the Cyalume almost lost amongst the multitudinous stars.

After a brief debate we decided that the angle was reasonable and the kite was stable. Bruce harnessed himself to his rod, attached the kite line to the fight line dropper and fed out the slack. At the end of the dropper he attached a Cyalume marker along with an 8-meter stainless steel trace of 400 kg breaking strain. This terminated in a large bull mullet in which were embedded three 16/0 Mustad hooks honed to needle sharpness. I began preparing my rig as he launched his bait through the breakers. By the time his kite had pulled the mullet to a suitable position behind the back line, I was ready to launch mine. My kite had a less severe tack, so I could position my bait to the left of Bruce's.

By 10:30 my bait was gently patting the surface of the water about 50 meters to the left of Bruce's, both locations clearly marked with the eerie green glow of the lightsticks. After placing both rods in rod holders on the Landrover, we doused the fire to prevent stray sparks from damaging our line. (To be successful in this game, one has always to respect Murphy's Law.)

Approximately an hour later, the left-hand marker dropped like a starter's flag, and the angry chatter of the ratchet on my reel rent the serene night air. I was in! Adrenalin pulsed through my body, galva-

nizing me to instant activity. Hurriedly I harnessed up and began to move down the beach to prevent a midair collision of the kites some 800 meters out to sea. All this while the reel was humming as the fish was taking line. Then as quickly as it began, the reel fell silent and my marker drifted lazily out of the water to hang in the air some 100 meters above the horizon. Whatever I had been into had smashed my trace, and without the weight of the bait the kite had pulled the remainder of the terminal rig out of the water. Disgusted, I began to retrieve my line. As I was contemplating the awesome power needed to neatly sever my 400 kg steel trace, the remaining marker was snatched into the water.

Bruce was in! He sprinted from where he was commiserating with me to grab his rod and attach the harness. His reel was moaning. It was not the high-pitched scream that one gets from a tuna or marlin. It resembled the determined and uninterrupted sound of a bull buffalo's motion as it steadily makes its way through a sea of elephant grass.

Kite angling etiquette dictates that the person fighting a fish takes precedence over all other anglers in the immediate vicinity. I decided not to relaunch my bait so I would be free to gaff Bruce's fish. As it turned out, I had a long wait ahead of me. For the next four-and-three-quarters hours, Bruce pitted all of his strength and enthusiasm against the relentless might of the proud beast at the end of his line. Time after time the fish would run diagonally out to sea, using the

strong rip current to maximum advantage, pulling most of the 24kg line off the reel. Then Bruce would gradually muscle it to a stop and slowly, oh so slowly, turn it about-face, regaining a few short meters of line. This process was repeated with monotonous regularity.

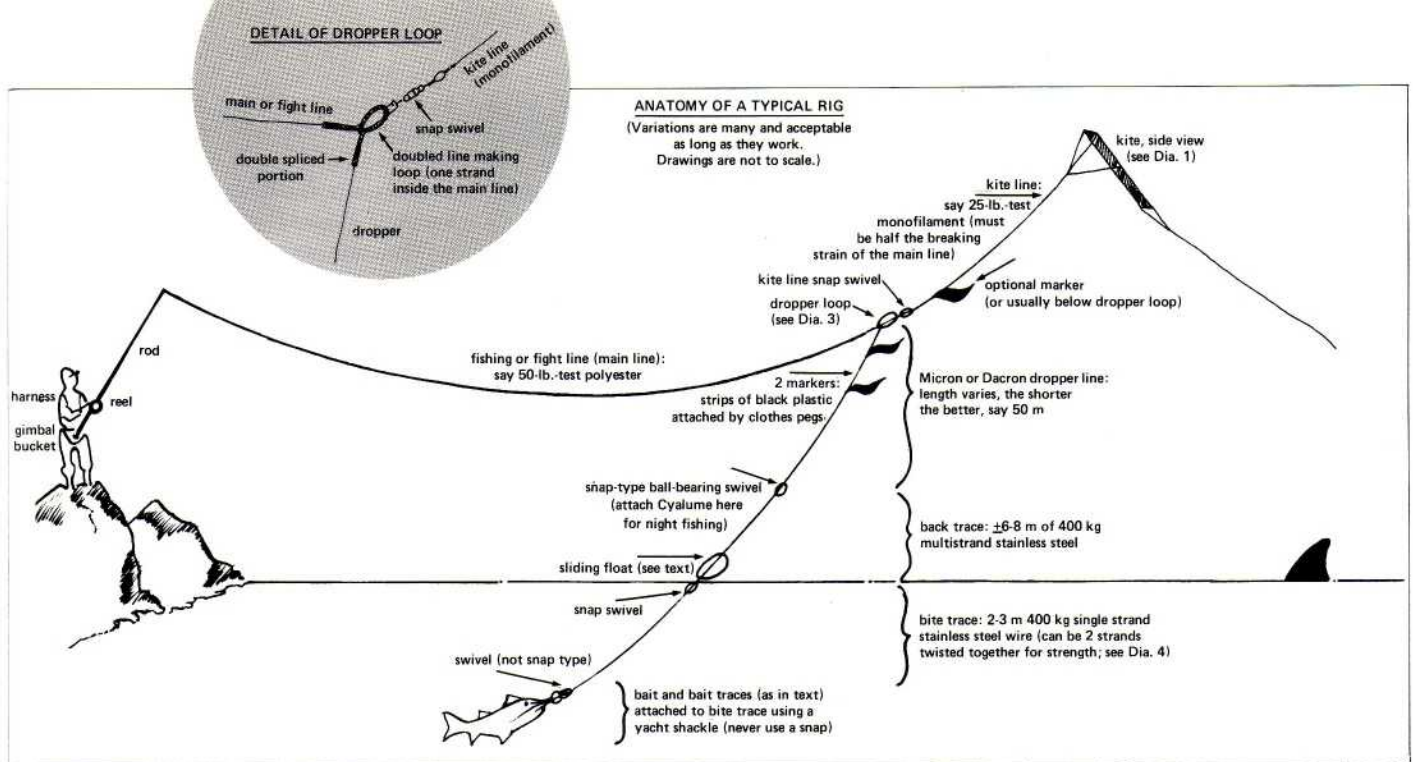
As the battle wore on, the brilliance of the stars faded into the murky gloom that precedes the approaching dawn. Soon the mists swirling above the restless sea began to show a hint of color, and the kite line loop came into grasping range for the first time. The snap swivel was duly removed from the loop and Bruce began to bring the now fatigued fish through the breakers to where I was waiting with the gaff.

Disappointment is not a word strong enough to describe our feelings, when after a four-and-three-quarter hour battle the shark was still so strong that it bit right through the steel trace while being led to the gaff. That night I learnt that you do *not* have to kill the proud animal to be satisfied. Even though we lost the fish, we had experienced its unbounded fury and strength. From that day on I became an advocate of catching and releasing—even sharks. This is the palpitating thrill of it all, that in South Africa we can always hope that the next kite we launch will bring us that magical half a ton of fish. This is kite fishing at its best, the South African way. . .

how it's done

South African kite fishing can boast an impressive list of catches. These cover a wide range of unrelated species, but undoubtedly the most common are sharks. All such angling takes place from the land and is restricted to saltwater. (I fail to see why it should be restricted in this way. It was for this reason that I became very excited when reading the Fall 1977 issue of *Kite Lines*, in which Stormy Weathers writes about his interesting method of kite fishing. I believe his system could be refined to enable us to make significant freshwater catches as well. Also I see no reason for the game to be played by men only, and I would welcome female participation. In writing this article, I use *him* throughout for simplicity only, and I mean all male references to include *her*.)

Certain factors such as the use of a homemade square kite that can be tacked to fly across the wind seem to be universal. Other factors such as reel size, line selection, bait preference and trace length differ widely from area to area and even from angler to angler. All of these variables are controlled by the South African Kite Angling Association. They determine



the parameters within which an angler must remain if he is fishing for record purposes; they also act as the official record-keeping body. Various local clubs are affiliated with this association, and tournaments take place periodically. The sport as a whole is growing as the media give more coverage to these events and as up-to-date technical information is disseminated via the clubs. I hope that one day we can have international competition as we export our successful methods.

I fail to see why this sport cannot be enjoyed by more people throughout the world and I am confident that our methods can be adapted to bring success in any country. It is an extremely gratifying pursuit—embracing the relaxation and expertise of kiteflying and the unequalled thrill of landing a lunker by honest angling methods. In short, it is an exacting science encompassing two involved and diverse fields of expertise.

the kite

At the heart of the system lies the square kite. It is cheap and simple to make, easy to transport, extremely stable in flight and possesses the uncanny ability to fly almost 30 degrees across the prevailing wind. This allows maximum utilization of the cross-shore breeze. The kite's size varies, and each angler takes a variety of sizes with him to increase his versatility.

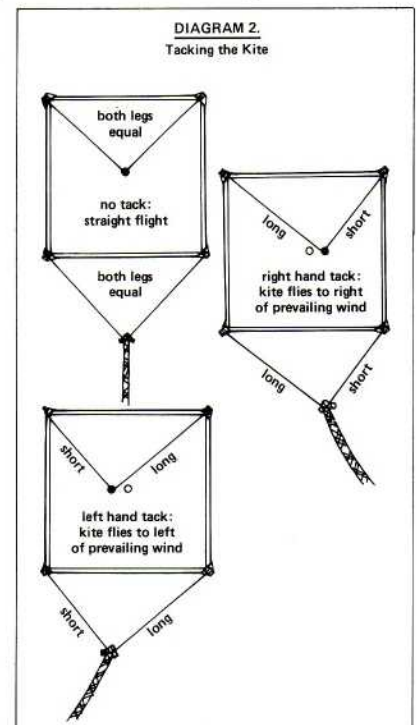
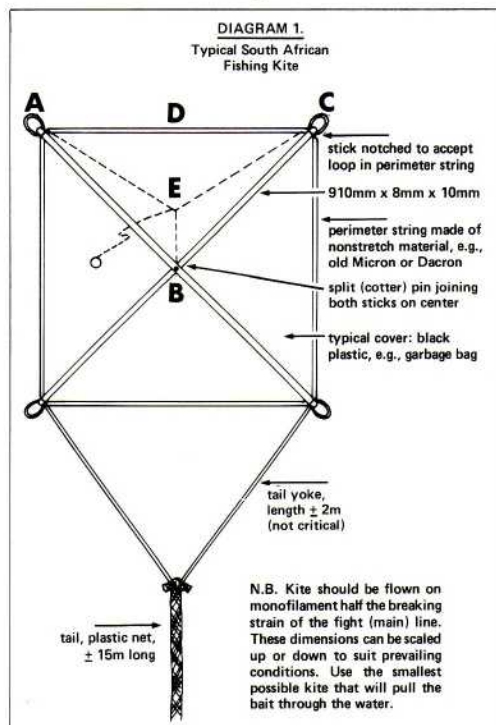
METRIC CONVERSIONS

unit	number of units	approx. U.S. equivalent
kilometer (km)	1,000	0.62 mile
meter (m)	1	39.37 inches
millimeter (mm)	0.001	0.039 inch
kilogram (kg)	1,000	2.2046 pounds

The frame is usually made from *meranti* (a type of fine-grained hardwood), but dowels can also be used. These intersect at point B and are joined at their centers by a split (cotter) pin to which is attached the middle bridle leg. The black plastic cover is either stapled or taped onto the perimeter string. It is well not to pull the perimeter string so tight as to bend the sticks. The most important feature of the kite is that the length of bridle leg BE be exactly equal to BC. The bridle knot E must coincide *exactly* with the central split pin (triangle ABC *must* equal AEC). This gives the optimum angle of attack with the best pull-to-lift ratio. The tail on such a kite is normally about 15 meters

long, the most suitable material being plastic netting (Netlon made by Van Leer Packaging is available in South Africa). This material does not retain water, and sand is dispensed with by a simple shake of the hand. The length of the tail yoke is around two meters but this does not seem to be critical. The kite is usually flown on 200 meters of 12 kg monofilament line.

In flight the kite should hang in the air without ducking or diving. If it is unstable, either there is too much tack or the tail is too short. Too much tack will result in a spiral dive on launching. The rules of tack are simple (see Diagram 2): to fly the kite to the right of the prevailing wind direction (i.e., right-hand tack),





Bart Kloppers posing with his very first fish to be landed with a kite. It's a brindle bass (*Promicrops lanceolatus*) of 120.5kg taken at Saint Lucia in Zululand. Fifty-pound line was used with a Daiwa 900H reel. Bart sports a gimbal bucket, as discussed in the text. The fish was caught in May 1982 at the Requin National Kite Angling Competition and was a new South African record for the species.

shift knot E to the right of the split pin. (Length CE becomes less than AE). The tail is also slipped slightly to the right of center. The more tack you apply the less stable the kite becomes, so the tail must be lengthened to sustain suitable flight. For a left-hand tack the opposite applies.

the tackle

The South African kite angler seems to have moved in the direction of ultraheavy tackle in search of those titanic tackle-busters that cruise our surf back lines. The basic rig consists of a fairly short but stout rod equipped with a gimbal. This clips into a socket, known as a bucket, that the angler straps around his waist. The rod is therefore held in a fairly rigid position with the angler free to fight the fish. Better rods are equipped with roller guides and conform to internationally accepted game fishing standards. It is important that the action of the rod be suitable for the breaking strain of the line that is selected. This balancing of the tackle allows optimum utilization of the equipment in playing out any gamey fish that is hooked.

Regarding the reel, the angler has a fairly wide choice. The important factors governing a wise selection are smoothness of the drag system and the ability to carry about 1,200 meters of line of the desired weight. In my opinion the best choice is either the Daiwa Sealine series or the tried and trusted Penn Senators. Whatever the choice, the fundamental principle of selecting balanced tackle

applies to the reel as well. A 6/0 reel can spool around 1,200 meters of 30-lb. Micron line with adequate drag control. A 9/0 carries about the same amount of 50-lb. Micron, whereas the 12/0 has similar capacity for 80-lb. line with a gutsy enough drag system to handle the most stubborn fish. Each reel has its place in a serious angler's tackle box, but I would recommend a beginner start out with a 9/0 and 50-lb. line. I find this the most satisfying for angling as well as being an extremely cost-effective combination.

Because of the inherent bulk of such reels, the rod/reel assembly is attached to the angler by means of a harness. Many patterns are used, the most popular being the conventional shoulder type. This is reasonably comfortable and allows the muscles of the back to be used for the fight, with the arms relatively free to remove objects such as kite lines, markers and suchlike as well as operate the reel (and mop perspiration from the brow).

In addition to the equipment already discussed, there is an assortment of odds and ends that find their way into the tackle box—such as gaff, bait needle, Cyalumes, kite line reels, crimping pliers, file, etc., etc. Lack of space prevents my discussing each item, but common angling sense will soon enable an aspiring kite angler to kit himself out fully.

putting it all together

The best choice of fishing line is undoubtedly Micron® or Dacron® polyester. It has an impressive strength to diameter ratio

and is almost nonstretchable. Because of its braided construction it is advisable to splice rather than tie it. Comprehensive instructions for splicing come in the box so I will discuss it no further.

The best way to spool line is to attach the reel to the rod, and after running the line through the eyes, splice it around the arbor. Harness yourself up, and, with an assistant applying slight tension on the spool, begin winding the line onto the reel in an even pattern. It is safe to overfill the reel at this stage. Splice a loop into the terminal end and attach it to a kite with a snap swivel. Fly the kite out to the limit of the line and rewind it. The constant tension of the kite will enable the coils of line to be laid close together and also remove any initial stretch. After rewinding, it may be necessary to add a little more line, as it is essential to fish with a full reel.

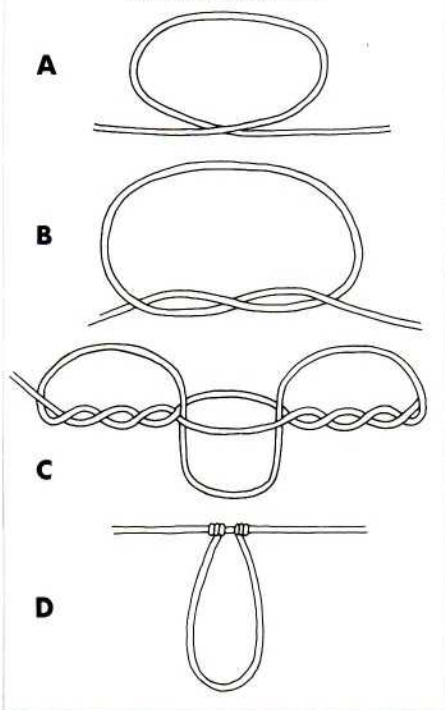
When one is actually fishing, the kite is flown on 200 meters of monofilament with a breaking strain *half* that of the fishing (main) line. This is attached to the fishing line dropper loop with a snap swivel. The distance of this dropper loop from the end of the line depends on your intended fishing location. For beach work with a heavy swell, the dropper loop can be 50 meters or more from the terminal end. When you fish from rocky ledges, it is preferable to use a shorter dropper or else attach the kite line directly to the ball-bearing swivel above the trace.

To make a dropper loop (also called a blood dropper loop), proceed as follows (*Diagram 3*). Splice about 30 cm of line into the dropper so that there are no free ends. Take this doubled length of line and loop it over itself as in 3B. This loop should be in the middle of the double spliced section. Twist the two parallel portions of line about six times around each other (3C). Insert the center of the free part of the loop through the middle of the twisted section as in 3C. Preventing the free part of the loop from sliding back, pull the knot tight, leaving a strong loop made of doubled line (3D). The entire dropper is now completed by splicing a conventional loop in the free end. (This knot is readily useful in many kiting applications besides fishing.)

A float is used and the SAKAA governs its size to a maximum of 340cc with the width not exceeding the height. This prevents the wholesale slaughter of fish that would occur if one used, say, a four-gallon paraffin tin. The use of such a large float creates incredible drag against which even a large shark will eventually succumb.

Floats are found in many variations, but I prefer using a homemade one about the size of a tennis ball that I turn from a

DIAGRAM 3.
Making a Dropper Loop
to which Kite Line is Attached



piece of wood on a lathe. I then drill a 7mm hole through the center into which I insert a length of 6mm o.d. copper tubing. The ends are flared open and the whole thing painted red. The top portion of the back trace is slipped through the copper-lined hole. This enables the float to slide between the middle snap swivel and the top snap. I speculate that the float with the rest of the trace rises out of the water and the line cannot be seen by the fish. When a shark takes the bait, it dives. The trace slides through the float until it hits the top swivel. The shark swallows the bait with this "tap" from the float being enough to embed the hooks. Some argue that the small float is ineffective. I

how the South African Kite Angling Association came to be

Sometime just after World War II, a gentleman named Joplin who owned a sports shop in East London (South Africa) was contemplating the potential of angling in deep water that was out of reach of the best caster. The eastern Cape of Good Hope being a reasonably windy place, he began experimenting with a kite to drop his bait behind the back line. His success inspired many anglers to do likewise.

As the sport grew, it seemed to migrate to the Transkei, where Mazeppa Bay emerged as the ultimate in kite angling. Today Mazeppa Bay is still so regarded. It is here that Bill Dalgleish landed his astronomical 791 kg great white*. Cape Saint Lucia on the coast of northern Zululand is becoming the main venue for kite angling competitions because of its steady offshore wind and supply of large sharks. It is also a lonely beach of many kilometers length which enables the anglers to fly their kites without worrying each other.

With the founding of the Requin kite angling club about nine years ago, the sport began to become competitive.

**Carcharodon Carcharias*

Through this and the publicity generated by the fantastic catches, the isolated pockets of kite anglers began coming together. The South African Kite Angling Association was formed about two and a half years ago by a group of keen anglers. I was one of the founder members. We thought that by getting together as a group we could attain recognition of record fish and awarding of colors for provincial and national events. It was also our intention to disseminate technical information to improve the sport as a whole.

It is our sincere wish to reach out with a friendly kiteflying hand to many new and interested people. We are hoping that an international event will draw kite anglers from the far corners of the globe to share the thrill of taming a titanic tacklebuster with a kite.

The address of the SAKAA is c/o the chairman, Alan Munro, 11 Fairbridge Street, Parkrand, Boksburg, 1460. As publicity director, I too would welcome correspondence—at Hlabisa Farms (Pty) Ltd., P.O. Box 203, Muldersdrif, Transvaal, 1747—both addresses in the Republic of South Africa. —A.R.T.

believe that it is better to weigh the odds in favor of the fish, necessitating greater skill from the angler. It's no fun killing a shark with a 44-gallon drum tied to a piece of chain. That's murder.

For obvious reasons the trace has to be stout to withstand extreme punishment when a gamey fish makes a desperate (and often successful) bid for freedom. The entire trace is divided into two main

sections, each connected by means of a heavy-duty ball-bearing swivel, preferably without the snap. The back trace is usually 6 to 8 meters long and is made of 400 kg multistrand wire. The front portion or bite trace is normally 2 to 3 meters long and is made of single strand wire with a breaking strain exceeding 400 kg. This entire two-section trace is attached to the dropper by means of a snap-type ball-bearing swivel. It is important that a good quality ball-bearing swivel be used because the surf action twists the bait, and this can damage the line if the swivel malfunctions.

Some words on attaching the dropper loop to the kite line: Ideally the fight line (main line) should be allowed to run through the tip of the rod as freely as possible. The kite line is terminated in the "eye" part of a snap swivel. This allows the snap or hook portion to be inserted through the dropper loop, allowing for rapid removal when a fish is brought through the breakers. When fishing from a high rocky ledge you can attach this snap directly to the top of the trace. The bonus of this method is that it no longer requires removal while you are fighting a fish. With beach fishing this is not possible as the waves buffet the main line

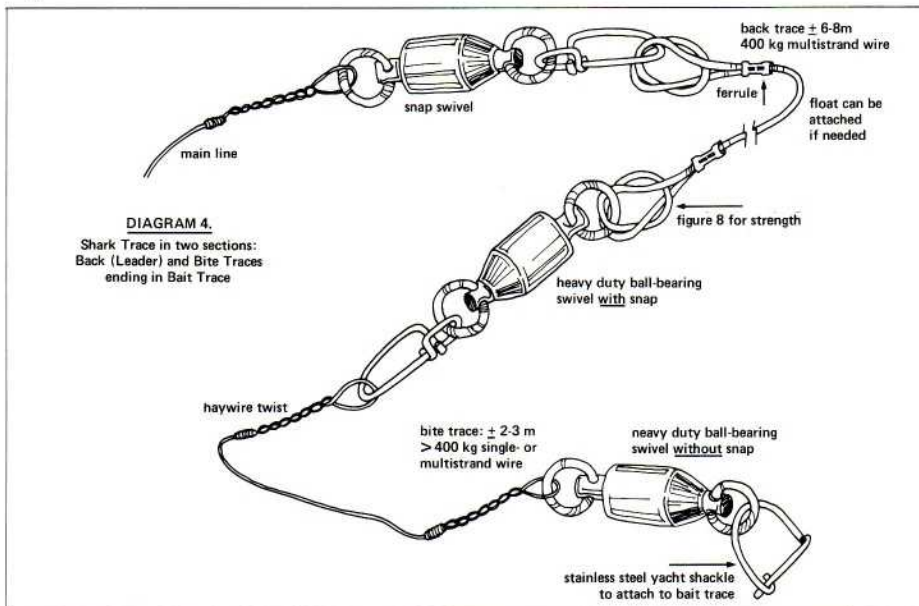
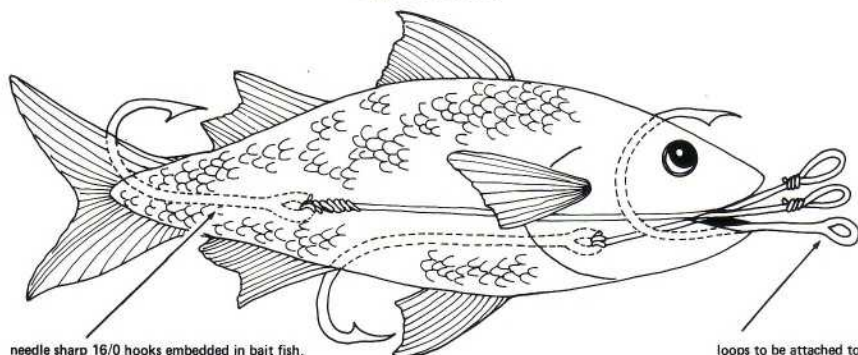


DIAGRAM 5.
Typical Bait for Shark



and it then becomes necessary to use a loop some 50 meters up the dropper. This holds the line clear of the waves, but requires the removal of the kite when the fish is 50 meters away. It is usually at this point that the fish is making its last powerful rush, and if the angler is struggling to remove the kite, the fish gets a bit of slack line and rolls up in the trace, breaking free.

The terminal end of the trace is fastened to the bait by a stainless steel yacht shackle. The bite trace can also be made



For bait for big sharks, a sizable shark fillet is good, but mullet, mackerel, bonito or tuna make excellent all-around baits. Where possible, use an entire fish.

an integral part of the bait trace, thereby doing away with the shackle. There is a wide variety of traces in use, each with its particular merit. The trace illustrated (4) is suitable for large sharks, and its use will probably prevent smaller gamefish such as barracuda being taken. A float can be attached to the trace that helps to regulate the depth of a large bait as well as embed the hooks when the bait is taken. The use of lighter baits negates the need for a float.

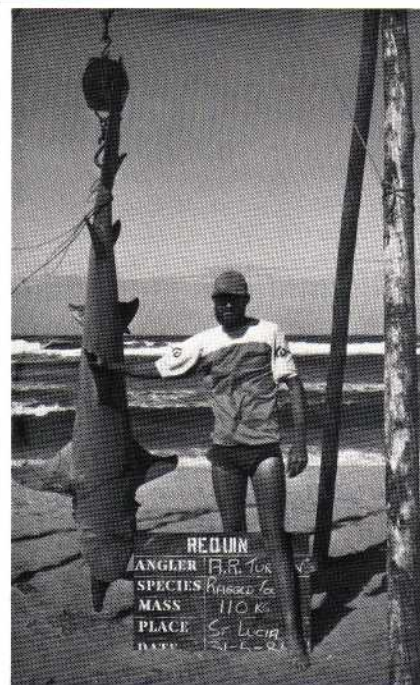
Care must be taken when making up the bait as this is the fulcrum of the entire operation. The type and size depends on the intended quarry. For bait for big sharks, a sizable shark fillet is

good, but mullet, mackerel, bonito or tuna make excellent all-around baits. Where possible, use an entire fish. After selecting the bait, two or three hooks ranging in size from 8/0 to 16/0 are attached to single strand trace wire by means of a haywire twist. These are then inserted into the bait with a bait needle. The part of the traces not embedded in the bait is then attached to the rest of the trace as previously discussed. It is critical that the entire weight of the bait be borne by the top (head) hook. This will prevent the wave action from sliding the fish down the traces and covering the business end of the hooks. The completed bait should look like Diagram 5.

some last tips

All that now remains is to launch the bait and catch the fish of your dreams. There are a few tips worth mentioning before closing. Choose a location that is relatively clear of sandbars and other underwater obstacles. When launching, allow the kite to pull the bait out of your hand into the water. If you throw it, the rear hook often catches the trace and balls the bait, rendering it ineffective. When your bait is in the intended location, watch the triangle formed by the kite, the bait marker and your rod tip. The bait is usually inshore of the kite. Any deviation from this pattern indicates a possible hookup into a smaller fish. If the marker drops completely out of sight or cruises steadily out to sea in a pattern that differs dramatically from the original bait/kite/rod-tip configuration, then you are into a lunker. Take your time and play the fish out completely before bringing it to gaff. At all times maintain a steady pressure on the fish. Gaff the fish cleanly and swiftly, preferably in the gill or the soft portion of belly between the pectorals.

May I wish you tight lines and a steady offshore breeze. ◇



TONY TURTON and the first shark he ever landed, a lemon shark (*Negaprion Acutidens*) of 110kg, which won the Nationals at Saint Lucia (Zululand) in 1981.

ANTHONY TURTON was born in 1954 in Natal, South Africa. His late father taught him to hunt and fish—but above all to know the bush and his part in “the overwhelming complexity of nature.” After time in his National Service, he spent two years in undergraduate study at Rhodes University in the eastern Cape. His majors were economics and law, but with the death of his father, Turton enrolled in a small school in West Chicago (USA) that provided specialized training in intensive flower farming. After graduation in 1977 he returned home and started intensive farming with chrysanthemums. This he still does while bringing up his son Rex, now three years old, to love the African way of life as it was instilled in him.

Turton does “a little hunting, a lot of kite fishing and as much writing as possible.” He writes mostly about kite fishing and (in his own words) “the rape of our continent by communist forces—to illustrate the waste and fruitlessness of conflict on a primitive continent. Too many guns and not enough food is the way of life in many of the lesser developed countries of Africa.

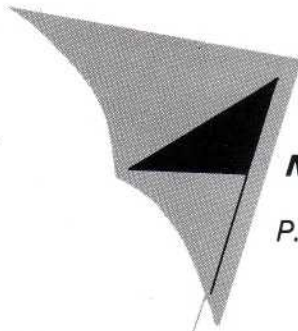
“The nice thing about life is that it *still* contains the childlike pleasure of holding a kite line among the forces of mass destruction that have been unleashed on our once-beautiful planet. Thank the Lord for this simple delight!”

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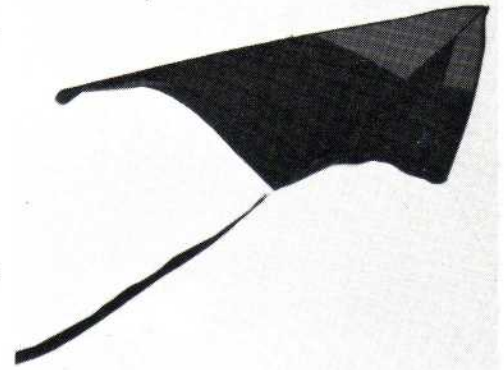
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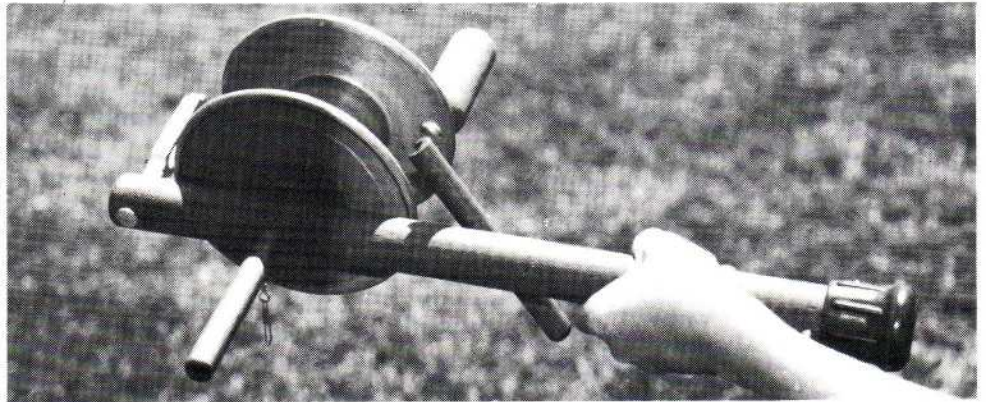
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Singapore International Kite Festival '83

and its many adventures
before, after and (of course) during the great event
— as told by one of kiting's
finest raconteurs, Shakib Gunn

Right, Low Chin Nghee stands next to his dragon kite at the Singapore International Kite Festival '83. Below, a 154-cell Singapore centipede, about 200 feet long, is flown at the Scheveningen (Holland) kite festival, June 1983.



The first participant arrived in Singapore on January 7, 1983. Peter Travis from Australia flew in to join the judges who went through some 147 kites at the elimination round of design and performance judging on January 9. The last of the Dutch contingent left Singapore on January 28, twelve days after the festival finished, but Travis was still somewhere in northern peninsula Malaysia. The jungle telegraph reported he might be delayed until mid-February, or later.

What delayed the Dutch fliers and the lone Australian?

It was not the magnificent 152-cell dragon of Singapore Kite Association's Low Chin Nghee, nor was it the world's largest kite. It was the magic of the moon kite—the *wau bulan*. Acting like a magnet, it drew them 885 km (about 549 mi) to Kota Bharu in the state of Kelantan, in northeast Malaysia, next to the Thai border. It was here they would find the makers of the fabled *wau*. They would then be lured across the peninsula to the west coast along a cross-country road whose existence was unknown to most, around precipitous landslides caused by the monsoon rain, to Alor Star in the state of Kedah. It was here on the northeast coast of Malaysia they would witness the Sultan's birthday celebrations, where it was rumored the very largest *wau bulan* would take to the air.

While some soaked in the sun on the idyllic beaches of Penang 775 km (about 481 mi) north of Singapore, others travelled through history, to the historic township of Malacca, wrested by the Dutch from the Portuguese in 1640 and held by them until British occupation in 1977. Here they saw the red-walled government offices and Dutch names on Dutch tombstones in Christ Church. Others, in the moonlight (so they say) explored what remains of the fortress of A. Famosa built in early 1500.

golden moments

As the adventurers returned in their two and threes, they had wondrous tales to tell. The lives of those who had travelled thousands of miles to Singapore from the west had been affected by golden showers of moments they could never forget.

Arriving in Kuantan at 4:30 a.m. after a nine-hour bus journey from Singapore, the Dutch contingent slept on the beach under swaying palms. At first light a stranger approached. The encounter led them to renting a bungalow, which later provided cool sanctuary for a large Dutch flier whose bodily air-conditioning system failed in the heat.

Nick Morse of the United Kingdom told of alighting from a country bus in Cherating, a fishing hamlet in Pahang, and spying a *gasing* (spinning top) through an



open window. Such decorative tops, often weighing 5 kg (about 11 lbs), are highly prized and are used in *kampung* (village) top spinning contests. Its owner, who turned out to be a *wau bulan* exponent, gave Nick an impromptu demonstration.

Tropical evenings and bright moonlight beckoned many to explore at night. In Kota Bharu, walking back from *Pantai Cinta Berahi* (Beach of Passionate Love), the Malay houses with light streaming through neatly framed windows made picture postcard images in the mind.

The next day a young boy, deftly making a *wau bulan* by the roadside, looked into Nick's camera as if to say, "And why not make a kite by the roadside?"

By this time the theorists were at work. Morse had proposed that the shape of the *wau bulan* may have resulted from a villager five centuries ago catching a fleeting glimpse of a falling leaf silhouetted against the crescent of the waning moon. Others wondered from where the word *wau* came. Was it, as proposed by one Malaysian writer, derived from the Dutch word *Wouw* (Brahminy kite, a large bird of prey with a forked tail that is found in Malaysia)? Or did the word derive from the sound the *busor* (hummer) made when the kite was in flight? One *wau bulan* maker suggested this as he vibrated the air with the *busor*. Someone in perhaps a lighter vein suggested *wau* was merely the

expression of amazement one made upon seeing a really splendid *wau bulan*: Wow!

They asked by what irony the Beach of Passionate Love got its name. Long before the journey began, Travis, a seasoned traveller, had been quizzed about this. Peering over half-frame glasses, he admitted he had not observed or personally experienced passion on the beach but as a result of research he hoped one day to provide a thesis.

One day away by road, on the island of Penang on the west coast, Malcolm Goodman from the U.K. was taking photographs in the Botanic Gardens. He had in his camera bag a box of exquisite *wau bulan* decorative miniatures made by the silversmiths of Kelantan. Some in pure silver, some in a mixture of copper and silver, they were destined to carry the *wau bulan* magic back to the shores of England.

No sooner was his camera bag open, two monkeys descended from a tree, rifled the contents and made off with the box of precious *wau bulan*. Insult was added to injury when, sitting on a branch in view of Goodman, they tore up the box and threw at him pieces of cardboard, the cotton wool packing and the cheaper copper and silver *wau*. At least three of the pure silver miniatures were never seen again.

Back in Singapore on January 27, over a farewell dinner of saute squid in garlic and butter, Szechuan roast duck, sweet

Above, the world's largest kite takes off in Singapore. The Dutch team was assisted by 50 Singapore national servicemen. Below, Shakib Gunn holds up "a fiberglass prototype WAU BULAN I occasionally work on. Far from perfect yet," he says.





Top, Katsuhisa Ohta, 81 years old, holds a miniature Edo kite while Holland's famous CS 550m flies in the background. Above, Superman from Thailand carries one of the Thai team's crazy entries, a kite carrying a grotesque cigar-smoking doll with one leg that keeps falling off.

and sour grouper, kai lan in oyster sauce, diced chicken with dried black chillies, Chinese toffee apples and red bean pancakes, the Dutch fliers retold the whole story. "Nop" Velhuizen innocently asked why the monkeys had kept the silver *wau bulan*. The instant response he got was, "To sell them for peanuts."

There were also things to remember in Singapore. On a postfestival tour, the Greens (Dave and Sarah) from the U.K. wandered into a street of food stalls to find flying foxes waiting for the cooking pot, and an iguana being skinned in preparation for an invigorating soup. A sad sight for anyone to witness.

The bonus for the Dutch still in Singapore on January 28 was breathtaking. The streets were thronged with devotees wending their way to a Chettiar Hindu temple. With silver spikes piercing clean through tongues and horizontally through one cheek and out through the other, they were taking part in the annual Thaipusam festival. On their shoulders they carried *Kavadi*, huge birdcage-like structures, some a meter tall, held in place by up to a hundred "bridle" lines securely held by hooks piercing the flesh of their torsos. One penitent also had hooks attached to his thighs from which little balls hung, and hooks on his feet.

competition judging

The kite festival was held over three days. January 9, 1983 was the day of judgment for Singapore fliers. Kites were categorized into three sections: *wau bulan*, western, and oriental. Points were awarded for design (workmanship 20, artistry 20, innovation 10) and performance (airborne endurance 30, aesthetic effect 10, stability 5, special effects 5). Thirty-eight kites were selected to enter the finals on the morning of January 15. The winners were Samsudin bin Mumyudi (*wau bulan*), Tham Nai Kweng with a professional-looking 3.6m Cody (western) and Low Chin Nghee with a 94-meter-long dragon (oriental). As Gerard van der Loo said, Low's dragon, which took off without assistance and flew ramrod straight, was quite the nicest kite he had ever seen.

Judges for the Saturday morning final comprised Shakib Gunn (Singapore), Gerard van der Loo (The Netherlands), Roe You Sang (Korea), Mokhtar Yusof (Malaysia) and Mike Pawlow (the U.K.)

Peter Travis was no longer a judge. He was busy preparing his extremely attrac-

tive (and complicated) offerings. Flying in a week earlier than anyone else to help with judging of the elimination round, he was the busiest flier around. The People's Association, one of the sponsors, had roped him into giving kitemaking demonstrations, one per night, at four community centers throughout the island.

Requests for 15mm dowel and colored tissue paper, of the butter paper type, were initially met with broomsticks and a box of Kleenex. But Peter Travis pressed on and made converts to his unique and beautiful interpretation of kiting. What more could a man want than to know that thousands of miles behind him there are people painting the sky with colored windows—as a result of their contact with him.

friends from overseas

For the 45 or so demonstrators who had come to Singapore for the festival, things began on Friday, January 14, with a visit to the site. The briefing centered around how to organize fliers from Australia, Hong Kong, Indonesia, Japan, Korea, Malaysia, The Netherlands, Singapore, Taiwan, Thailand, the U.K and the U.S.A.—including the world's largest kite and the Cody manlifting system.

Answer: you don't. One of the few vocal criticisms of the festival was of its over-organization. No sooner were kites and cameras out than the call came from spirited Elsie Ozaku, "All on the buses for lunch!" Later, after lunch in the Mandarin Hotel, fliers with varying degrees of enthusiasm posed or worked behind tables at a kitemaking demonstration.

Ebullient Mike Pawlow demonstrated his remote control camera system complete with rotation and tilt. In direct contrast Roe You Sang from Korea, resplendent in a traditional *hanbok*, with a great deal of presence, and a tinge of superior indifference, made a Korean fighter. Michelle de Vries happily demonstrated a *bolletje* (little ball), an original wonder from The Netherlands, while members of Nihon no Tako no Kai (the Japan Kite Association), with Modegi-san, Ohta-san, S. Hashimoto and H. Okita out front, whipped out little Edos. In a quiet corner, our friends from Malaysia, Noor bin Mat Hussin (later to become known as Chuck Berry) and Mukhtar bin Yusof, with traditional Malay dignity, showed everyone how easy it was, apparently, to fashion a *wau bulan*.

And so it was until buses sped all back



“home,” to the Seaview Hotel, for a cocktail party and a press conference. It was here a bright cameraman from Australia suggested, and got the next day, what was the festival’s most newsworthy scoop: eighty-one-year-old Katsuhisa Ohta holding an exquisite 10cm (nearly 4 in.) Edo miniature while the world’s largest kite, almost one million times bigger, flew behind. It was a beautiful idea. The world’s largest, the festival’s smallest—81 years of experience representing hundreds of years of tradition standing in front of raw youth and modern technology. Click: another golden moment.

the dawn—and the rain

In Singapore during the first half of January 1983 there was almost precisely twice the amount of rain as the average for the same period over the preceding five years. Shakib Gunn, Advisor to the Organizing Committee, had selected the dates based upon “the greatest probability of wind and acceptable probability of rain.” On Saturday and Sunday, driving to the course at 6:00 p.m. he pondered this over as he peered through the rain-lashed windscreen. The kite field was a bog, a condition that was the next day to lead to his near disaster when a ground anchor came loose.

Despite the weather, and perhaps to defy it, Gerard van der Loo and his team of Dutch heavyweights assisted by 50 Singapore national servicemen, spread out the big one while Ben Hoogerdijk and Nick Morse set up their Cody lifters. By muddy lunchtime on Saturday, January 15, after the finals of the competition, things began to move. Wind gusted at up to nine meters per second (about 20 mph) and fine drizzle reluctantly gave way to clear gray sky. The world’s largest kite became airborne with surprising ease. The Singapore Kite Association was gratified Gerard had borrowed its “windstick” to help monitor wind direction. Earlier the stick, carried as a baton when closed, or worn on the back when extended to 3.3m (nearly 11 feet) had come in for a bit of suspicious criticism.

The Dutch team and the national servicemen did a marvelous job with the big one in turbulent wind that much of the time far exceeded the required 3 to 6 meters per second (about 6 to 13 mph). At one time a flight of 23 minutes was recorded, almost two-thirds of the way to its own “record” of 37 minutes. The only

mishap was one 20-ton wrecker truck. The kite had shifted direction, the truck’s steering wheel was turned in the opposite direction and “pop” went the steering column. Onto the field came another 20-ton wrecker truck to tow the first away. Over-organization?

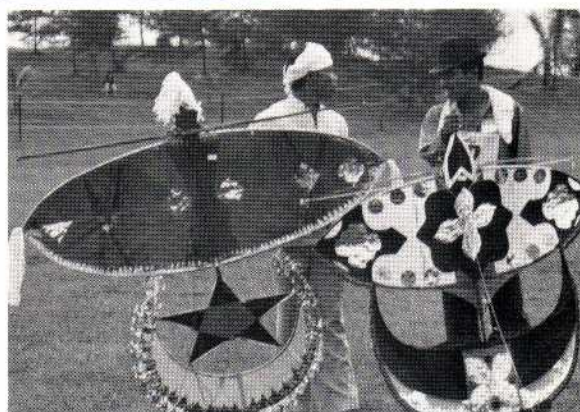
Summary after the first day: An excellent performance from The Netherlands. Hope for wind for Ben and Nick so they will at least get one lifter up on Sunday. Dave Checkley seen flying a dragon. Thailand’s “Superman” and the grotesquely funny Thai kites, undoubtedly the crowd-pleasers. One-hundred percent to everyone for trying. Pray for fine weather tomorrow.

the big day

Sunday, January 16 was regarded as the Big Day because ministers would come, VIPs would fill the stands, parachutists would come down, balloons would go up, there would be an Olympic games-style march-in and presentation ceremony. All the big stuff would get airborne and so would people, there would be one glorious mix-up of lines, everyone would enjoy it like nothing on earth. It had to be. The announcer had said as much on Saturday.

In the event, the rain was worse than on Saturday! The Advisor to the Organizing Committee wanted to commit harakiri, at least out of respect to those who had come from wintry Europe for Singapore’s tropical sun. At this point, factors unknown and not understood at any kite festival in the western world began to move events. The Advisor via car telephone called for the help of a *bomob*. Twenty-five years ago you could find a *bomob* in Singapore who would try to fix the weather, lead you to the right spot for fish, help in a love affair. Today, in efficient, computerized, scientifically oriented Singapore no one believes in or needs such people. Except for the Advisor to the Organizing Committee who believed that anything was worth trying.

Meanwhile a column of kite demonstrators was sliding towards the VIP stand for the opening ceremony. The rain stopped but there was not a breath of wind! Parachutists from the First Commando Battalion came down on target and Mike Pawlow launched the only kite that would fly in zero wind, a Vertical Visuals Phoenix delta. That is what we thought until we looked up and saw a candy pink and white two meter wing was floating, not flying, high above our



Top, two WAU BULAN are entered. Unlike traditional WAU that are covered in paper, most WAU in this competition are covered with nylon. Note the mandatory BUSOR (hummer). Above, Chinese warrior kite is typical of Singapore inventiveness—three-dimensional, made of bamboo, styrofoam and cloth.

heads. It was a feather-light jibbed flare. *Genki* (*bappy* in Japanese) was the creation of "Nop" Velthuizen. *Genki* was the kite that called the wind, the kite that started the Big Day.

But this was not Cody weather. The ground was still a bog and the sun had yet to appear.

Fifteen kilometers (about 9 miles) away a sincere prayer was offered and later a petitioner planted fresh red chillies on palm frond sticks around the grandstand. Then, for the first time since the festival began, storm clouds blew away, the sun shone down and white noses and legs turned red. And the wind blew!

The world's largest kite lifted, but was shortly ordered grounded due to turbulence. Three Cody lifters went up, and down, as the wind varied in tempo. Everything else went flying.

The Thai team lofted some of their goodies: a huge TV screen went wobbling out above the sea, Thailand's own Superman came up field towing a barely flyable replica of Skylab which puffed pink smoke, and then, after falling on his face in the mud, he was seen lofting a wildly spinning flag to which was attached a grotesque almost human-sized doll chomping a cigar. As if that were not bad enough,

one leg kept falling off.

Korea sent up their beautifully controlled fighters with the distinctive circular vent. Reel line out, recover, as Korean kite fighters have done for centuries, and three kites fell in unison. This was real art in which the Indonesians were no less practised. Their cruel cutting lines covered with *caca* (ground glass) severed a number of high flying *wau bulan*.

The Greens from the U.K. came out with a wide range of offerings: snap, snap went the dowels into a Hargrave box, up went a big red Eddy with white clouds, rustle went the stratoscoops. Pawlow and Jilly Pelham were there with the Vertical Visuals line, the Invader, and Chin the dragon, who was terribly intimidated by the real oriental dragons and centipede.

The dragons were marvelous. At the 1982 festival the Taiwan team's 100-cell dragon was a hot favorite. This year Singapore's Low Chin Nghee's dragon swallowed it up. Here was a kite of kites. One hundred and fifty-two cells, 94 meters (about 308 feet) long, with a head as long as your arm. Most of the other dragons took coaxing into position; here was one that refused to come down! The thing was possessed. It was King.

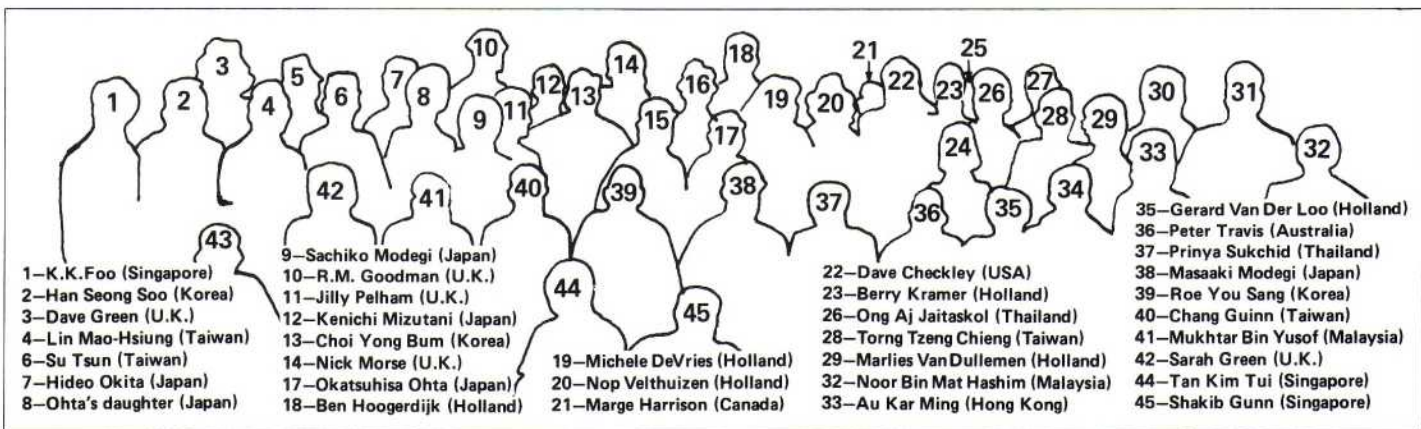
Then came another Singapore compe-

tion winner, a yellow and blue Cody. A bit of turbulence and the Cody dropped, its line draped over the dragon. Down they both went. There was no sympathy for a Cody later rescued from the sea.

Steve Lamb of the USA's long-tailed kite fame flew his big Sutton Flow Form towing a nice checkered windsock. Japan's *ren dako* trail led perpetually skywards, a background to the rokkaku and Edo. Peter Travis was evident with his Black Opal and Celebration. *Announcer:* Here comes Peter Travis puffing up the field. *Travis:* I am not (puff) puffing.

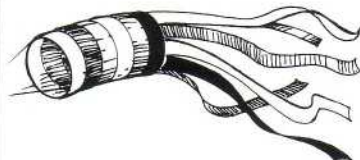
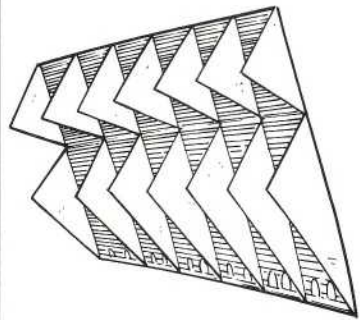
Members of the Singapore Kite Association lofted: a rokkaku bearing the image of Zhong Kui, a ghost-eater who existed in the mind of malaria-stricken Emperor Tang Ming Huang (A.D. 712-756); an 8.5m (about 28 ft.) multicell carrying the association's banner bearing the Chinese character for the word "eagle"; and a stratoscoop that had Shirley, wife of Tan Kim Hui, popping up 30m to 40m (about 98 to 131 ft.) into the air like a champagne cork. What a cheap way to do person-lifting!

The third Singapore International Kite Festival will be held January 20-22, 1984.



A Singapore Kite Festival '83 group portrait of demonstrators and officials (as identified by author Shakib Gunn; missing numbers are unidentified).

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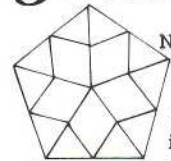
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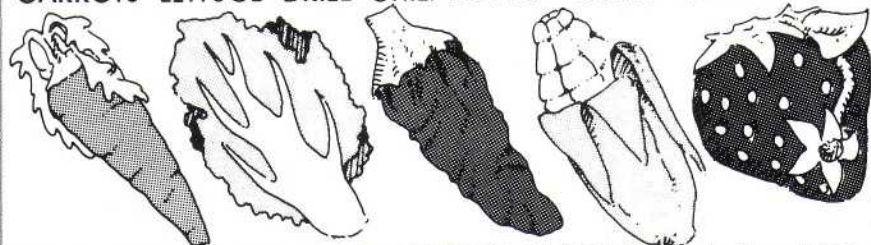
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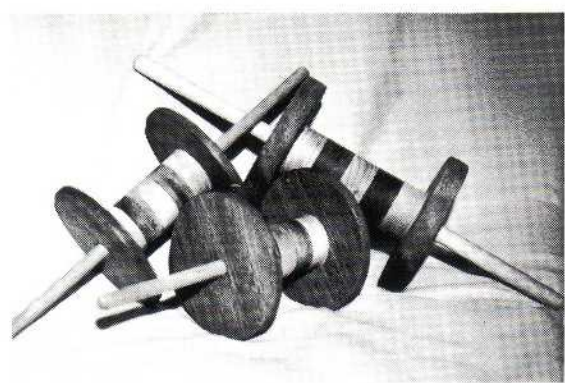
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For the Record

This department is devoted to reports of record-setting achievements with kites. News will appear from time to time, as it arrives, in Kite Lines. Publication of a report is not to be construed as official recognition by Kite Lines or any other party of any attempt at a record.

The Record for Largest Kite

The Edmonds Community College Kite Team of Lynnwood, WA, headed by Harry Osborne, is seeking to claim the record for world's largest kite for the team's tremendous effort on September 24, 1983 at Long Beach, WA.

The E.C.C. attempt received worldwide publicity and comment because it resulted in the death of Steve Edeiken (see story on pages 19-20). The emotions aroused by this tragic accident have made it difficult for people in the kite community to think in clear, rational terms about the nature of the team's achievement.

Without doubt the E.C.C. Parafoil, at 14,260 square feet in area, was the largest kite ever made. It deserves much credit and the publicity that goes with it, publicity that, we hope, will have the effect of deterring new record-setters in this category.

However, it is our opinion that the present consensus of the kite community is that the E.C.C. kite did not—and could not under the circumstances—fly well enough to supplant the Dutch record set

on August 8, 1981 at Scheveningen, Holland (and repeated more than once since then), for largest kite flown, at 550 square meters (about 5,952 square feet).

Kite Lines has recommended to the *Guinness Book of World Records* that both records be recognized for the very different orders of achievement that they were. Both kites are significant in the history of kiting. We think the exacting mind of Steve Edeiken would have been the first to concur that the highest standards be set for recognizing kites of such importance.

—V.G.

Mark Set for Most Stunters Flown

On September 24, 1983 at the second annual Kite and Seafood Festival in Ocean City, MD, Glenn Dalglish, just 12 years old that day, flew 60 Hyperkite Starfighters by the rules of the occasion. These specified five minutes under control and a complete loop to right and to left, other stunts being optional. Glenn flew well past the minimum. The previous record had been said to be 55, although 82 Barnstormer kites are

reported to have been flown in England.

Documentation of stunt kite records has met in the past with competing cries from manufacturers of assorted sizes and types of stunters. Absolute quantity respects no producer, but *quality of flight* again is a matter of judgment and requires one or more disinterested expert witnesses. Those were in evidence at Ocean City.

In addition, the beautiful weather and careful planning for the occasion brought out hundreds of kites, kites and spectators. The Ocean City event would have been gala in itself but was enhanced by a morning champagne brunch. Epicurean catering was set on a long, white-draped beach table and attended by five couples in grandly Victorian formal dress—tails and top hats, full skirts and parasols.

An evening buffet capped the weekend. Here Glenn Dalglish received his gold medal, on his birthday. Glenn has since undertaken to start a new kite club and newsletter from his home in Annapolis. It is clear he intends to try again for the stunt record—next time with more kites.

—V.G.

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A TALE SPUN BY A WINDSPINNER

Once upon a time there was a beautiful young maiden named Sarah. Sarah was as lonely as she was lovely, as her overprotective father kept her locked away in the castle until a suitable suitor came calling. Sarah amused herself by staring out her window at the world beyond the castle walls and admiring her varicolored jewels glinting in the sunlight at her window.

Sarah would not remain lonely long if Hiram, the Kite Flyer, had his way. Hiram had spied the lonesome lovely lass looking out her window as he was retrieving his kite from a tree at the edge of the castle walls. Thereafter daily he sought entrance to the castle but was turned away as he was but a lowly peasant.

Each day as he was sent away from the castle gate he would endeavor to catch the eye of the lovely Sarah by flying his kite within view of her window—but his efforts were in vain.

Then one day an astute businessman came along, saw Hiram, found out about his fruitless efforts and said, "Have I got a deal for you." He went on, "You'll never catch the eye of the lonesome lovely with just a kite—everyone knows her eyes are trained on her multicolored jewels sparkling in the sunlight. You, my boy, need a WindSpinner.

"For just \$4.95 retail you can capture the color of her jewels and have them dance in the sunlight on your kite line."

Hiram replied, "Sounds good, but \$4.95 is all I have left in this world." The astute businessman said, "Trust me!"—which Hiram did. (From here on the story gets mushy—rated PG.)

The WindSpinner, like a jewel spinning in the sunlight, indeed caught the eye of the lovely lass Sarah. She begged her father to have the kite flyer brought in to see her.

As Hiram was brought into the presence of Sarah and her father, Sarah said, "Hi." Hiram said, "See, we're made for each other—she knows my nickname."

Sarah's father, puzzled yet delighted at his daughter's happiness, blessed their marriage and laid on Hiram a dowry of a new rip-stop Jalbert Parafoil.

As Hiram rode off into the sunset with the lovely but no longer lonely Sarah at his side and the WindSpinner sparkling in the sunlight on the kite he held aloft (with a "just married" sign on it), he was heard to exclaim, "Best \$4.95 I ever spent!"

And of course they all lived happily ever after.

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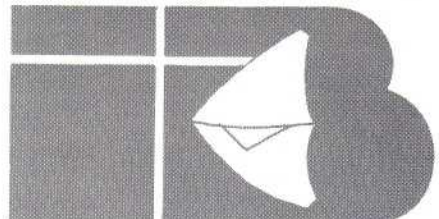
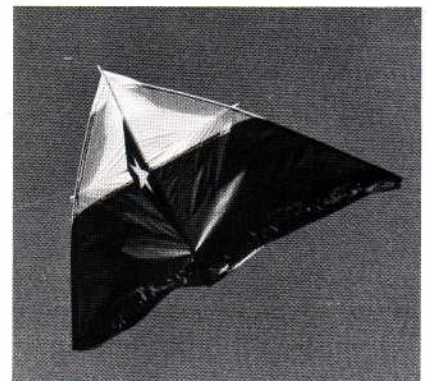
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STATESIDE & INTERNATIONAL

News From Here and There

CALIFORNIA and WASHINGTON

From Dave Checkley and the general press comes news:

Master kitemaker Ha Yiqi, or "Kite Ha" as he is known in Peking, comes from a family that has been making kites for 170 years. His grandfather's kites were selected by the Chinese government to send to the Panama Exposition in 1915. Other Ha kites had been brought to the United States in 1903 as part of the Laufer collection and are now in the American Museum of Natural History in New York. A few of these were lent to the Chinese Cultural Center of San Francisco where they were on display from June 7 to July 16, 1983.

Ha demonstrated kitemaking at the Center and flew kites at Marina Green in San Francisco, where on June 19 the 10th annual Father's Day Kite Festival was held. Ha then went to Seattle to conduct a workshop in cooperation with the Washington Kitefliers Association and to demonstrate the making of traditional butterfly and swallow kites at Great Winds and City Kites shops. On June 23 he flew his kites at Gasworks Park before a record crowd.

Ha is Technical President of the Peking Kite Laboratory of the Peking Kite Art Company, where he and his father develop designs, supervise some 100 apprentices and go from city to city in China to demonstrate kitemaking. Until 1940 the Ha family had a famous kite shop in central Peking. During the Cultural Revolution in 1977, kitemaking was banished as "frivolous" and Ha's father's 100-year-old collection of prized kites was burned. The father went underground to make miniature models of the destroyed kites and to record the family's accumulated knowledge of Chinese kites, soon to be published as a book. The younger Ha had been forced to work in a steel mill and had to

Ha Yiqi of Beijing, China, demonstrates his family's kitemaking secrets in the U.S.



learn kite craft by working nights under his father's tutelage. Not till 1980 was the family able to return to full-time kitemaking, when the Peking Craft Company and the National Art Gallery formed a joint venture to make kites.

The Ha Family Style is marked by a variety of kites but perhaps is best known for its brilliantly hand-painted butterfly kites, its fat (male) and slender (female) traditional swallow kites and its own innovation of some 80 years ago, the "Peking umbrella" kite—a collapsible delta that folds up into a roll 12 inches long—hence the umbrella designation. These kites are made of silk, intricately painted with water-soluble textile dyes and watercolors, sometimes requiring two weeks to paint. One of Ha's cleverest creations is a kite that carries a box with a door that snaps open in flight and releases streamers or confetti.

Now, with full government backing, these 2,000-year-old crafts and the Ha family traditions are being enthusiastically revived.

INDIANA

Terry Nichols of Sky King Kites in Bloomington, a protege of 98-year-old Ansel Toney of Farmland, writes of a deeply personal experience involving a kite:

It had been at least 10 years—a long running joke between friends that meet once a year. "Where's my cartoon, Pat?" . . . "Er, uh, damn! I'm sorry, I forgot (again). I promise I will draw you one!" "It don't have to be a Rembrandt . . . I'll settle for a Vidan reject." Vidan: "Okay, okay, I promise, really, I won't forget this time." Next year, same thing. Etc., etc., etc. It was just one of the many annually reenacted scenes among the Speedway family.

Pat Vidan had been the flagman at the Indianapolis Motor Speedway as long as I could remember. He was short of height but broad of shoulder and 125% Irish. There was no room in Pat for compromise of any kind. If he liked you he couldn't wait to tell you the Irish version of the latest ethnic joke. If he didn't like you, he didn't mince words, he told you up front to get lost. Even after his retirement from the flag stand, he came out to Indianapolis in May, to the delight of his many friends.

In April 1983, with the reunion approaching, I thought it was time to escalate the joke. This year I'm really gonna get him! I'll build this big delta kite in black and white squares, just like the winner's flag, then when we do the "where's my cartoon" routine



"Pat's Flag" delta by Terry Nichols flies in memory of Pat Vidan, Indianapolis Speedway flagman.

and he says "I forgot (again)," I'll drag out this monster kite and a felt marker and make him sign it on one of the white squares. At last I'll have an original Vidan the whole world can see! Hot damn! Where's the sewing machine? This will really make him laugh his socks off!

A day or so later it was done. It was also huge (10 feet tall and 20 feet across the trailing edge). I took it out for a test flight and it dragged my son and me across the field until we put the ground anchors on it. In the air it was both stable and beautiful. When we took it down I marked it on the main cross stick in back, "Pat's Flag."

In the excitement to amuse a friend, I somehow missed the news of his passing. I arrived at the Speedway to go both racing and teasing. But after the bad news I no longer had the heart to keep the kite. In the gloomy pressroom I noticed the poster announcing the annual Art Pollard pick-nic for the Larue Carter Children's Hospital. The kite was with me, rolled up in its black-and-white bag. Pointing to the poster, I asked Tom Busch, "Do you suppose those kids would like to have this?" "Let me check to make sure it's okay, but I think they would be thrilled," was his response.

Pick-nic day came, the race drivers were there, the Queens were there, Speedway personnel were there and most importantly at least a couple of hundred kids and their teachers were there. The big delta was unrolled and leaned up against the tent and equipped with the black marker. All who were present signed their names in the white squares. Right after lunch, with the aid of some "Carter Kids" for a flight crew, "Pat's Flag" flew at the Indianapolis Motor Speedway one last time. When it was finally wrestled from the sky, it was folded, put inside its bag and placed on the shoulders of two of the largest boys enroute to its new home.

Judging from the letters I received the next day, it found a very good home.

NORTH CAROLINA

Mary Ames pens this story of the 1983 Wright Kite Festival:

An Outer Banks tradition fell at Kill Devil Hills when Wylie Henry constructed a model of the Wright flier and flew it in the fifth annual Wright Kite Festival, July 16, 1983.

A prize has been offered each year for the kite which most resembles the Wright brothers' glider of 1901, but the festival has become notorious in kiting circles for its lack of entrants in this category.

Minutes before registration for the festival closed, Henry pulled up to the flying site—on the beach across from Sea Holly Square in Kill Devil Hills—with a chartreuse and yellow contraption that filled the bed of a small pickup truck. When he lifted it out, festival regulars crowded around, realizing that a scale model of the 1903 flyer was to be flown and, although it was not the simpler 1901 glider solicited by festival officials, it was a sufficient likeness to win the cash award: one dollar for every year since the brothers flew.

Another prize was awarded, this one spontaneously when Steve Galperin of Charleston, WV, flew a manhole cover kite, a round Bermuda type painted to look like a Kill Devil Hills sewer system cover plate. Galperin said he got the idea for his kite from kiteflier and author Will Yolen, who said even a manhole cover would fly if bridled properly. Galperin's kite did not fly, however, until Mel Govig added about 30 feet of tail. Govig, on behalf of the education committee of the Maryland Kite Society, named Galperin winner of the Baudelaire prize. In *Les*

Wylie Henry, a flambé chef of Nags Head, NC, shows off his kite model of the Wright brothers' 1903 flier. He flies the kite from three lines. Fiberglass spars at wingtips act as bumpers for landings. Wylie claims his sporty striped nylon job is what the Wrights would have chosen if they'd had today's materials. The Wright Kite Festival challenge inspired a "superexcited" Wylie to "weeks of work after coming home at 3 in the morning."



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Fleurs du mal, Govig explained, the French poet says, "... le ciel bas et lourd pèse comme un couvercle"—comparing the sky to a manhole cover.

On a more serious note, prizes were awarded to competitors whose kites carried aloft the most line in a one-minute race and to those whose homebuilt kites were judged the most beautiful or the most aerodynamically sound.

Francis Rogallo of Kitty Hawk was on hand to present a Corner kite of his own design to Bob Price of Burtonsville, MD, for first place in aerodynamics. Price's entry was one of his large rhomboid box kites which he flew from his geared mechanical reel strapped around his waist.

Prizes and ribbons for the most beautiful kite, experienced class, went to Dave Haak of Williamsburg, VA, for a large black Cody box (first), to Govig for his large rokkaku depicting the year of the boar (second), and (third) to Charlie Dunton of Newport News, VA, for a large rokkaku picturing Yoda, the character from the film *The Return of the Jedi*.

For the fifth consecutive year, Alex Dunton of Richmond, VA, won the one-minute climb with one of his delta-Conynes made of Tyvek

A hotly contested event to determine the best aerobatic kiteflier

was won by Bill Werme of Chicago flying a dual-line Gryphon kite, a delta stunter by Vertical Visuals of England. Richard O'Connell of Fredericksburg, VA, took second and Lee Parkhurst of Manassas, VA, third, with only three out of a possible 50 points separating these two contenders.

About 55 people participated in the festival, some flying their kites late into the night with chemical lights festooned from the flying line. "The night flying has become a new trademark," Stubbings said. "Now that we can no longer claim to be the festival where no one enters the main contest, we have a real identity crisis. Night flying is the answer," he said. "We'll soon be known as the festival where hardly anyone flies kites that you can see."

PENNSYLVANIA

The City of Philadelphia, Friends of the Museums and Greater Dela-

Kites fill Port of History Museum.



ware Valley Kite Society joined forces to mount a kite exhibition, "Sculpture in the Sky," at the new Port of History Museum at Penn's Landing from mid-June through September 11, 1983. A gala opening reception on June 17 kicked off a round of flies and workshops. The Museum counted 40,330 people through the display, which held over 100 selected kites.

DENMARK

Herman Wolsgaard-Iversen of the Kobenhavns Dragecenter (Copenhagen Kite Center) reports:

Our annual kite festival the first Saturday in May (unless it is the first of May, if so the festival is held the following Saturday) has existed for 18 years. The festival is not an organized one, but people get together and fly anything from newspaper kites to Flexifoils. Also through summer until middle October, we've arranged informal flights twice a month around the Copenhagen area with about 50-200 attendees—mostly home builders of diamonds, deltas, boxes and interesting experiments.

We have been to school sessions, with up to 200 kids making Allison sleds (nearly unknown here) and Caribbean Kiskeedees with great success. We have taught teachers in colleges and held workshops with kids. Great fun. We have exhibited kites in The

Academy of Architecture and in a teacher training college.

The 15th of August, 1983, there was an exhibition with Scandinavian kites in the Museum of Art in Helsinki, Finland.

NIGERIA

Robert Koops writes to us from Jos in central Nigeria:

We have been flying semi-seriously for several years here and have conducted a couple of "kite clinics" for the local Museum Society, which has a kids' activities/handcrafts arm. Enclosed is a snapshot of some of our kids showing off a batch of miniature sleds made from plastic bags. They fly them with 50-yard lengths of Chinese-made hair-plaiting thread—just the right length and strength for the purpose and readily available. We use broom bristles for vertical stiffeners. Local brooms are made from the leaf spines of a kind of palm tree. ◇

Nigerian children fly minisleds.



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What Is Best of Show?

This *Kite Lines* series features a reader's kite picture on a whole page in *full color* in each issue. Yours could be the next one! What kind of kite photograph qualifies for this honor?

First, the kite must fly well. Supporting information must be included describing your kite's typical flight and giving its dimensions, materials and history (in brief).

Second, the kite must be beautiful. Agreed, beauty is in the sky of the beholder. This is an openly subjective criterion.

Third, the kite must show some quality of originality in either form, craftsmanship, color, decoration or use of attached elements (not including reels).

Fourth, the photograph (as a separate consideration from the kite in it) must be of high artistic and technical quality—sharp, well-framed, rich in color. For printing, we prefer 35mm or larger transparencies. We can also use color prints if they are 8x10" or larger. Tip: we favor vertical format over horizontal.

The photograph should be taken in one of two modes: as a close-up of your kite in the sky, the kite filling at least one-third of the film area; or as a background-inclusive shot, showing people, scenery, etc., behind the kite. In any case, the kite should be shown well, although not necessarily flying, as long as your supporting information establishes the kite's flyability. In fact, background features give a reference point and sometimes increased interest to a picture.

We suggest you take many pictures of your kite. Snap it in the sky, at festivals, morning, noon and night—even indoors on display. Discard any preconceptions of what a "correct" kite photograph should be. Then send us no more than *five* photographs of *one* kite at a time. To avoid risk of sending an original transparency, you may send a duplicate slide for review.

Ship in stiff protective packaging and enclose a self-addressed envelope with stamps or international reply coupons for return of your photos—otherwise we cannot guarantee their return.

Pictures used must be not previously published. After publication in *Kite Lines*, further rights revert to the photographer and kitemaker.

Kite Lines credits both kitemakers and photographers. A photographer may take pictures of a kite not his or her own, but in such case should ask the kitemaker's help in supplying information for the submission. *You* are invited to enter! You have nothing to lose but your obscurity.

butterfly
the most beautiful of our recent designs, these kites fly on a par with their appearance, having smooth-glide-ride for light stuff & high angle flight in a stiff breeze.

silky
this kite imitation of the glider form has very pleasing flight characteristics which verify the beauty of the principles of flight. the moving tail section animates the eye-catching climbs and glides.

gnats
so far our best for kids that love to run with a kite; a lively flier in any breeze.

flying shields
our best all-wind performers in either long or short nose; these kites go up in very light airs & stay up until YOU come in.

squirrel hawks
excellent glide in light wind, & acceleration to high angle flight in breezes; these have an unusual tacking-soar in risers worth owning.

star-flake
by using ultra-light spars with large & open wings, this kite lifts in light airs and has great, quick response to line control. bridled to take advantage of both active & stable flight characteristics.

elegant rainbow stars
these beautiful, strong-pulling kites are always the crowd-pleaser; the ribbon tails combine with the lively flight of the star to create a constant aerial drama.

sun
to make a kite representing the sun is to paint a fabric portrait of the most archtypal symbol possible. appropriate to its image, this strong-pulling kite takes your mood up with it; have a sunrise any time you like.

Malay-variant
an innovative bent-bow kite that performs well beyond most people's expectations of what a kite can do.

j-12's
we are proud to offer these kites by Doug Hagaman as the finest parafoils available; in two models: the j-12, with fine foil section for flying as a kite; and the j-12k, with a fuller form for use as a downwind sail in kayaking and canoeing.

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Number Three in a Series

Engineer Paul Chapman of St Annes on Sea, Lancashire, England is an active member of the Northern Kite Group, contributor to its journal 'Kite,' and scholar of S.F. Cody. Here he writes of his Cody Compound kite:

It is a gin clear New Year's Day with a gentle 10-knot breeze coming off the sea. Overhead an airplane drones lazily along the sea front. A kite-tail banner announces "WARBURTONS RATHER SPECIAL BROWN BREAD" and my tummy rumbles as a reminder of promises made to be home in time for lunch. With aching arms I walk the Compound down while my mind wanders to doorsteps of warm brown bread, cheese and chutneys accompanied by a draft of special brew.

Bringing down a 12-foot box requires a certain amount of care as well as brute strength and it takes me 10 minutes to coax it out of the full force of the upper wind. By the time we are at 100 feet it feels like an India fighter kite and, with Blackpool's famous tower appearing on the skyline, I play the kite on and off the spike while trying to recreate the image

of Sam Cody kiteflying on the same stretch of sand 80 years ago. He was a showman then, a sharpshooting, horse-riding entertainer, who thrilled the seaside crowds off-stage by flying his enormous flying machines. And now, as the Compound nears the ground, it starts to misbehave. It is my own fault for flying close to the dunes, and the penalty is paid when, just at the moment of a perfect recovery, we are hit by a gust and the kite slowly rolls over. It contorts, twists, groans—and springs back to life! I say a prayer for fiberglass.

The kite featured (along with my son, Tom) in the photograph is based on Cody's lozenge/cruciform kite, known now (from Pelham's *Penguin Book of Kites*) as a Compound. Contemporary photographs taken at Alexandra Palace in the early 1900s show that this was but one of the many designs used for flying in train. Whether they were actually used for manlifting is not clear (certainly I have yet to see photographic evidence) and it is more likely that they were used for meteorological purposes. My photo-

graph album shows that there were several permutations of the basic compound/double lozenge, triple compound and various sizes.

I chose to make a small standard model (12 x 6 x 6 feet) both to test my sewing capabilities and to learn some of Cody's techniques before tackling a more complex kite. But I have used modern materials for visual appeal and superior physical properties; the fiberglass spars are virtually indestructible while the rip-stop sails seem impervious to a salty coastal environment.

In true pioneer airplane fashion, the Compound relies heavily on exterior bracing lines to insure structural rigidity—the verticals of the lozenge cells are braced together while an adjustable rigging surrounds the rear cell. In fact, assembly often takes longer than the actual flying, particularly in a stiff wind! And flying is always a memorable occasion. Passersby stop to reminisce and small children listen to the power of the wind as the Compound rides the breeze almost vertically overhead. ◇

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HELP WANTED: Kite enthusiasts for summer employment at Kitty Hawk Kites, Nags Head, NC. Experience with kite building and stunt kites preferred but not necessary. Benefits: free hang gliding and sailing instruction. Contact: Val Deale, 919/441-4125.

BIRD KITE makers please send kite plans. Making a bird collection for train. Will return plans collection to all contributors. Lewis Cretsinger, 2 Evans St., Warminster, PA 18974.

OUT-OF-PRINT kite books, including foreign languages. Describe book and price to Leonard Conover, P.O. Box 426, Newfield, NJ 08344.

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Margaret Greger's kite books: BLOWN SKY-HIGH, \$5.70; MORE SIMPLE KITES, \$2.50; SIMPLE FABRIC KITES, \$4.70; All three books \$11 by mail. Margaret Greger, 1425 Marshall, Richland, WA 99352.

BACK ISSUES of KITE TALES magazine: We still have several copies each of Vol. 8 No. 4; Vol. 9 No. 1; Vol. 10 No. 2; and Vol. 10 No. 3, which we must dispose of soon. Before these are destroyed we are offering them at the rate of \$1.00 each for single copies or all four for \$3.00, plus postage. (Postage for singles is 75¢; for four send \$2.00.) Write Bob Ingraham, 315 N. Bayard St., Silver City, NM 88061.

KITE PATENTS trace the development of kiting in the U.S. A listing of the 660 issued from 1866 to date is available in capsule form—by patent number, filing and issuance dates, inventors' names and a one-line description of each patent. Send \$50 to Ed Grauel, 799 Elmwood Terrace, Rochester, NY 14620.

ANNOUNCEMENT

I want someone who will appreciate and care for them to have my original complete file (40 issues) of KITE TALES magazine. From the beginning of the American Kitefliers Association and the magazine in 1964 through Vol. 10 No. 3 published November 1976, this is the history of the revival of kiting told in the world's only magazine for kitefliers. We will accept bids for the purchase of this file, the bids to be opened on April 1, 1984. Mail offer to 315 North Bayard Street, Silver City, New Mexico 88061. We reserve the right to reject any or all bids. Robert M. Ingraham, Founder, American Kitefliers Association and KITE TALES

Swap

A KITE LINES service to kiters. Space is free but is not guaranteed and is subject to editing depending on space available. Items are accepted first-come-first-served.

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WILL SWAP one (1) Ocean City Grand National Kite Festival patch for one (1) International Exposition of Asymmetrical Kites (IEAK) Half-Eddy patch. Bill Flohr, 227 Philadelphia Ave., Waynesboro, PA 17268.

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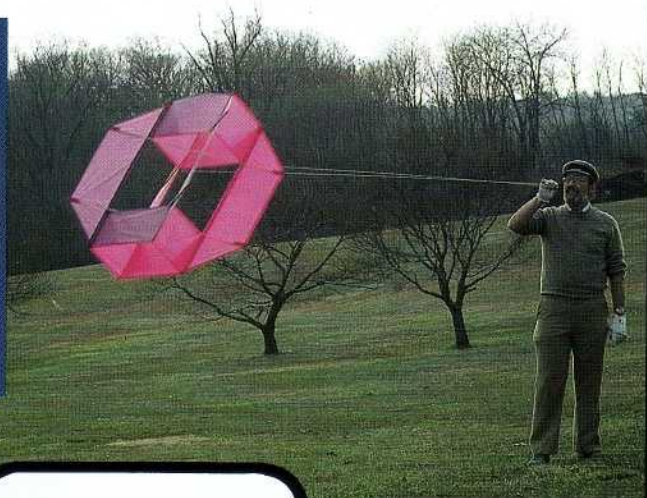
We've found such demand for KITE LINES that a number of our back issues are sold out. Many people are interested in obtaining these sold-out issues. If any readers have copies they are willing to part with, please let us know, specifying the issues you have. Then we can put people who want them in touch with you. KITE LINES can't be part of this buying-and-selling, but we are willing to make the information available as a service to our readers.

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Designed by Mel Govig
for Cloud Pleasers.

The Cloud Seeker

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both the eye and the hand.



Model S37
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Model S15
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Colors:*

- A. purple and pink
- B. orange and yellow
- C. black and red
- D. purple and yellow
- E. black and pink

*Special color combinations can be custom made at 20% increase in price within 20- to 30-day period from receipt of order.

Mel Govig talks:

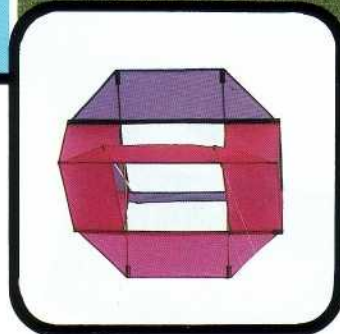
"It started when a guy in New Hampshire named Alan Carter wrote to me. He was trying to make a box kite from page 183 in Pelham's *Penguin Book of Kites*. It would fly, but in high winds it would explode. He asked me why. The only way I could tell was to make the kite myself. That started me off on cellular kites.

"After several successful versions of this highly tensioned box, I attempted to simplify it and came up with a pleasing, practical combination of elements with an extra surprise — visual interest in flight. It was luck, hunches, pieces of experience combined. And it was a bit of Hargrave, Cody, Madiot and — especially — David Pelham, each reworked and mixed together. I don't take credit for much, really.

"But I think you will like the Cloud Seeker. It flies rather light on the line compared to similar-size boxes, is very stable, has plenty of lift and life to it. And by using different colors of nylon, the blending of hues in flight is very pleasing. I also like the squared shape which — at the kite's typical angle and altitude — looks like a window cut into the sky.

"I like to make kites for my friends, but I knew I couldn't make as many of these as there would be people to want them. I was very happy that the Cloud Pleasers people saw the Seeker as a suitable addition to their line of fine quality rip-stop nylon kites. They are making the Cloud Seeker with impeccable construction that goes well beyond my sewing abilities.

"Already these consistently beautiful Cloud Seekers are coming



out and being snatched up by kite-fliers who like their special combination of quality, authoritative flight, visual interest — and simplicity of assembly. The kite rolls open and you easily insert the struts. All the kites break down to within international mail limits. The kite is pre-bridled and you simply attach your line to the towing point — and let the Cloud Seeker lift out of your hands and into the sky.

"One of the special delights of this kite is that it's easy to 'train' or stack. Try two or three or more together, using my easy instructions in with each kite.

"Also a surprise is that these kites can *stunt* on two lines! Very novel to see boxes looping in the sky. My instructions tell you how to do it.

"I hope you will like this kite as much as I do."

You can have one now. Ask for the Cloud Seeker at your nearest kite store. Or order it shipped directly and promptly to you in your choice of colors available. It will come in its own color-coordinated cloth bag, complete with struts and instructions, bridled and ready to fly.

Cloud Seekers, like all Cloud Pleasers kites, are guaranteed. If the Cloud Seeker is not satisfactory to you after your first 15 days with it, return it to Cloud Pleasers for a refund of the full amount you sent — no questions asked.

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Please send me the following Cloud Seeker kite(s):

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