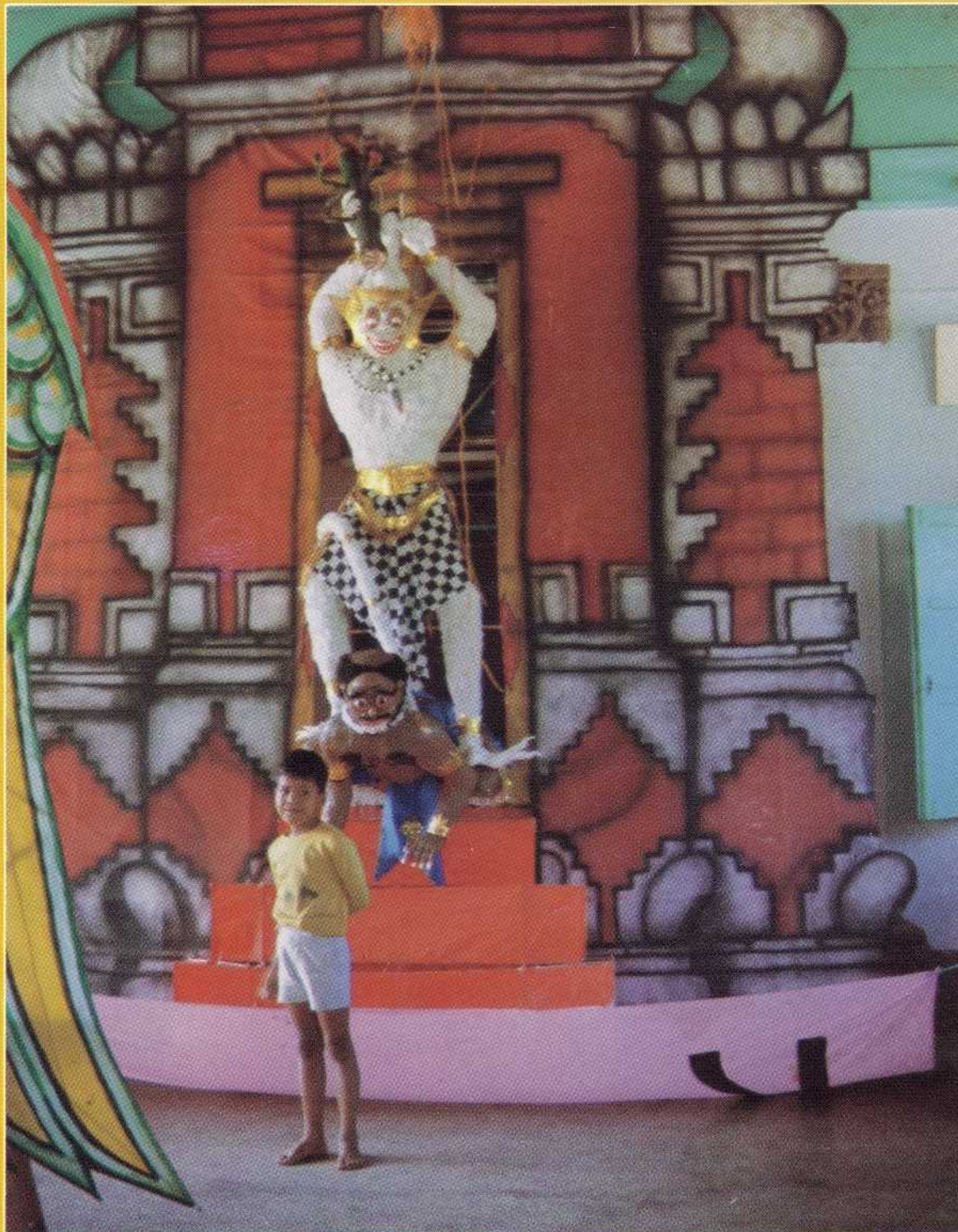


# KiteLines

quarterly journal of the worldwide kite community

\$ 3.00  
SPRING 1985  
Vol. 5 No. 3



**BALI!**  
Great Kites,  
Beautiful  
People

The Hotcakes  
Kite — made  
from foam  
coffee cups

Mama-sans!  
the Women  
Take the Field

A Catalog of  
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# Cover

It is a few days before the Bali International Kite Festival and this typical *kreasi baru* (new creation) brings excitement to a young boy in a *bale banjar* (community center) where the kite was made as a community effort. See more examples of Balinese kites on pages 30 to 34. Photograph by Shakib Gunn.

**Kitelines** ISSN 0192-3439  
succeeding *Kite Tales*  
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**Subscriptions to *Kite Lines*:** In the U.S.A. and possessions, \$11.00 for one year (4 issues), \$21.00 for two years (8 issues); all other countries (includes air-lifted service), \$15.00 for one year, \$28.00 for two years. Foreign drafts must be in U.S. dollars payable through a U.S. bank or the post office. Single copies of current or back issues are available for \$3.00 each from America's finest kite stores or the journal offices.

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# Letter from the Publisher

Building a kite in the middle of snow-covered winter is some kind of testament to enduring hopes—perhaps passions. Doing so alone shows a particular quality of faith and self-possession. When the rest of the world is half-asleep watching the soaps or football, the kitebuilder toils and delights in discoveries that may have to go unshared for months—or even years.

What could be more of a pleasure on a frozen January evening than to visit the inventive country of a fellow enthusiast's mind? We gladly cleared one of our home-office tables to Ron Petralito and saw him make a kite with speed and finesse, a result of his experiments with kites for

three previous years—by himself.

Ron came to his first kite festival in Ocean City, MD in September, 1984. He was hoping to find good winds and a little appreciation. He got both. Comments were many in response to Ron's two novel kites made—with elegance—of styrofoam cups.

I persuaded Ron that the world ought to see and know about his kites, through *Kite Lines*. We exchanged telephone numbers and agreed to meet again and talk about an article. As soon as the holidays were past, Ron and Mel and I spent an evening cutting up cups, laughing, sticking tapes, connecting struts, laughing,

throwing gliders, eating ice cream and laughing. It was spring in our souls that night. It is a special joy for us to bring to you Ron Petralito and his kites. (Turn to page 24 and enjoy.)

What else is appropriate activity for kites in the cold of winter? Hint: everyone's starting to do it these days. Yes, it is working with our computer.

We took our time on this decision, since, for magazines, computer capacity has to be deep. For a long time that capacity was out of our reach—but High Technology finally caught up to us. We have now begun formatting and loading data into Kay, who is almost an extra staff person (if not two). Boxy of figure, but using very little space, she never complains—only questions us sometimes. And we are no longer intimidated by her many plastic keys, her glowing green face, her chirps and her purrs—why, shucks, she's just a member of the family, along with her trusty sidekick, the printer, Dotty.


Kay is already keeping all our subscription records up-to-date and quickly accessible. That was the first and biggest job we assigned to her. Now we are beginning other projects that have far more fascination. We've put kite clubs into Kay. Kite shops. Kite festivals (accessible by region, date and other features).

Some other tasks are still in the dreaming stage. Kite books (our whole *Kite Lines Annotated Kite Bibliography* and more). Kite manufacturers and distributors. World records. Indexes of *Kite Tales* and *Kite Lines*. But it will not be long before our large storehouse of kiting data can be raided very ingeniously, selectively—and quickly. We all will be grateful for the services of Kay and Dotty.

Naturally, it is costing *Kite Lines* a bit of change for this new equipment, but the biggest expense is the time spent getting it to run. So when our list of services is offered, there will be charges for them, appropriate not only for the quantity of information but for the quality, the caring that goes right through to name-spelling, a caring that comes from our being first and foremost kites.

Kay and Dotty are the only staffers in the *Kite Lines* office who haven't held a kite string in their hands. . .yet.

*Valerie*



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# Letters

## Naming of Parts and Neck Oil

I have a suggestion about your piece on the naming of parts of kites. Myself, I'd keep "longeron," not instead of "spine," but in addition. The former is obviously applicable to any longitudinal strut, whereas it seems nicer to me to keep the latter for speaking of kites which have only one such spar—Eddy kites, most deltas and so

forth. After all, no non-malformed vertebrate has more than one spine!

I dislike the idea of using "spar" purely for a transverse member, as it is surely as general a term as "strut." If you want a non-compound word for cross-spar, how about "spreader?" I see no reason to use spreader only for a delta cross-spar.

What you say about "left" and "right" is especially sound. Suppose one wishes to speak "from the kite's point of view," as it were, one can always use "port" and "starboard," instead.

On another (but related) subject, I like George Peters' *Kite Types*, but it seems to

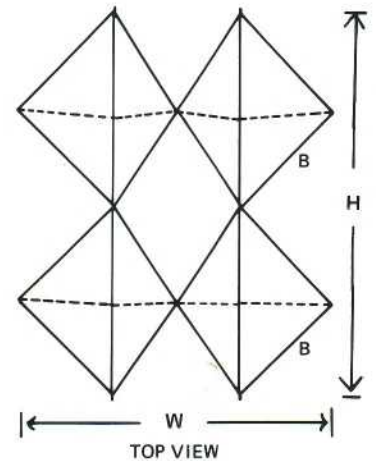
me he's left out a couple of things. The "Always Be Prepared" character does not visibly have either (a) a camera with over-size telephoto lens or (b) an item many of us consider even more essential to well-equipped kite flying: neck oil!

John Spendlove  
Preston, England

## Peter Lynn Box Formula

In the Design Workshop section of your Winter-Spring 1983 issue, there were very good instructions on how to make a Peter Lynn box kite. Being a Peter Lynn box maniac (before reading the article), I suggest you add the following information.

Since the Peter Lynn box is a perfect example of a perfectly balanced geometrical shape, there is no need for so many As and Bs and Cs as far as the dimensions are concerned. One can relate everything on this kite to one dimension, i.e. to the



length of B (see drawing).

The height of the kite is always 2.8284 times B, the width is always 2.4142 times B, the total sail surface is 6 times  $B^2$  and the total length of sticks needed is always 12.486 times B.

By the application of these formulas, one can save time and reduce consumption of calculator batteries, particularly when one desires to establish weight/surface relations. Or when somebody like me wants to know how large the kite will be, keeping in mind that the storage facilities in my home allow a maximum kite height of 420 cm (13.7 feet).

Axel G. Voss  
Hamburg, West Germany

## Caldwell Counters on Möbius

On page 12 of the last issue you describe the Möbius aerobatic autogyro stunt kite. I have two of them as gifts from a kite shop. Shame on your expert kite flyers! Although I had never flown any two-line kite before, I was able to fly the Möbius using the furnished "rubber-band-like

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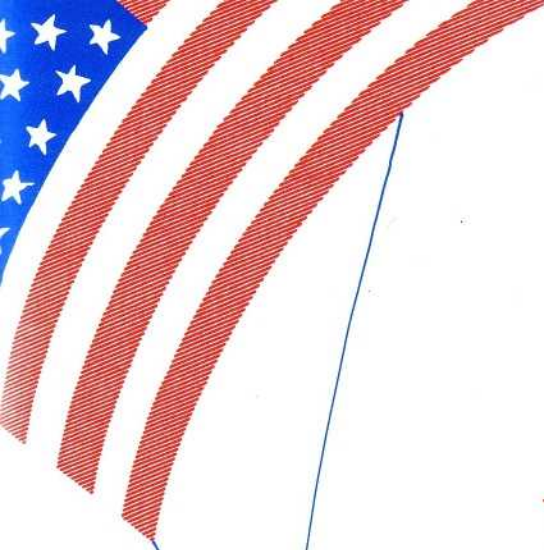
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## Dacron

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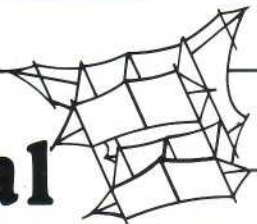
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- June 22 and 23 . . . . . The International Kite Festival with participants from the United States, Japan, China, France, England, Germany, Belgium, Italy, Denmark and Ireland. Highlights include super kites up to 4500 square feet, cultural kites from China and Japan, Cody manlifting kites, camera systems for aerial photography, kite trains, stunt kites, mini kites and more kites.
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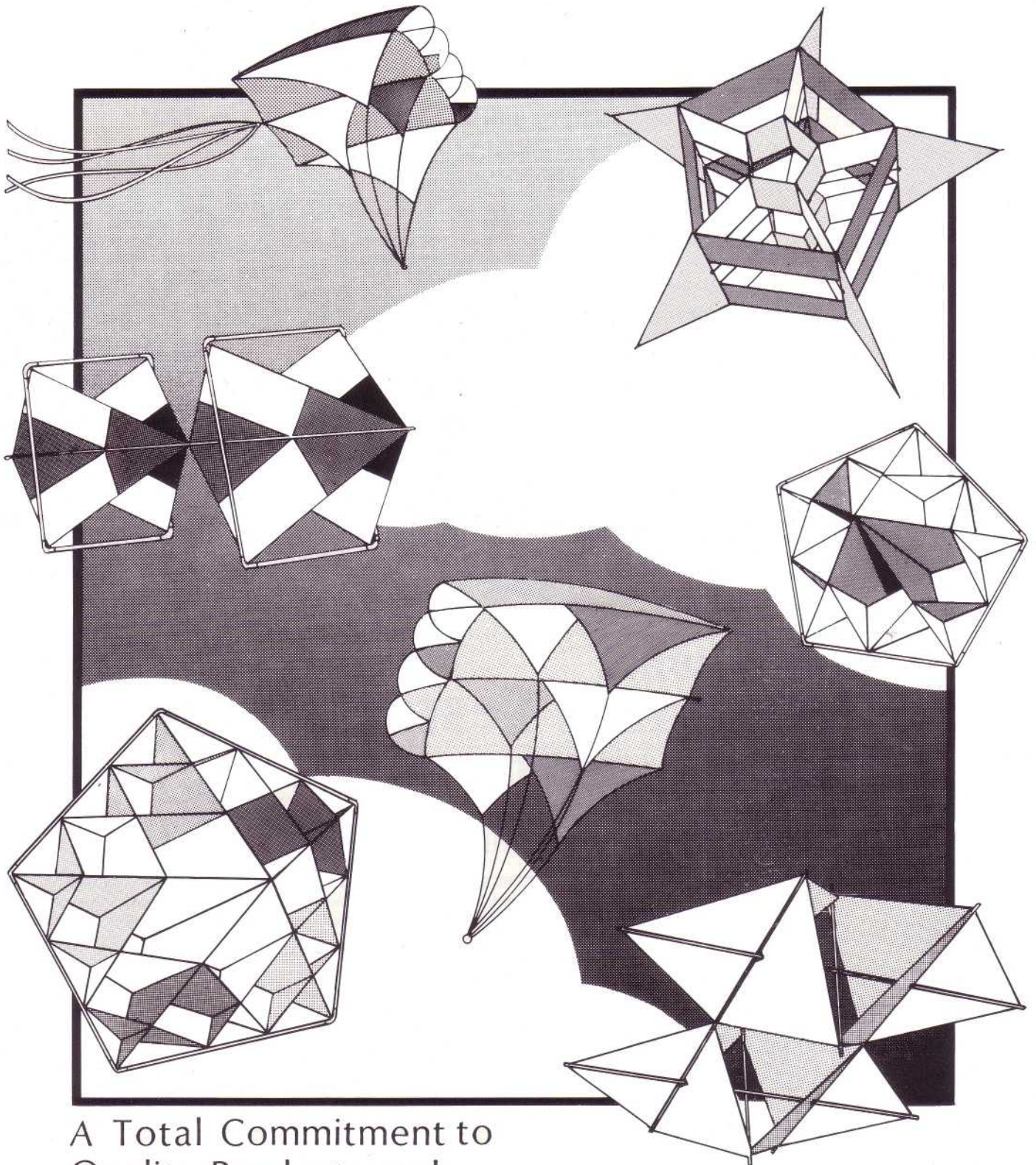
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## Letters

... Continued

lines" after about a half hour of vigorous effort and many crashes. As you state, arm movements had to be "exaggerated grossly," but this did the job. Subsequently I obtained dacron flying lines and with these the Möbius became tamer, fun to fly and of much attraction to spectators.

Thomas B. Caldwell  
San Mateo, California

### Flat Kite Bridle Blues

Could you please, *please*, do an article on how to bridle flat kites?

I have made about 10 various flat kites following the instructions to the letter (I swear!), but they refuse to fly. All except a serpent kite. . .

I love making kites and would really like to be able to fly my own, but I'm just about ready to give up through sheer disappointment! Help!

Elizabeth Portman  
Ontario, Canada

P.S. My friends won't go flying with me anymore (sniff).

*You might be surprised at how many articles we have in planning or preparation for future issues. One on bridling is among them. Your problem is that you followed the instructions to the letter. Most instructions now in print on bridling are terrible. Try instructions from another source, another book, another head. Get a second opinion from another doctor. Tips: Keep the lines long. Balance the stresses. Hang in there.*

### Kites and Solar Eclipse

I am trying to locate some historical data that has eluded me for years. I hope that *Kite Lines*, or your readers, can help.

Back around 1937 (maybe later), while listening to a radio station in the New York/New Jersey area, I heard about an

expedition to a Pacific island, the purpose of which was to photograph an eclipse of the sun. The island was all stones (no soil) so erecting any kind of structure was difficult, if not impossible.

In order to maintain contact with the outside world, it was decided to support a radio antenna with three "war kites." One kite was used to hoist the aerial wire; the other two kites were hitched in some clever way to maintain constant tension.

Listeners who wanted a diagram of the set-up could get the information from the radio station.

I was just a child at the time, but I was very interested. I never forgot that radio broadcast and I'm sorry that many years later I can find no reference to that splendid application of kites; nor can I figure out how it was done.

I think it is important that this event be included in the annals of kite history and, perhaps, even reinvestigated. After all these years, it would be an extreme pleasure to see it documented.

Stanley Whiteman  
Leesburg, Virginia

### Beauty—Skin Deep

To state a rather obvious fact, kiteflying today is nothing like it was when I started about 20 years ago. The changes have been, primarily, beneficial and I am very pleased with the current state of the sport/art and the directions in which it is going.

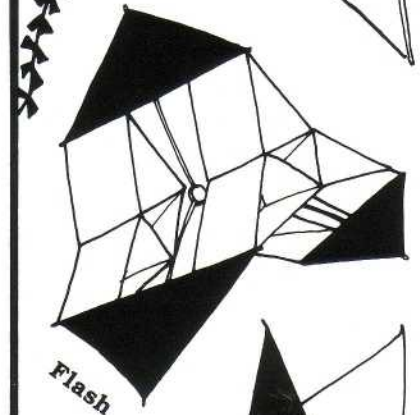
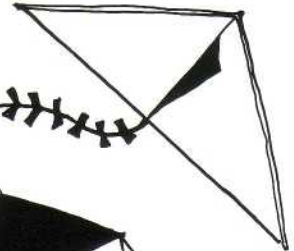
However, a trend in judging kite competitions has taken place in the last few years which I find very disturbing. Now that most of the *Tako Kichi* have reached the stage where almost anything they build will fly in a gratifying way, the judges are awarding prizes for the BEST KITE on the basis of which kite has the most beautiful design or picture on its cover.

I have no objection to an award being given for the most beautiful kite, although I think the award should be made on the

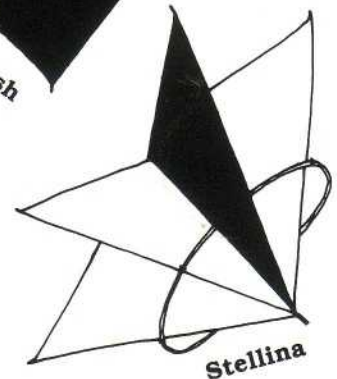
*Continued on page 54. . .*

# Reason 1.

Delta



Flash



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# What's New: Kites, Books, Sundries

## Kites

By Leonard M. Conover, George W. Fohs, Mel Govig and A. Pete Ianuzzi

### HOW TO CATCH A DRAGONFLY

What do you get when you cross a Hewitt Flexkite with a Jalbert Parafoil? No, it's not an old joke making the rounds of Windsor, Ontario, Canada; it's an Adrian Conn Dragonfly (also called The Windsor Bug).

Adrian came up with the novel combination a couple of years ago (see *Kite Lines*, Winter-Spring 1983, page 38) and even today it remains as one of the rarest kite sights in the sky.

And for good reason. To make an Adrian Conn look-alike would take many hours of calculating, formulating, measuring, cutting, piecing and sewing—lots of time, fabric, patience and skill. If you were not endowed with such assets, you were forced to beg Adrian to produce another one and sell it to you. And you had to be prepared to wait an indeterminate length of time and shell out an indeterminate amount of money. If you were lucky and Adrian agreed to make you one.

Well, the situation has changed somewhat. Adrian Conn Dragonfly design kites are now available to the masses, but they are not made by Adrian Conn. Thanks to a special agreement with Steve Lamb of Catch the Wind, on the Oregon beaches, you can now purchase an Adrian Conn authorized Dragonfly without waiting forever and taking out a second mortgage on your house.

The workmanship may not be up to the exacting standards of Adrian Conn,

but it is very high. This kite flies very well in a wide range of winds and always puts on a remarkable show. (When you fly it, be prepared to draw a crowd and answer a lot of questions.)

The set-up time is longer than most of us are used to in any but our own obscure creations, but the flown effect is worth the effort. We also suggest that you retain the instructions after the first flight, since the chances of your remembering the details for more than a day or two are remote.

**The Adrian Conn Dragonfly we tested came in rainbow colors, but can be ordered in almost any color combination. The attached lantern tail is 15 feet long and dramatically increases the presence of the 7 x 12.5-foot kite.**



The assembly procedure is logical but complex, as should be expected from the complexity of the kite itself.

Here are a few interesting notes from the flight of the Dragonfly for you kite builders (and students of aerodynamics). It seems that the over-flight characteristics of the previous Hewitt Flexkite creations have been corrected in Adrian's design by a combination of the tubular tail and the parafoil section in the front center wing. The latter moves the center of lift significantly forward, providing a "kicker" to the kite that helps to overcome any tendency to glide down the line after achieving a high angle of attack. The tubular tail provides directional stability with very little additional drag.

In sum, the Dragonfly is more aerodynamically sound than its pretty face would imply. It provides a pleasing combination of dramatic aerial display and excellent design. M.G.

### DELIGHTFUL DYNA

It was in September, 1984, at the Sunfest in Ocean City, Maryland, that we first discovered the Dyna-Kite, another new entry into the stunt kite marketplace. Since then, we have flown and enjoyed it several times.

The Dyna-Kite design and construction are pure simplicity, but certainly functional. Remember the Glite? Remember three wooden dowels protruding from a plastic nosepiece which held everything at

### DATA CHART

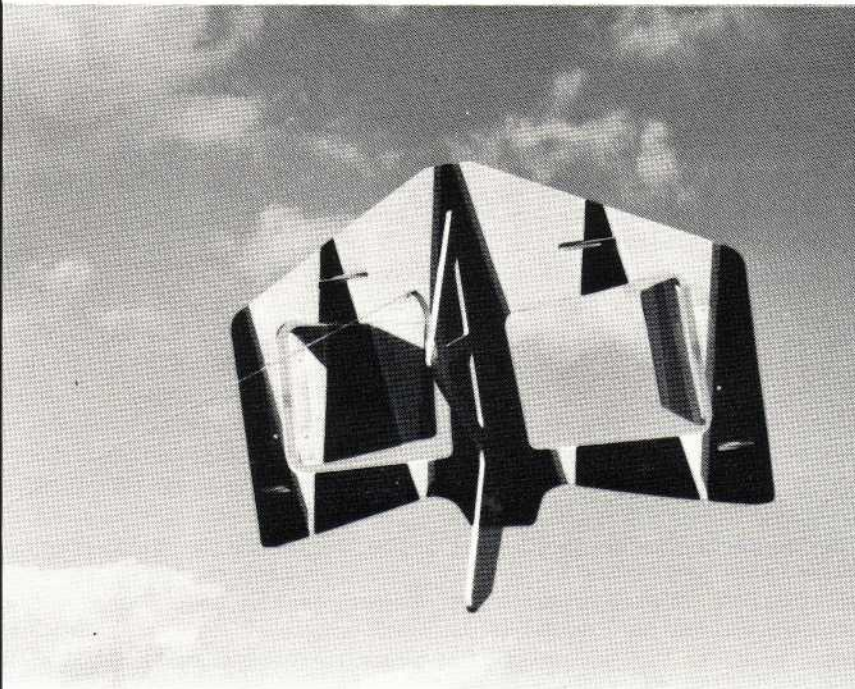
Name of Kite	Retail Price(\$)	Dimensions (inches)	Weight (ounces)	Major Components	Portability	Assembly Time	Durability	Wind Range	Flight Angle	Ease of Launch	Skill Level
Dragonfly	500.00	150 x 80	80.0	ripstop, fiberglass	VG	5.0	VG	8-20	60-70°	VG	I-S
Dyna-Kite (small)	14.95	27 x 26	1.9	ripstop, wood dowels	VG	2.0	VG	8-18	0-80°	VG	N-I-S
Dyna-Kite (large)	19.95	44 x 36	3.0	ripstop, wood dowels	VG	2.0	VG	8-18	0-80°	VG	N-I-S
Flash	39.95	24 x 42	7.0	ripstop, wood dowels	VG	2.0	VG	8-16	50-70°	VG	N-I-S
Sky Climber	9.95	35 x 23	6.5	semi-rigid foam, wood dowels	P	4.0	F	10-15	50-70°	F	I-S
Tiny Dancer	3.99	15 x 12	0.3	ripstop, monofilament	E	N/A	E	6-12	40-50°	VG	N-I-S

NOTES: Retail prices are "advertised" or "suggested." Wind range (in mph) covers minimum and maximum wind speeds deemed suitable by our evaluators. Skill Levels are: N-Novice, I-Intermediate, S-Skilled. Other ratings are: P-Poor, F-Fair, G-Good, VG-Very Good, E-Excellent.

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## What's New

...Continued

the proper angle? Remember the absence of a cross-spar? Now picture a Glite covered with ripstop and rigged for dual-line flying and you should be able to recognize a Dyna-Kite when you see one.

The difference, though, is much more than skin deep. The nosepiece of the Dyna-Kite is a super tough urethane that will probably never break unless you slam the kite head first into a rock-hard surface at full speed. The angles of the three wooden dowels have been carefully fixed. Tiny ridges inside the nosepiece grip the dowels, preventing unwanted rotation.

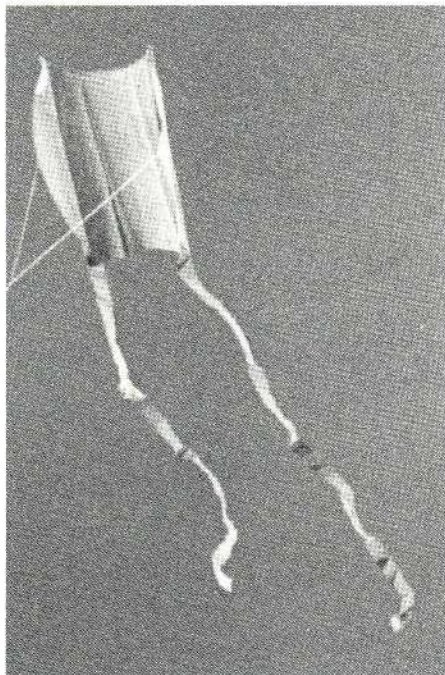
The Dyna-Kite comes equipped with braided Dacron® polyester rigging and flying lines on wooden dowel handles. The lines proved satisfactory in our tests. Included in the kite bag is a fair set of instructions for assembly and flying plus a 1-inch wide ripstop tail 25 feet long.

The Dyna-Kite is available in two sizes, and we tested both (see chart). They can be purchased singly or in three-packs. Adding more kites to a stack is simple, thanks to a neat coiled-spring-like device on the side sticks.

Flying in light to moderate winds, the Dyna-Kite was at its best and most delightful. In strong winds, we noticed considerable flexing of the wings but no deterioration in performance. (The addition of a spreader, at least on the lead kite, would probably cure the flexing.)

The Dyna-Kite handled well in all our

**The tiny Tiny Dancer barely tipped the scale at .3 ounce, including bridle, snap swivel and two 40-inch tails. It flew with ease and reliability in our tests.**



tests. We could perform quick, tight turns and slow, sweeping maneuvers with equal ease. The controls are precise and instill confidence in the flier whether the kite is close to the ground, up at the zenith or out at the stall points. We could launch (and relaunch) the kite easily without help or strange gyrations.

The Dyna-Kite is suitable for beginners and experts alike. It is durable, of simple construction and a good performer.

G.W.F./A.P.I.

### DANCING ON AIR

Since 1956, when the Alison kite was patented, the humble sled has been sliced, diced, vented, scooped, stiffened, softened, embellished, simplified, hooked in train and flown inside out and upside down. Nowadays, it is not easy to come up with a new twist on the old sled, but Ray Brandes of Fluttermouse Kites did.

The Tiny Dancer is not a big impressive kite—it's not supposed to be. No outrageous claims or promises are made for the Tiny Dancer, so no disappointments are to be expected when you discover it for the first time.

Initially, the Tiny Dancer appears to be merely a miniature Hornbeam (*a la* Guy Aydlett), but closer observation reveals some ingenious construction details.

The bridle lines are attached to the side keels with a sewing needle—right through the ripstop—no grommets, no eyelets, no tape. The twin 40-inch tails are neatly tucked and securely sewn on the bottom corners, ready to flutter (and easy for purists to cut off). The bridle is knotted at the center and a snap swivel is provided. There's nothing left for you to do but attach your own flying line.

When the Tiny Dancer arrived at *Kite Lines* for testing, it was lying flat on a piece of cardboard, looking as smooth and wrinkle-free as if it had been ironed. The first question we asked Ray when we discovered the *monofilament spars* was, "How did you take the curl out of the mono, iron it?" "No," said Ray, "that's the way I buy it. Not on a spool, but by the bundle—about a thousand pieces—.06 inches in diameter and 12.5 inches long. They're bristles. . .for paint brushes. We heat the end with a cigarette lighter, give it a quick bend with our fingers and make a small hook to keep the spar from coming out of the sleeve." So that's the secret and we hope that Ray doesn't mind our passing along this elegant solution to stiffening of small sleds.

The Tiny Dancer is so deceptively simple that it begs to be copied, which is a shame. At \$3.99, the Tiny Dancer is the least expensive ripstop kite we've seen.

Available in many colors, the Tiny Dancer is exactly what it was designed to be: simple, hassle-free, long-lasting fun for children of all ages. . .and it flies.

L.M.C.

### FLASH! IT'S THE FLASH

Joining the list of complex geometric box kites, this entry from Alivola Aquiloni of Italy has several distinctions. What struck us first was the craftsmanship, which is on a level with Cloud Pleasers and Vertical Visuals for attention to detail and strong construction. One nice feature it shares with some of the English kites is the use of fabric tape to protect all the sail edges.

Although it seems to be influenced by the tricorner Prof. Waldof Magic Box, the Flash is a unique design that accomplishes its flying posture with only six sticks and a single tow point. Several innovative design features provide a uniform, snug fabric cover and solid structure.

At launch time, we found the Flash has a fast climb rate. The speed of the kite coupled with the speed of the wind produces a pleasant vibration, much like we have witnessed in other cellular kites with taut leading edges, but the Flash has a higher pitched hum: it almost sings.

In flight, it takes a respectable 50-60 degree angle in 10 mph winds. Like some other multiple-dimensional symmetrical box kites, the Flash can be "stunted" on one line. When the line is let slack, the kite drifts and tumbles until the line is stopped, at which signal it roves its way back to a normal, stable flight position. In this respect, it is not as acrobatic as Red Braswell's Star kite but it is more active than the Prof. Waldof box kites.

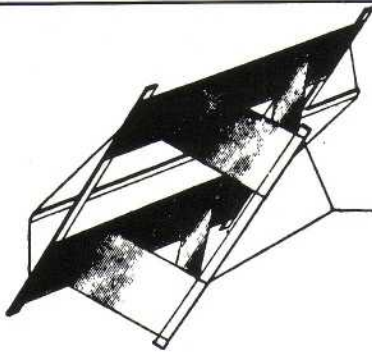
All in all, I believe this is a kite worth owning and may allow the lover of Italian craftsmanship to pamper that love more comfortably than by buying a Maserati or Lamborghini. M.G.

### A CHARMER

Have you ever wondered why you don't see a lot of rigid foam kites in the sky? Could it be that they are often dull white, complicated and fragile? Or are they tricky to assemble, difficult to transport, frustrating to launch, exasperating to fly and impossible to control once they start to spin or dive? Could be.

The good news is that Charmyr Research and Development has solved many of the problems formerly associated with flat, rigid foam kites. The Sky Climber is not easy on the nerves from the package to the field, but *if the wind is right*, the Sky Climber will surprise you with its steady flight. As a bonus, it is colorful, relatively inexpensive, more durable than





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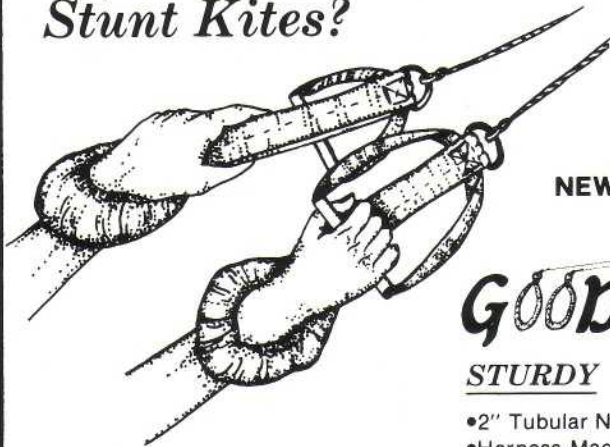
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## What's New

...Continued

you might imagine, easy to repair and it floats (on water).

The Sky Climber is approximately deltoïd in shape. It is made of white "semi-rigid foam (Polystyrene)" or what most of us erroneously call Styrofoam. The wings are about 5/16-inch thick, laminated on both sides with brightly colored thin plastic film. This technique not only improves the appearance of the kite, but it also lends strength to the foam and prevents it from disintegrating upon impact. Even if the foam breaks or splits, the flexible plastic covering serves to keep the pieces in alignment so they may be white-glued together again.

The keel, of the same construction but 3/8-inch thick, is held in place by two 1/4-inch wood dowels inserted through

holes in the keel and slots in the wings.

In the center of each wing is a large, roughly-rectangular vent with a hinged flap which opens and closes automatically to adjust for different wind velocities.

Two 15-foot plastic streamers are included with the Sky Climber, but they are "strictly decorative," according to the package.

The towing point is at the end of a spring-like plastic device anchored to the nose of the keel. It flexes according to the pull on the flying line, like an elastic bridle, theoretically changing the kite's angle of attack.

The assembly instructions recommend a minimum wind of 8-9 mph. We think the manufacturer is a bit optimistic: in winds below 10 mph we could not get the Sky Climber to rise above eye level. But more important than velocity is the smoothness

and steadiness of the wind. The Sky Climber does not tolerate turbulence, especially at low altitudes (below 100 feet). Our advice: have a helper walk the Sky Climber downwind as far as practical and try to gain altitude quickly. When bringing the Sky Climber in for a landing, be especially cautious at low altitudes.

While trying to fly the Sky Climber in frisky winds, we crashed it at least a dozen times, usually on its nose, and it bounced back each time. At the end of one particularly brutal flying session, the Sky Climber was decidedly *bent*, but not broken. To straighten it, we dismantled it and placed it on the floor overnight, under a pile of large heavy books.

Charmyr is to be commended for its numerous innovations in the development of a flat, rigid foam kite which will not self-destruct the first time you fly it.

L.M.C.

## Books

By Leonard M. Conover

### NEI CIELI ITALIANI

*I Colori Del Vento (The Colors of the Wind)*, by Maurizio Angeletti (Milan, Italy: Gammalibri, 1984), 184 pages, 80,000 Italian lira (about \$41 US).

A large format (21.5 x 29 cm), lots of color, glossy paper and a hard cover make this one of the most expensive kite books ever. Even the author, surprised and dismayed, places the blame on the publisher.

Ordinarily, I would not hesitate to spend \$41 for a good kite book (in any language) full of beautiful color photographs, but many of the color shots in this book are mediocre at best, typically showing a small kite surrounded by a great expanse of blue sky. Despite their number (78), the color photos alone cannot lift this book to the \$41 altitude without the help of the black-and-white drawings and plans (well over 100), which are more appealing and informative.

Starting with a brief history of kites and their diffusion from China to the rest of the world, the author proceeds through the obligatory chapters on terminology, materials, tools, techniques and methods of construction, stability and forces affecting flight, bridling, tails, dihedral, keels, rudders and vents, launch and retrieval, where and when to fly a kite, the wind and the usual list of flying precautions.

The book contains plans for the construction of some three dozen kites, plus a few variants. Everything from a sled to a centipede, a papagaio to a peacock, a bee to a box, a cobra to a Cody, a delta to a dragonfly. Angeletti thoughtfully provides exact measurements for every bridle leg on every kite. *Grazie!* While neither the plans nor the text is very detailed, together they provide enough information to enable a non-Italian-

speaking kiter to add to his/her collection of homemade kites. The most difficult translation for some of us will be the conversion from the metric system.

The last six pages contain a list of kite-makers, clubs, publications and events in Italy plus an admirable bibliography of 38 titles. There is a table of contents, no index.

It is noteworthy that the two most recent kite books from Italy are at opposite extremes of the publishing spectrum. The first (1980)—*Gli Aquiloni* by Oliviero Olivieri—is a small, pulpy, plagiarized paperback with not a single photograph but a purchase price of about 3,800 lira (about \$2 US). The second is a large hardcover loaded with color photographs on beautiful glossy paper, but with a price tag of \$41. Personally, I recommend the second book: you pay your money and you take your choice.

## Sundries

By Leonard M. Conover and Mel Govig

### SKYBOND FROM SHANTI

Ask the DuPont company about Kevlar® and you'll hear: high modulus aramid fiber, high strength-to-weight ratio, excellent fatigue life, outstanding resistance to corrosion, and electrical non-conductivity. What you won't hear (and what kitefliers discovered) is that Kevlar line cuts—like a hot knife—through other flying lines, through human flesh, even through itself.

To prevent Kevlar from slicing itself, you sleeve it, that is, encase it in a short length of hollow braided Dacron® line

wherever it is knotted. Sleeving Kevlar is not difficult to do, but it is tricky, time-consuming and bo-o-o-oring.

Now, from Shanti Kite Spools comes Skybond, a new flying line with a Kevlar core and a braided Dacron sheath along its entire length—any length you want—up to thousands of yards, and in strengths of 65-, 110-, 200- and 300-pound test.

Skybond has about the same texture, size and feel as a nylon line one-third as strong. It offers a more visible and less abrasive line that is safer than bare Kevlar

and it permits conventional knotting and connecting techniques.

In our enthusiasm for Skybond, we should not give the impression that it poses no danger to kitefliers and/or spectators. We must remember that this line looks and feels like line of one-third the strength. A 100-pound line will break before it drags you across a field or over the transom of a boat. A Skybond line that *looks* like 100-pound line may drag you across a field or over the transom of a boat before it breaks. ◇

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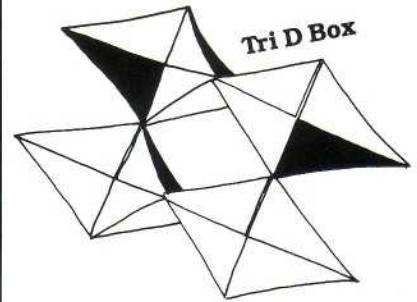
*For festivals:* Send name of event, date, which annual, location, sponsor and contact person's name, address and telephone number.

*For photographs:* Send color transparencies, 35mm or larger, or prints, 11" x 8½" or larger, horizontal format only. Selections will be based on photographic quality and kiting interest. Festival and people scenes preferred. Include self-addressed envelope with postage or international reply coupons for return of material.

*For clubs:* Send name of club, date founded, number of members, benefits, contact person's name, address and telephone number.

Send photographs and information for the calendar to: *Kite Lines*, 7106 Campfield Road, Baltimore, MD 21207-4699, USA, or telephone: 301/484-6287.

*(See the next Kite Lines for more information about the calendar!)*



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## Kites Past:

# The Conyne Aeroplane No. 3

### The Man

The word Conyne is known to most kite-fliers. His name is mentioned frequently and his kites are flown regularly, yet the man himself remains a mystery. To this day, there is still disagreement over the pronunciation of his name: Is it ko-neen or ko-nine? Was he an amateur or professional? Scientist or dabbler? Aviator or advertiser?

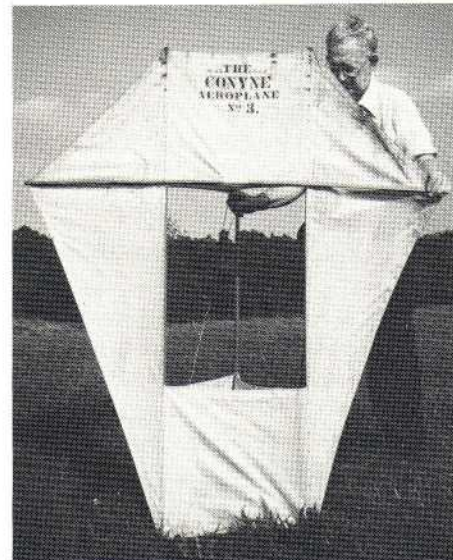
Most other kite inventors of the same period were public, if not published, personalities. With very little effort, we can find material written about Bell, Eddy, Hargrave, Cody and their contemporaries. But what do we know of Silas J. Conyne?

Of his personal life, we know only that he was considered "strange" by the other members of his family. We have read reports by Ed Grauel that some relatives, embarrassed by his kiting activities, would deny kinship with him.

Of his public life, we know that he was granted two patents of interest to us: one for an "aeroplane" and one for a "kite."

### The Aeroplane

The first patent (No. 698,634 dated April 29, 1902) was for what we commonly call the Conyne kite: a triangular box center section with a half-diamond shaped wing on each side. Conyne called it "an aeroplane designed to be held captive and to be used with aerial adver-

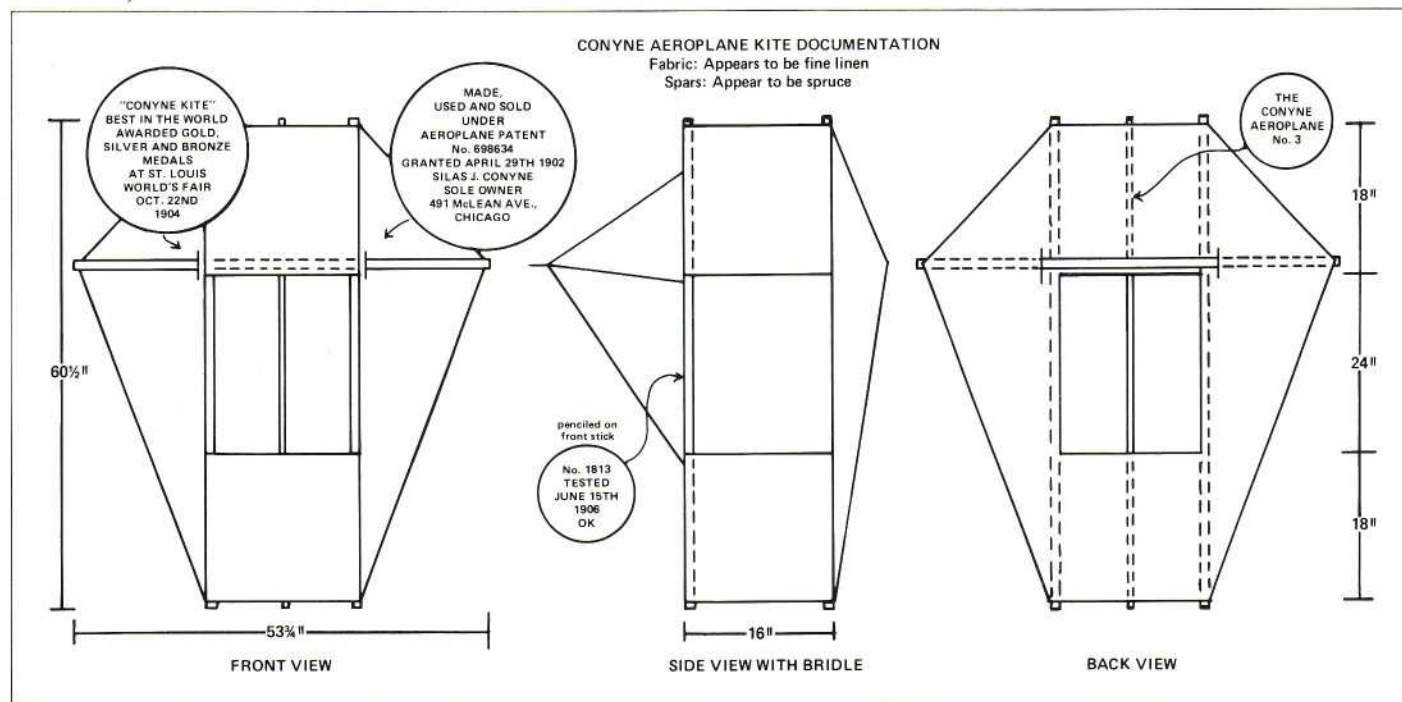


Left, the Conyne Aeroplane No. 3 (kite) flown by Pete Ianuzzi. Above, the Aeroplane up close, showing sturdy framework. Adopted by the French army for observation work, the Conyne is often known as the French Military box kite.

tising apparatus, although such aeroplane may be used for amusement only, if desired." He did not call it a kite. Among "new and useful improvements in aeroplanes" he claimed his invention possessed durability, ease of assembly, substantial lifting power, light weight and a "pleasing appearance when in the air."

The actual dimensions of the "aeroplane" are not given in the patent. In-

stead, Conyne used modules of "comparative lengths found to be most effective" to produce maximum lift. For example, assume the overall length (height) to be 10 units. Then the triangular box sections should each be 3 units high with an open space between them of 4 units. Overall width of the structure should be 8 units, the width of each wing 2.5 units and the open space in the center 3 units.



The upper and lower legs of the bridle attach at points one-tenth (10%) and seven-tenths (70%) of the distance from the top to the bottom of the center spar. The flying line attaches to the bridle to form a right angle with the cross spar.

The cross spar passes in front of the side wings but behind the top center panel. Conyne found this arrangement provided the correct bellying of the fabric and greater lift.

Conyne's second patent (No. 1,005,810 dated October 17, 1911) is for a "kite," similar to the "aeroplane" but with a fabric tunnel-like keel.

### The Discovery

Unlike Garber Target Kites and Gibson Girl box kites, which can be seen today in many museums and private collections around the world, an authentic Conyne kite has been something we at *Kite Lines* have only dreamed about discovering. Until now.

The photographs and drawings of the Conyne kite on these pages have taken a long time to reach print. By special arrangement with the owner, *Kite Lines* has been granted temporary use of the Conyne, so we can share its story with our readers.

The kite was discovered in the attic of a 15-room Victorian house built in 1898 by the Governor of Ohio as a wedding present for his son. Two years ago, the contents of the house were sold at auction and the Conyne saw the light of day for the first time in many years.

Considering its age, the kite is in remarkable condition. Not only is it flyable, but it actually flies very well, with a pull that surprised the *Kite Lines* staff. (We

### Some People Have All the Luck

Felix Cartagena, the best-known kiter in Newark, DE, is a sucker for a yard sale or garage sale or flea market. When he spotted a Gibson Girl box kite at a garage sale, he bought it as quickly as he could without alerting the seller to its true value. Felix has had experience in such dealings. He acts nonchalant, haggles a bit and pays the asking price reluctantly. He drove away from that sale only \$8.00 poorer than when he arrived. Some people have all the luck.

Then last year a small advertisement appeared in *Hemming's Motor News*: ST. LOUIS WORLD'S FAIR KITE, 1904, DOCUMENTED. A friend showed it to Felix, who showed it to *Kite Lines*.

I figure that Felix didn't buy the kite for himself because he hadn't stumbled upon it at a yard sale, and he has a certain reputation to maintain. L.M.C.

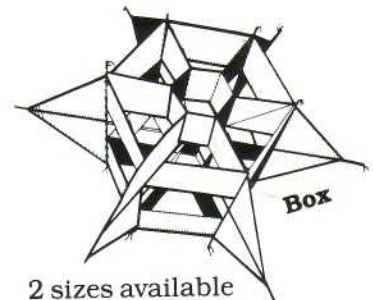
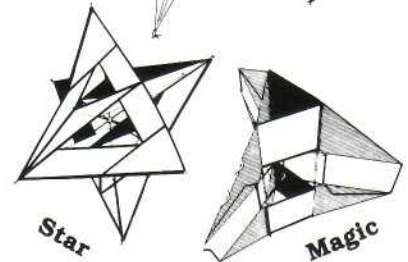
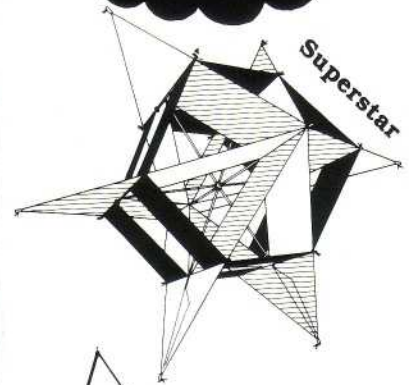
flew it only once, just to photograph it in the air—and to satisfy our burning curiosities.) We have examined the Conyne very carefully and we wish it were part of our own collection. We have sewn a storage and carrying bag for future protection of the kite. However, we made an agreement with the owner to offer it for sale in the pages of *Kite Lines* to the highest bidder.

We have lived with the Conyne for only a brief period of its long life and we have come to know its inventor more intimately through this rare and delightful "close encounter." We are confident that its new owner will be equally pleased.

L.M.C.

*Kites Past continues. . .*

# Reason 5.



2 sizes available

**PROF. WALDOF**  
of England

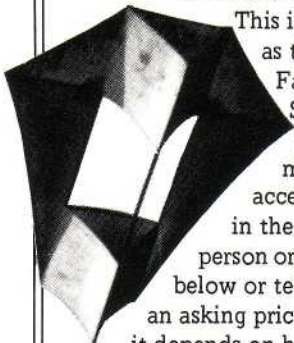
Dealers inquiries invited.  
Wholesale to the trade only.

# WHAT'S UP

4500 Chagrin River Road  
Chagrin Falls, Ohio 44022  
216/247-4222

### INTERESTED IN BUYING THE CONYNE AEROPLANE NO. 3?

This is the kite! A genuine original Conyne from the same series as the one flown in competition at the 1904 St. Louis World's Fair, where it won the gold, silver and bronze medals. This is Serial Number 1813, originally tested and certified "OK" on June 15, 1906. A kite of great rarity and importance to museums, collectors and researchers. Written bids will be accepted until June 30, 1985. High bidder will be announced in the next issue of *Kite Lines*. If you would like to see the kite in person or view additional photographs of it, contact us at the address below or telephone 301/484-6287. The owner has decided to start with an asking price of \$350. We do not know how much the Conyne is worth; it depends on how badly someone wants it: the law of supply and demand. Send bids to: *Kite Lines*, 7106 Campfield Road, Baltimore, MD 21207, USA.

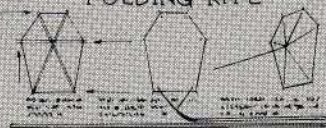


**More Kites Past:**

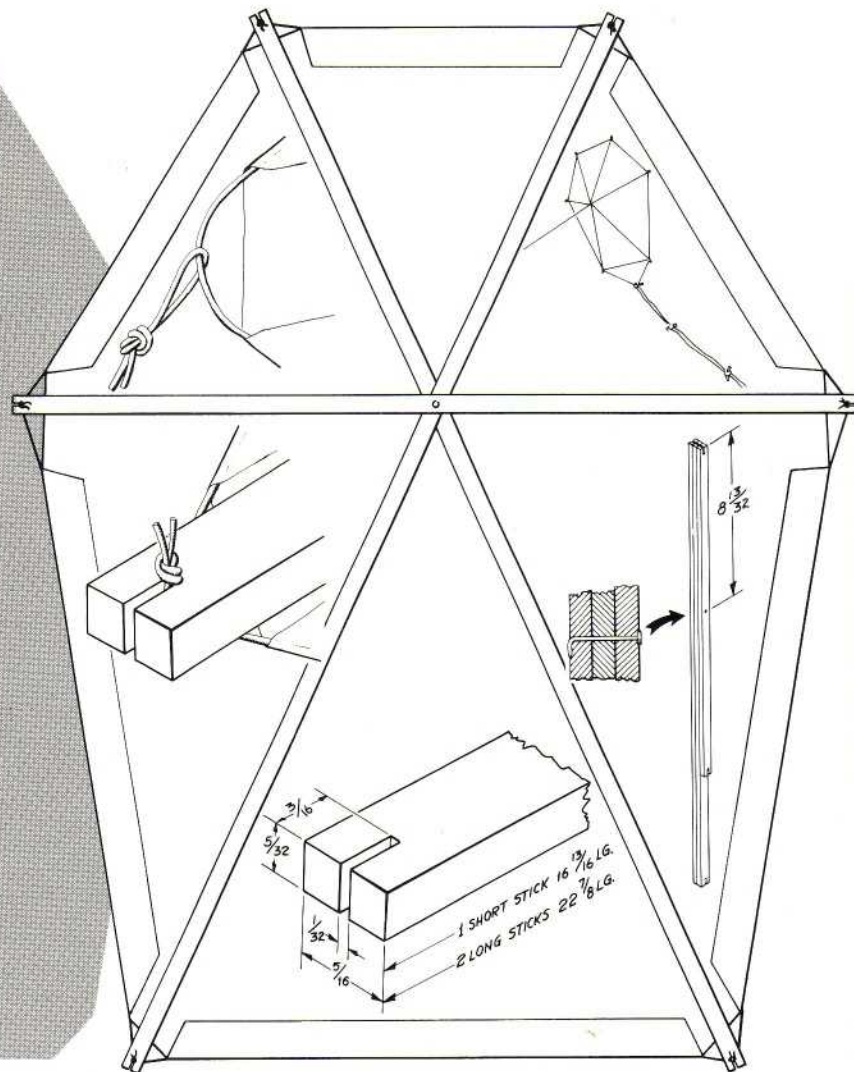
**"Jolly Boy"**



**"Jolly Boy"**  
FOLDING KITE



CAUTION: Do Not Fly This Kite With WIRE AS IT IS DANGEROUS TO YOU.



When I was a youngster in Wilkesburg, Pennsylvania, I had an older brother who loved to fly kites. We lived in a city neighborhood and there were no open areas nearby. He considered this a challenge and repeatedly got great flights out of a small tree-filled lot next to a large church.

His favorite kite was the "Jolly Boy." Its cost was five cents from 1925 to about the time of the Depression. The kite was six-sided, with three sticks that crossed above the kite's vertical center. There was no bow in the kite and the bridle consisted of three corner-to-corner strings. A fourth string, hanging from the two bottom corners, held the tail. The kite came in different colors, but my brother liked yellow.

On the front of the kite was a caricatured portrait of a young boy, looking rather happy, but not at all attractive. We see essentially the same face today as *Mad Magazine's* Alfred E. Newman. Flying instructions were printed beneath his face.

Now there is nothing spectacular about this kite, especially in view of today's structures, but I would like to know if any *Kite Lines* reader has memories of it. When I describe the "Jolly Boy" to people my age (65), I cannot find one who re-

members it. Surely thousands of boys purchased this kite each spring, and surely there must be some around even today, tucked away in a trunk in the attic or in the rafters in the basement.

If any readers know of such a kite, I would truly appreciate hearing from them.

Charles R. Siple  
Schenectady, New York

*Kite Lines* replies: The "Jolly Boy" Folding Kite was manufactured by the J. C. Ayling Co. of Springfield, IL. Research reveals that Mr. Ayling was granted four patents for kite designs: in 1911, a three-stick shield-shaped kite with central ring and weights; in 1916, a diamond-shaped kite with folding spreader; in 1926, a mast and spreader structure for bowed kites; and in 1927, a circular box kite with wings. We could find no patent reference to the "Jolly Boy."

However, much to our delight, we did discover a genuine "Jolly Boy" in the personal collection of our Associate Editor, Leonard Conover. After a considerable exchange of correspondence, Len decided that the kite would be happier in the hands of an old friend and he gave the

"Jolly Boy" to Charles Siple, who lovingly created the illustrations that accompany this story.

**Attention Antique Kite Owners  
(or young owners of antique kites)**

*Kite Lines* is very interested in antique kites and we know that many of you share that interest. We are often asked what a particular kite is worth, where to obtain parts or information for old kites and whatever happened to such-and-such kite.

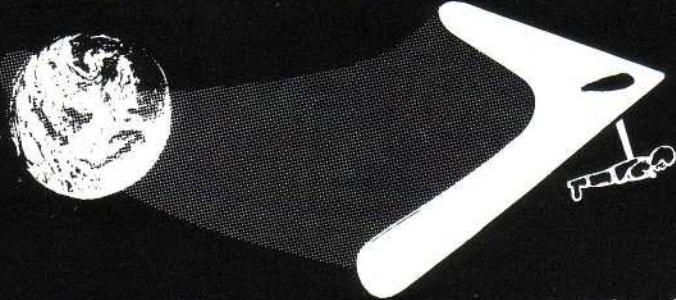
We have begun to compile statistics and we need your help. If you own an antique kite (or would like to) drop us a line and tell us about it. If you are willing to have your name given to other kites with similar interests, we will be glad to put you in touch.

Our intention is to catalog—even computerize—all the antique kites (and owners) we learn about. We don't have any idea of the number we might encounter. We hope to be pleasantly surprised. Please write—we'd love to hear from you.

The Original

# Windseeker™

HIGH PERFORMANCE FLYING WING

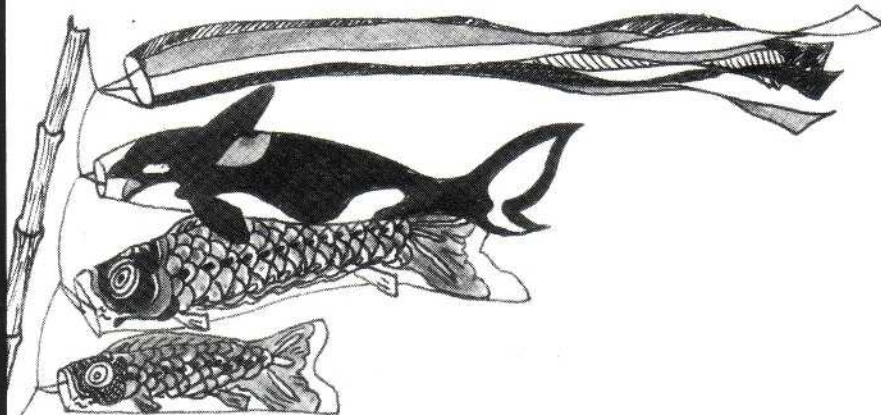


Capture the Essence of Flight  
With a New Breed of Flying Toy.

WINDSEEKER, INC.  
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DEALER INQUIRIES INVITED

## Great Winds Has Your Fish!!!



**Great Variety:** Squid in 4 sizes/koi in 6 sizes and a selection of 6 bright colors (red, orange, green, blue, purple, black).

**Great Quality:** Finely detailed designs, full-cut bodies of lasting nylon, larger mouths, sound tethers.

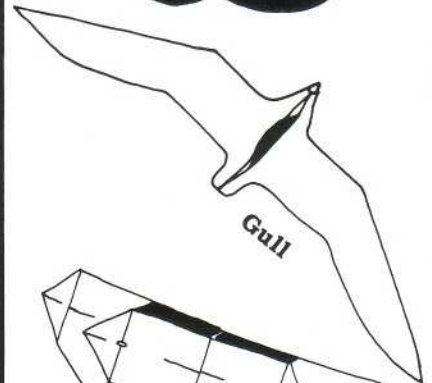
**Great List Prices:** (koi) 17"/\$3.50, 37"/\$7.50, 50"/\$15., 60"/\$17.50, 78"/\$21., 118"/\$35., and Orca (killer whale)/\$18. . . .

**Dealers—Write today for our price list.**

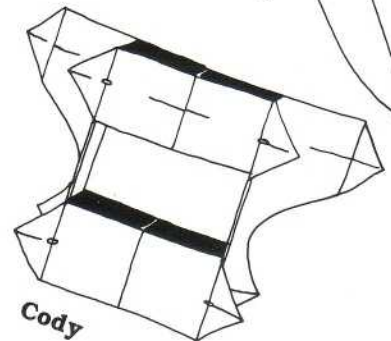
## Great Winds Kites

402 Occidental Ave. S. Seattle, Wa. 98104

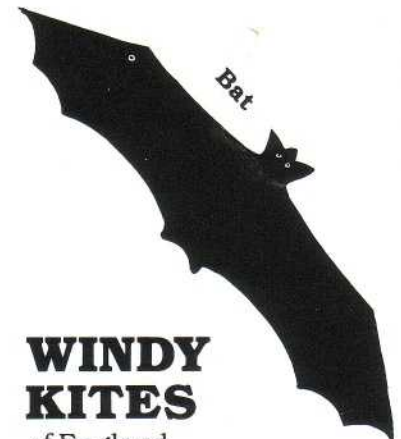
## Reason 6.



Gull



Cody



Bat

**WINDY  
KITES**  
of England

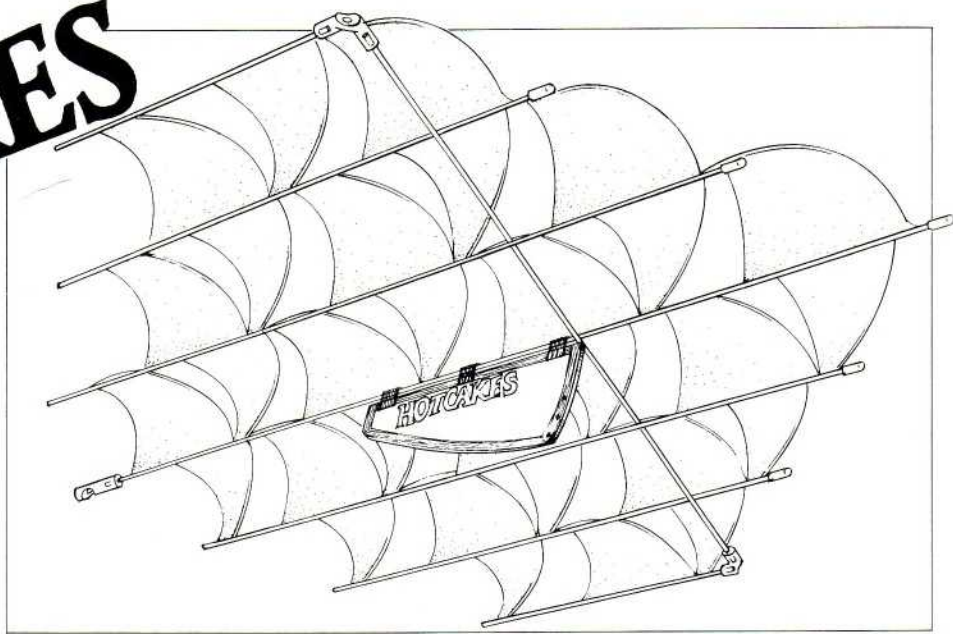
Dealers inquiries invited.  
Wholesale to the trade only.

# WHAT'S UP

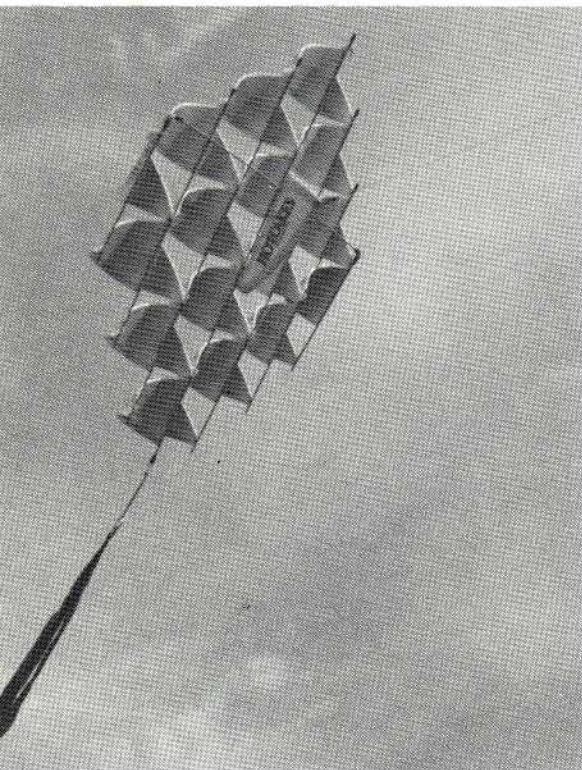
4500 Chagrin River Road  
Chagrin Falls, Ohio 44022  
216/247-4222

# Hotcakes

Ron Petralito's  
a kite made of McDonald's coffee cups



Drawings by  
Ron Petralito  
Photographs by  
Valerie Govig and Theodore L. Manekin  
Text by  
Leonard Conover, Valerie Govig  
and Ron Petralito



First, you have to drink a lot of coffee! This novel kite idea by Ron Petralito uses McDonald's polystyrene\* coffee cups and *only* McDonald's cups (others do not please him nearly so much).

The biggest problem Ron has is getting the quantities of cups he needs. The McDonald's head office hasn't seen fit to grant Ron's request for cups to make kites, so Ron has to get them from individual restaurants in the chain, where the rules are that cups are given out *only* with coffee in them, at 45 cents each.

To one manager at a time, Ron gives his spiel: "I'm an architect and I spend my leisure time in experimental aircraft and kites. I am working on variations of a special kite using McDonald's foam coffee cups. Could you spare me some?"

The looks Ron gets in response to his spiel vary from amused to skeptical to downright nervous. But with persistence and the blessing of enough different locations of McDonald's, Ron collects the cups he needs.

His kite design makes use of materials that (except for the cups) are readily available, and his tape construction techniques can easily be adopted/adapted by others.

Once you attempt this kite, you can become as addicted to it as to coffee—like

\*Just what are those coffee cups made of anyway? Most people call it Styrofoam, like they call gelatin Jell-O, or facial tissue Kleenex, or a photocopy a Xerox.

Actually, they are made of expanded polystyrene, a semi-rigid lightweight cellular thermoplastic used especially for insulation and protective packaging material. Before it is expanded, polystyrene is rigid and transparent.

Styrofoam is also expanded polystyrene, but not all expanded polystyrene is Styrofoam. Just like DuPont's name for polyester is Dacron, so the Dow Chemical Co. calls its brand of expanded polystyrene Styrofoam.

Ron. The modular structure of the design offers you nearly unlimited combinations and possibilities. We've picked one version that is middle-of-the-road, somewhere beyond easiest to make and short of hardest to fly. It has 14 full cells plus two half cells at each side, to which other kite sections could be joined, if desired. Ron has made dozens of varieties of cup kites already and he is still going strong—coffee jitters and all.

Although this kite is simple in concept (simpler than it sounds in writing), it is rather demanding to make Ron's way, with his perfectionistic attention to detail. Shortcuts for quick production are not Ron's style, but they might be yours. In any case, the final kite will reward the maker with a smooth flight wherever the winds are blowing in the 10 to 20 mph range. And the kite's appearance in flight is novel and distinctive.

Ron says, "The design is technically classed as a slotted Rogallo matrix." He calls it, affectionately, "Hotcakes."

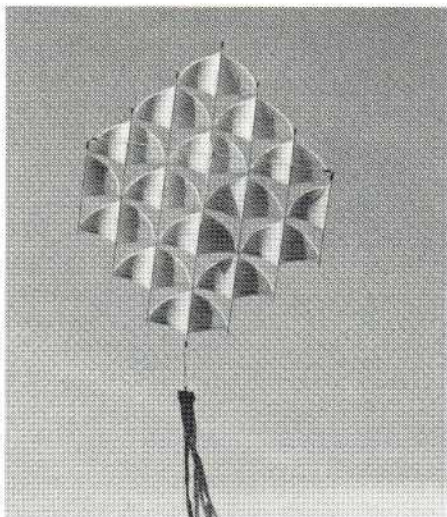
Here's how to make one of your own.

### Materials

- 16 large (9 oz.) McDonald's foam coffee cups
- 3 fiberglass rods, 3/32" dia. x 48" long
- 1 foam platter (breakfast lid, such as "Hotcakes," will do)
- 10 soft plastic end fittings (3/32" ID)
- 3 inches of clear vinyl tubing (1/8" ID)
- plenty of tape, all 1/2" wide, mostly Scotch® brand Magic transparent tape or Mylar® tape, also some strapping tape and double-stick (double-faced) tape

### Tools

- ruler
- envelope
- ruled paper (any line spacing)





- craft or razor knife
- scissors (optional)
- ballpoint pen
- punch or push-pin (optional)

### Make the Pattern

The pattern itself is made from one of the foam coffee cups. The pattern will fit around each cup to be marked and cut into wing cells.

Put a dot on the lip of the cup at the top of the bisecting line (see Tips on page 24) directly above the center of the large golden arches logo. On the opposite side of the cup, make a mark 3½" down from the lip (also on the bisecting line), directly below the center of the golden arches.

Connect the two dots using a flexible straightedge (Ron uses an envelope) and a ballpoint pen. Hold the straightedge firmly against the surface of the cup—it cannot be loose or floppy. The line you make will be the shortest distance between the two points and, when completed, will look like a large "V" on the cup.

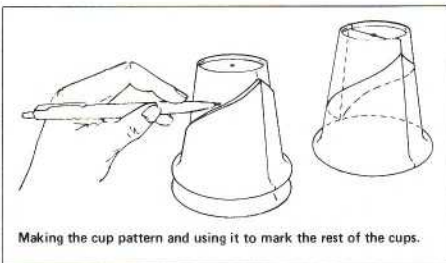
With a craft or razor knife, cut cleanly on the ballpoint lines. On one side of the cup you will have to cut through the lip, but that's okay. Merely tape the two points back together again to keep the pattern in shape.

Discard the lower portion of the cup. What you have left is the pattern.

### Mark the Cups

Gently slip the pattern over a clean, empty coffee cup. If you wish to "bury" the golden arches, center the logo within the cut-away area of the pattern. Or, to put it another way, align the bottom point of the pattern with the bisecting line on one side of the cup and the top point of the pattern with the bisecting line on the opposite side of the cup.

With a ballpoint pen, trace the two diagonal lines of the pattern onto the cup. Remove the pattern.



Making the cup pattern and using it to mark the rest of the cups.

### Cut the Cups

With the cup upright and the "V" facing you, slice along the bisecting line through the "V" to the bottom of the cup.

Stop. Cover this seam or joint with a length of double-stick tape. This tape will hold the cup together while you make the

*Continued...*

**The reasons for  
choosing WHAT'S UP  
have never flown  
sooo well!**



**Alivola  
Avenger  
Cloud Pleasers  
Peter Lynn Ltd  
Prof. Waldof  
Quicksilver  
Shanti  
Stratton  
Vic's Fighter  
Flexifoil  
Skyscraper  
Mile High**

**Marblehead  
Martin Lester  
Air Toys  
Windy Kites  
Gunther  
Windborne  
Boomerangs  
Winders  
Rainbow  
Trlby  
Windsox**

**WHAT'S  
UP**

Dealers inquiries invited.  
Wholesale to the trade only.

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## Petralito's "Hotcakes" Kite

...Continued



remaining cuts and, later, will hold the wing cell halves together.

Now cut the cup on the two diagonal lines ("V") and discard the bottom portion. Slice through the small remaining uncut section and carefully bend back the two wing cell halves on the double-stick tape to make a conical wing. Gently squeeze the two wing halves together along the length of the spine, putting the double-stick tape to work.

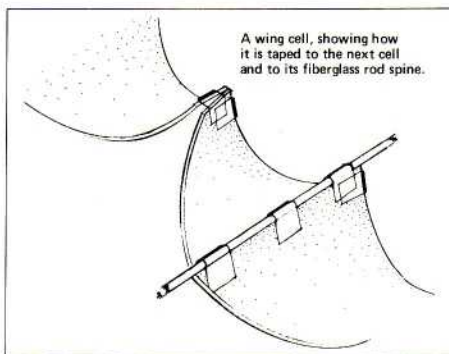
Place the wing cell on a flat surface and make sure that all three points (spine and both wing tips) touch the surface. A short length (1") of 1/2" wide tape on front and back, around the nose and tail will prevent the wing cell from ever pulling apart.

### Are We Having Fun Yet?

Make 13 more wing cells in the same manner (total 14). Leave the 15th cell as two halves—right and left pieces unattached.

### Frame the Cells

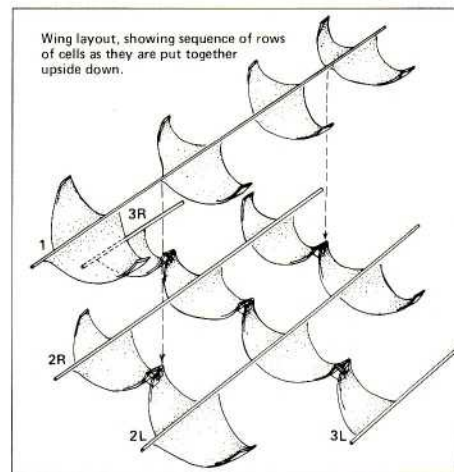
Cut the fiberglass rods to these lengths:



- One 20 1/2" (spreader)
- One 26" (number 1 in diagram, right)
- Two 21 3/4" (numbers 2R and 2L)
- Two 15" (numbers 3R and 3L)
- Two 8 3/4" (not shown in diagram)

Make a pencil mark 1" from one end of the 26" piece of fiberglass and three more pencil marks at 6 3/4" inch intervals behind the first mark. These marks will position the nose of each cell on the center rod. Place four wing cells upside down under the fiberglass rod and tape them in place onto the rod, with their noses on the pencil marks. (Ron uses three pieces of tape: one at the nose, one in the center and one at the tail of each wing cell.)

The shorter rods are handled the same way. The nose of the first wing cell is at the 1" mark, the nose of the next cell at



the 7 3/4" mark, etc. Do all the rods, one at a time, before joining them together at the wing tips. The short outer rods will accommodate only one-half wingcell each, with the nose at the 1" mark.

After you tape the cells to the rods, you "weave" the units together into the final form. Start by attaching rows 2L and 2R to the center row (row 1).

The rows are all connected wingtip to wingtip with tape. At the same time, the wingtips are taped to the fiberglass rods. Attach rows 3L and 3R to 2L and 2R, then attach the two outer rows to 3L and 3R. When you have finished, there should be a piece of tape every place where the foam meets the fiberglass. The tape doesn't add much weight, so feel free to use as much as necessary.

With the kite face down, weave the spreader through the structure this way: over the center rod, under rods 2L and 2R and over rods 3L and 3R.

Place a vinyl tip on the front end of each fiberglass rod (7 total). Also put one on each end of the spreader and one on the tail end of the center rod.

Cut the vinyl tubing into three 1-inch lengths. One, with a hole punched near its end, slips on the tail end of the center fiberglass rod to serve as an attachment point for the kite's tail. The other two, with a small notch cut halfway through the center, are bent 90 degrees and used to connect the ends of the spreader with the front ends of the two outermost rods.

### Add the Keel

The keel is cut from a breakfast platter lid, such as Hotcakes. To keep the printing for its amusing appearance on the keel, cut about 1/2" above it and cut off the rim for easier handling. Cut out just inside of the embossed indent which will give you a keel shape with Hotcakes printed on it. Locate the keel as in the drawing. Reinforce the leading edge of the keel with 1-1 1/2" pieces of strapping tape, wrapping

Continued on page 64. . .

### TIPS & TECHNIQUES

1. TO MAKE LIFE EASIER when working with foam coffee cups, draw a bisecting line on all the cups in advance. (See Tip #2.) This will help you later when you need to align patterns and pieces.

2. TO MAKE A BISECTING LINE on a cup, use a sheet of ruled paper. Start by selecting one of the ruled lines as a guideline and mark it accordingly. Place the cup, bottom up, on the guideline and center it equidistant from the ruled lines on either side of the guideline. Mark the lip of the cup at both places where it meets the guideline. (You should have two dots, opposite each other, on the lip of the

cup.) Place a ruler on the bottom of the cup with the edge of the ruler through the center of the small circle on the bottom of the cup. Align the ruler with the guideline on the paper. Mark this line with a ballpoint pen and connect it to the two dots on the lip. Your BISECTING LINE should run up one side of the cup, across the bottom and down the other side.

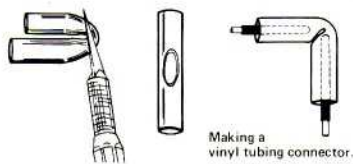
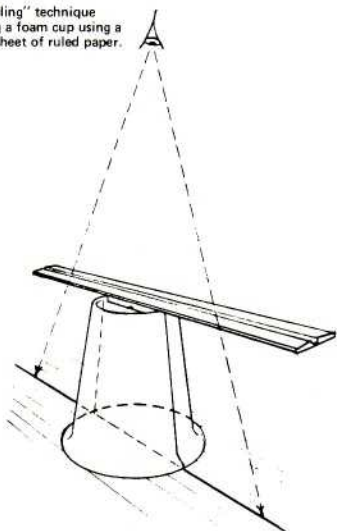
3. TO MAINTAIN A CONSISTENT PATTERN on the kite's cells, split the cups through the large golden arches logo, which will then disappear into the crevices of the finished kite.

4. CUTTING FOAM WITH SCISSORS is quick, but it has a crushing action on the left side. To prevent this, be sure the finished cut is on the right side of the scissors (opposite for left-handed scissors). To avoid the problem altogether, use a craft or razor knife, such as X-Acto.

5. TO OBTAIN A SMOOTH FINISH and aerodynamic finesse on the leading edges of the cells, Ron likes to burnish them lightly with his fingernail or a rounded plastic tool.

6. TO MAKE VINYL TUBING CONNECTORS, bend tubing and slice at 45 degrees to cut a round notch in the tubing. Then bend 90 degrees and insert tipped fiberglass rods.

The "eyeballing" technique for bisecting a foam cup using a ruler and a sheet of ruled paper.



Making a vinyl tubing connector.

# The Kite Lines Bookstore

*serving the kiter's reading needs by mail*

If your nearest kite or book store doesn't have the kite books you want, try us, the Kite Lines Bookstore.

We make a point of carrying nearly all kite titles in print—even some that cost us a lot of trouble and expense to obtain for you.

Our list is not final. It will grow and change as we hunt out new kite books for you. We welcome any suggestions you have for us to improve

our services. How may we help you? Let us know.

We run the Kite Lines Bookstore as a service and this is not to be construed as an endorsement of any title. But we do guarantee your satisfaction with our services. We want you to feel just as if you were in the town bookstore, picking up books and looking them over. When one is wrong for you, you can put it back on our shelf. No questions asked.

We've noted some trends in kite book publishing to take titles out of print and to hike up prices suddenly. We will try to help stem the tide, but we suggest that if you are a serious collector of kite literature, you will be wise not to delay. Snap up the books you want NOW!



## IMPORTS!

From Japan.....*Ship Kites* by Morio Yajima, in Japanese with detailed drawings and 8 pp. of color photos. Softcover, 66 pp., \$9.95

*Magic Kites—Cubic Kites* by Takaji Kuroda, in Japanese with details for the famous convertible boxes and 8 pp. of color photos. Softcover, 72 pp., \$9.95

*Bird Kites* by Shuhei Goto, in Japanese with 36 color photos of lifelike bird kites plus full-size seagull plan. Softcover, 72 pp., \$9.95

*Kite Trains Making* by Eiji Ohashi, in Japanese; many innovations, detailed drawings, full-size plans for two kites and 8 pp. in color. Softcover, 56 pp., \$9.95

*Kite*, Winter '82 special issue of *Bessatsu Bijutsu Techo* art journal, in Japanese, with over 300 color photos, a new cover and clear protective wrap. Softcover, 216 pp., \$11.95

*Create a Kite* by Takeshi Nishibayashi, in Japanese, 8 pp. in color. Inventive! Softcover, 64 pp., \$9.95

*The Happy Kiteflier* by Takeshi Nishibayashi, in Japanese, 16 pp. in color. Softcover, 159 pp., \$5.95



From Australia.....*Make Mine Fly Vol. 1* by Helen Bushell; includes full-size plan for Trefoil. Softcover, 40 pp., \$3.95  
*Make Mine Fly Vol. 2 & 3* (not shown) by Helen Bushell. Softcover, 35 pp., \$3.95



From Bermuda.....*Bermuda Kites* by Frank Watlington; 5 kites and variations; good drawings. Softcover, 24 pp., \$2.95

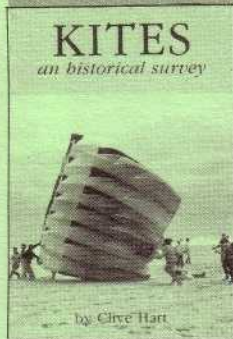
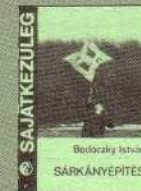
From Taiwan.....*Chinese Kites* by Kin Kan and Susan Hsieh, in Chinese and English, 12 pp. in color. Softcover, 84 pp., \$11.95

From Hungary.....*Sarkanyepites* by Bodoczky Istvan, in Hungarian, fine drawings and 24 pp. in color. Hardcover, 207 pp., \$16.95



From The Netherlands.....*Vliegers Zelf Maken* by Harm Van Veen, in Dutch, good details on original kites. Softcover, 111 pp., \$11.95

From Great Britain.....*Kite Cookery* by Don Dunford, easy kites and theories. A bargain! Softcover, 47 pp., \$2.95

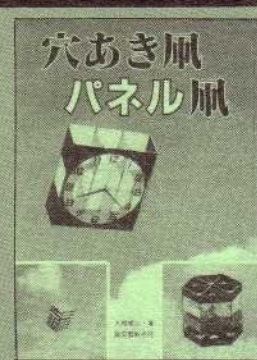
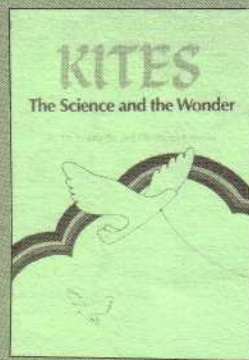
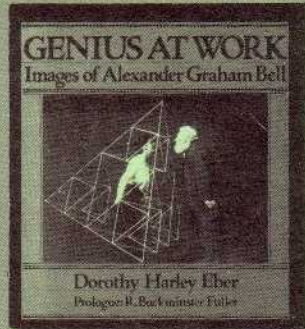


## NOTABLE BOOKS

*Kites: An Historical Survey* by Clive Hart. The recently revised and expanded edition of the definitive history of kites; an invaluable reference work with many illustrations and an extensive bibliography. Softcover, 210 pp., \$13.95

*Genius at Work: Images of Alexander Graham Bell* by Dorothy H. Eber. Rich recollections of Bell and his trials with the tetrahedral kite. A readable narrative combined with 132 classic photographs. Hardcover, 192 pp., \$16.95

*Kites: The Science and the Wonder* by Toshio Ito and Hirotsugu Komura. Despite the frail English translation, this book offers more kite aerodynamics than any other in print; many diagrams. Softcover, 160 pp., \$11.95



## NEW BOOKS!

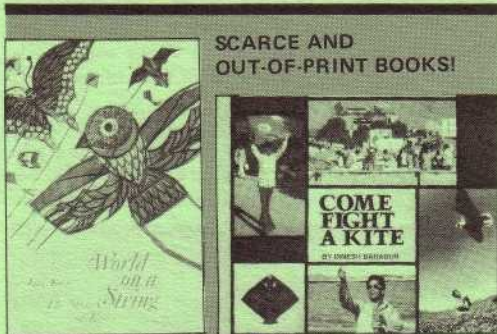
*Kites for Everyone* by Margaret Greger; a well-packed, reliable collection of 39 easy kites for classrooms or beginners. Includes the Flow Form, Corner and Facet kites. Softcover, 136 pp., \$10

*Vented Cellular Kites* by Eiji Ohashi, in Japanese, with clear drawings and plans, plus 16 color photos for such inventive designs as a clock, sunflower, triangular variations. Softcover, 60 pp., \$9.95

*Flight Patterns* by Leland Toy; an unassuming, dependable little book with 8 good plans, tips on fundamentals. Softcover, 33 pp., \$5

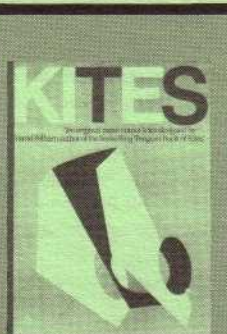
*Airplane Kites* by Koji Hasebe, in Japanese. Brand new! Contains easy, detailed, step-by-step plans for 10 modern craft: F-18, Mirage, Sky Hawk, Concorde, Space Shuttle, etc. Softcover, 54 pp., \$9.95





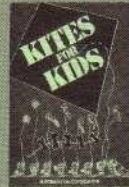
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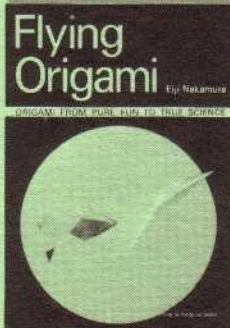
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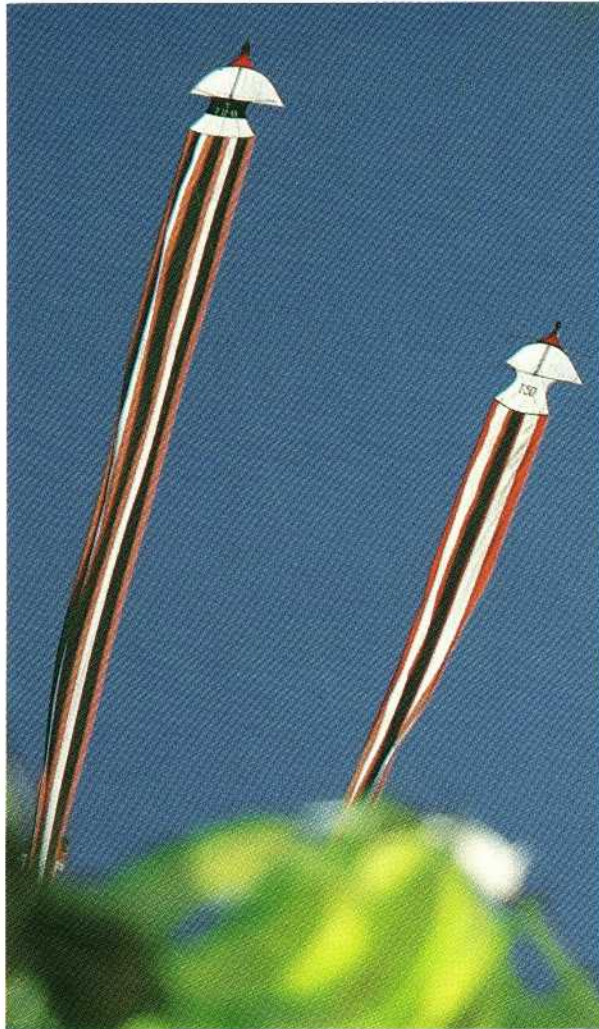
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<p>Well, even the maker of Windspinners has his own fantasies ...</p>	<p>Would you believe a fishin' net?</p>	<p>hello ... NASA?</p>		<p>Windspinner Tales by: George Peters &amp; Bill Tyrrell Copyright 8/83</p> <p>REORDER FROM YOUR WIFE SHOP</p> <p>The Kitestuff Co. 51 Layle Lane Doylestown, PA 18901</p>

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Someone called it Bali Hamamatsu and Masaaki Modegi agreed. Visualize 209 teams of a dozen or more people, most with their own *gamelan* orchestra, with no team permitted to compete with a kite less than 3 meters wide. Add to this fliers from Japan, Singapore and Thailand, plus up to 45,000 spectators. Put them together on a field little larger than a football field in the middle of the *sawab* (paddy fields) and you have the Bali International Kite Festival, or, as it is known in Bali, *Lomba Layang-Layang Internasional Bali*.

Bali is paradise. An Indonesian island of 5632 sq. km. (2095 sq. mi.) east of Java, it is roughly midway between Singapore and Australia. The nicest thing about Bali, apart from its magnificent geography, is its 2.3 million people. Their spiritual sustenance comes from the Hindu Dharma faith, an all-pervading force. Shrines are everywhere, by the roadside, in every garden; the official calendar of events lists over 200 religious festivals held throughout Bali every year.

An appreciation of the Balinese way of life requires a sympathetic understanding of their universe, "an understanding of the respect and gratitude we as humans must continually show towards our fellows and other beings."

The Balinese perceive themselves to be blessed people. They believe Bali is the only "real" world. I think those of us who

# The Great Ki



Text, Color Photographs and Drawings by Shakib Gunn

were there from the 26th to the 31st of July, 1984 may now share that vision.

*Chack-chack-chack-chack.* We heard it in the moonlight at the *kecak* where 100 men moved as one rhythmic mass in the monkey dance. We heard the commentator echo it at the kite festival. *Chack-chack-chack-chack*, a musical onomatopoeia, became our call-sign as did the cry of the local teams when they held their kites high before the grandstand: *Merdeka!* (Freedom!), a beautiful word.

For all of us, Bali was sound and silence: the *gamelan* (soft like rainwater or crashing in great waves), the echo of the mighty gong, the twanging vibration of giant hummers on the *be-bean* fish kites, "like a squadron of helicopters," said Singapore's Michael Seet.

Then there was the *pindekan*. It drove

us mad. First the silence, then the melodious plink-plink-plink plonk-plonk-plonk, then silence and the same pattern of sound again but more urgent. One night in a pitch-black lane (on an expedition organized by Thailand's Ron Spaulding to observe a wedding ceremony—it turned out to be a wake for the dead), we heard but could not see the blessed instrument. The *pindekan*, a bamboo xylophone, was high atop a pole reflecting every nuance of the wind. Balinese *pindekan* brought home to Japan, Singapore and Thailand now remind us of the soul of Bali.

Another instrument, and one possibly adaptable for use on kites, is the *sunari*, a bamboo wind-powered flute. We never saw one. We never heard one. The *sunari* remains the quest of future visits.

From what I gathered, kiteflying in Bali goes back at least to the 1800s. There are 3 indigenous forms. The oldest is the high-aspect-ratio *pecukan* with a sail of ellipsoidal shape, similar to the top sail of a Malay *wau bulan*. The *pecukan* carries *guangan* (hummers) both at the top and bottom of its spine, which, like the *wau bulan*, is in front of the sail.

The *pecukan* were our favorites because of their simplicity and apparent unstable configuration. In the festival, they climbed like rockets and sat in the sky, most swaying with a slight lateral move-



Opposite: Top, two 3-meter-span *janggan* in flight. Their long red, white and black tails denote life, goodness and evil. Bottom, a line-up of some of the participants at the opening. This page: Top, a *pecukan* being carried onto the field. Above, a detailed *kreasi baru*. Some even used human hair. Bottom, rear view of a *be-bean*. The head is closest to camera.

# Kites of Bali

ment. No *pecukan* was permitted to enter the contest unless it had a span of 3 meters or more.

The *janggan* (bird kite) bears a resemblance to the *pecukan* sail, but with the addition of a long bird-like neck and magnificently decorated head and a tail, from which trails a broad cloth streamer up to 70 meters (230 feet) long. The *janggan* is always white in color, the streamer is usually colored red, white and black, denoting life, goodness and evil, symbolizing the Trinity, the manifestation of God. In flight, the kite offers a surprisingly flat delta-like profile. Even the long undulating streamer flows almost parallel to the ground.

Bali's low-aspect-ratio kite is the *be-bean*, or fish kite. This is the most popular of the three indigenous types. The minimum span for competition entry was 3 meters. Corresponding lengths were up to



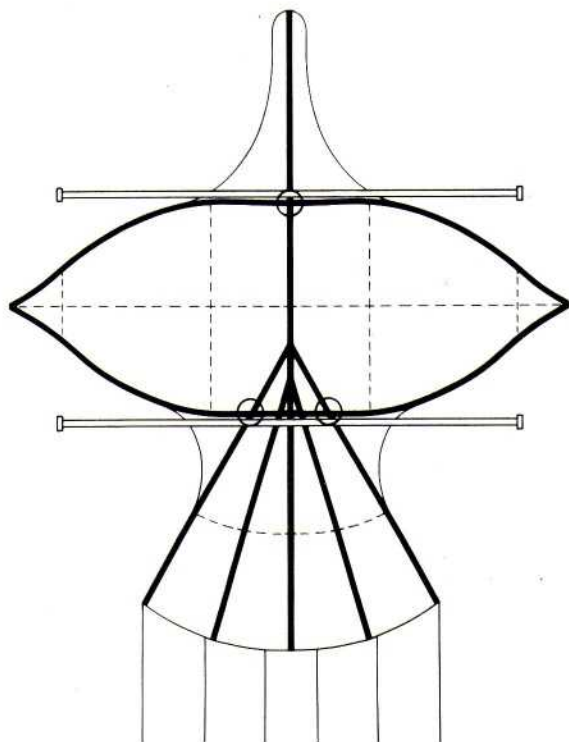
5.5 meters. All *be-bean* carried hummers, the top one facing forward as in most oriental kites, the lower hummer facing backward. Some of the hummers, up to 4 meters wide, were as thick as a boy's wrist. While a thick sliver of wood was used as the vibrating medium on some kites, most used polypropylene strapping tape. Originally palm leaves, *pandan* or rattan was used, depending on the wind.

Bali's free-form genus of kite is called the *kreasi baru* (new creation). Many were as tall as 7 or 8 meters and took the form of characters from the age-old Hindu *Ramayana* and *Mahabharata*.

Our initiation to kites as part of Bali's culture was on the bus a few minutes after we left the airport. There were kites everywhere, flying high over the rice fields. They were big, too, their movements slow

# INDIGENOUS BALINESE KITES

Drawings and observations made at the Bali International Kite Festival 1984 by Shakib Gunn, Singapore Kite Association.



## JANGGAN

The shape is representative of a bird. The main sail is lip-shaped when tensioned. The head is three-dimensional.

Frame: Bamboo

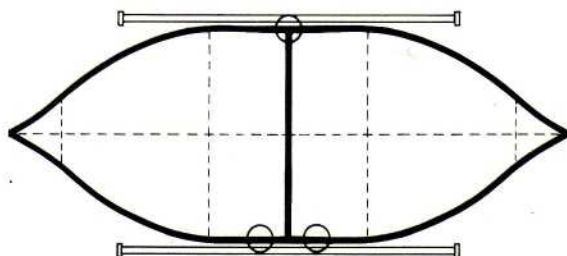
Sail: Nylon/cotton

Bridling: 2/3 point

Hummers: 2 (forward and rear facing)

Decoration: Highly decorative head. Sail always white. Streamer red, white and black.

Size: At Bali International Kite Festival 1984, minimum width 3m. Streamer length up to 70m.



## PECUKAN

The sail is similar to the Janggan and lip-shaped when tensioned. Dihedral is built-in during construction via horizontal and vertical tensioners, as it is with the Malay wau bulan. The spine is positioned in front of the sail.

Frame: Bamboo

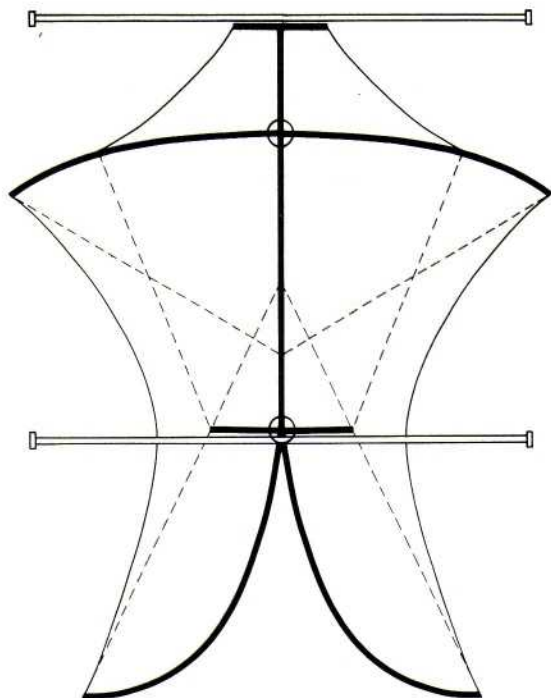
Sail: Nylon/cotton

Bridling: 3 point

Hummers: 2 (forward and rear facing)

Decoration: Religious/cultural

Size: At Bali International Kite Festival 1984, minimum width 3m.



## BE-BEAN

The shape is representative of a fish.

Construction detail varies. Supplementary spars are added to strengthen the frame. Cloth 'fins' are added about halfway down.

Frame: Bamboo

Sail: Nylon/cotton

Bridling: 2/3 point

Hummers: 2 (forward and rear facing)

Decoration: Geometric/striped patterns, usually in black/white/red/blue combinations.

Size: At Bali International Kite Festival 1984, minimum width 3m.

Acknowledgement is made of the kind assistance given by Drs. I Gusti Ngurah Bagus, Drs. Susila Patra, Drs I Gusti Ngurah Rai Girigunadhi, Bapak K. Pramatha, Bapak Nyoman Bawa and Bapak Adnyana.



and ponderous, like giant black insects clawing at the rays of the setting sun. Here and there, white *janggan* stood out with their long tails like slow-moving colored water pouring out in a never-ending flow.

The next morning we were taken by our hosts, Dinas Pariwisata (Badung Tourist Promotion Board) to some of the many *bale banjar* (community centers) in Denpasar, the capital, to see kites being readied for the festival. Here we stood in awe before effigies in bamboo, cloth, paper and papier-mache of Dewi Sarawaswati (Goddess of Knowledge), Wisnu (the Preserver) and Hanuman (monkey-god hero from the Ramayana) and many others, all in three dimensions, some with human hair. All were kites which would fly the following day and bring glory and honor to their *bale banjar*.

It seemed that these and other *kreasi baru*, including an enormous frog, assorted animals, a well-detailed sailing clipper and giant scale reproductions of commercial products, would never fly. But they did. Surely those from Bali's religious and cultural heritage were too beautiful, too precious to waste on the wind. I was to learn that the love with which they were created was an offering, a tribute, that saw its finest moment in flight.

When some came crashing down to slam into the tightly packed spectators, there was not sadness, but a huge roar as you hear at any kite festival when disaster occurs. "They all like it when it crashes," said a Balinese flier.

The route into the site of the *lomba layang-layang* was fringed with tall *penjor*, bamboo poles, the tops of which had been artistically stripped to form hanging clusters of basket-like *sampian*. Push carts and people clogged the narrow track. Police whistles blew ineffectively. Village teams from many miles away came singing and shouting as they bore their huge kites on their heads. Great gongs were carried in, suspended from bamboo poles. People came slurping through the rice fields, their feet covered in mud, to see the spectacle. Our little bus moved at half walking pace and we all sang: *chack-chack-chack-chack*.

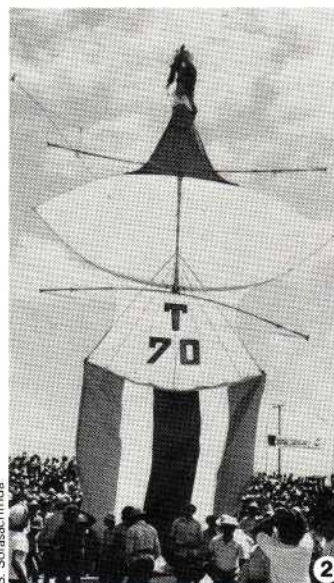
Earlier, Drs. I. Gusti Ngurah Rai Giri-gunadhi, director of Dinas Pariwisata, had said, "The site has vegetation growing around it. It's all right if you need to walk on it and you damage it." We were to discover the vegetation was miles of rich, wet *padi* fields set against a brilliant horizon, with a majestic island, Nusa Penida, rising in the distance.

A better kite site? Yes, there probably is. More fun, excitement and team spirit



Shakib Gunn

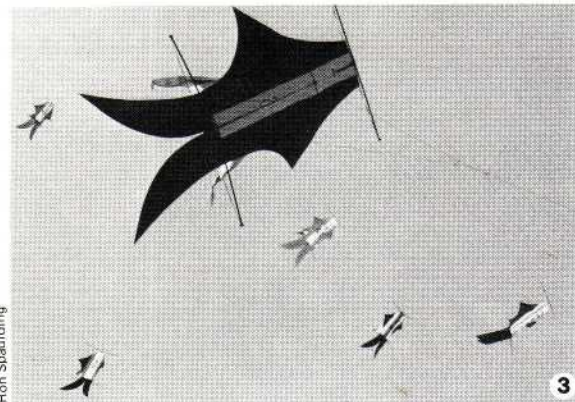
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Ron Spaulding

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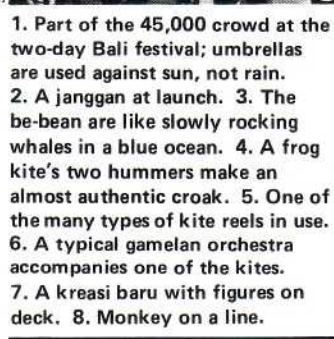
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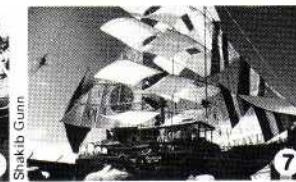
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5



Ron Spaulding



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6

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1. Part of the 45,000 crowd at the two-day Bali festival; umbrellas are used against sun, not rain. 2. A *janggan* at launch. 3. The be-bean are like slowly rocking whales in a blue ocean. 4. A frog kite's two hummers make an almost authentic croak. 5. One of the many types of kite reels in use. 6. A typical gamelan orchestra accompanies one of the kites. 7. A *kreasi baru* with figures on deck. 8. Monkey on a line.

amongst the combatants at other kite festivals? Never! *Lomba-Layang-Layang Internasional Bali* will live on forever as a shining example of informal organization, enthusiasm, nationalism and pride.

The "foreign" teams (hardly the word because we did not feel and were not treated as foreigners) demonstrated for the press on Friday afternoon. The festival began Saturday when dancing maidens and men dressed as ancient warriors performed before the Governor of Bali (Professor Ida



Shakib Gunn

8

Bagus Mantra) and other dignitaries.

Above us, on a tower of bamboo, the commentator used the microphone to cajole the crowd, organize the teams, tell stories, make whistling sounds when kites were about to take off, predict disaster when they were about to crash, and thank the sponsor, Bintang Bir (in nicely drawn-out syllables for impact and good advertising value). Indeed, Bintang Bir became so much a part of life that Akira Tanaka of the Japan Kite Association refused all else. "Bintang Bir, good. Other beer, no good." And that was that.

About 100 Balinese kites were flown each day (Saturday and Sunday). They were launched according to type over a 4-hour period. Well organized teams using thick monofilament or twisted polypropylene lines and metal winches kept their kites apart, despite the overcrowded sky. Average line pull was estimated at between 100 and 200 pounds.

The color and the sound were vivid. Where else would you see a man dressed from head to foot like a monkey, holding a kite line, or see so many *be-bean* in the sky? It was as if you were looking down from an aircraft upon a school of red and black whales rocking in a blue ocean. Where else would you hear orchestra after orchestra encouraging their teams with the crash of *gamelan* percussion or hear the sonorous deep vibration of so many hummers overhead that it seemed as if a thousand double-bass were being played at the same time?

Imagine two days of this plus demonstrations from Japan's team of seven (flying traditional and modern kites), Singapore's team of three (a very long dragon and people-lifting), and Thailand's team of seven (sexual games with the male *chula* and female *pakpao*). The leader of the Thai team, Ron Spaulding, described the kite maneuvers as abduction and rape, but our constant guide and companion, I. Gusti Ketut

*Lomba Layang-Layang Internasional Bali*  
July 26-27, 1984

Type of Kite	Number of Entrants
<i>Tradisional Pecukan</i>	10
<i>Tradisional Janggan</i>	15
<i>Tradisional Be-bean</i>	85
<i>Kreasi Baru</i>	99
<b>Total</b>	<b>209</b>

Scoring System (Traditional)	Points
<i>Umum</i> (General) on the ground	10 - 100
<i>Bentuk</i> (Shape)	10 - 40
<i>Suara</i> (Sound)	10 - 30
<i>Elog</i> (Movement)	5 - 20
<i>Warna</i> (Color)	5 - 10
<i>Penampilan</i> (Performance)	10 - 100
<b>Total</b>	<b>50 - 300</b>

Scoring System (New Creation)	Points
<i>Umum</i> (General) on the ground	10 - 100
<i>Bentuk</i> (Shape)	10 - 50
<i>Warna</i> (Color)	5 - 20
<i>Kesetabilan</i> (Stability)	10 - 30
<i>Penampilan</i> (Performance)	10 - 100
<b>Total</b>	<b>45 - 300</b>

A BRIEF BALINESE GLOSSARY

bale banjar. . . . .	community center
barong. . . . .	a dance
be-bean. . . . .	fish kite
bentuk. . . . .	shape
bir. . . . .	beer
elog. . . . .	movement
gamelan. . . . .	traditional orchestra
guangan. . . . .	hummer
janggan. . . . .	bird kite
kecak. . . . .	a dance
kesetabilan. . . . .	stability
kreasi baru. . . . .	new creation
layang-layang. . . . .	kite
lomba. . . . .	competition
merdeka. . . . .	freedom
nasi goreng. . . . .	fried rice
padi. . . . .	rice plant
pandan. . . . .	leafy plant
pecukan. . . . .	ellipsoidal kite
penampilan. . . . .	performance
penjor. . . . .	decorative bamboo poles
pindekan. . . . .	wind-driven xylophone
sampian. . . . .	woven leaves
sawah. . . . .	paddy field
suara. . . . .	sound
sunari. . . . .	wind-driven flute
umum. . . . .	general
warna. . . . .	color

Anom Cakra (a name soon shortened to Pak Anom or Anom-san) translated it all in typical Balinese terms. It was a love story.

All too soon it was Monday. There were visits to the *barong* dance, wood carving, artists at Ubud, holy places, terraced rice fields, Lake Batur, the volcano Gunung Agung, "the navel of the world, the umbilical cord from whence the world springs."

The Bali clock runs on "flex-time." It is really very nice and quite unlike, for example, Singapore time, which is computerized and accurate. In Singapore, if you are late, you miss the bus. In Bali, the bus waits for you. We were never sure about the time in Bali.

It was light when we woke. It got dark between 5 and 5:30 p.m. There was always time for a leisurely *nasi goreng* for breakfast, there was always time for Singapore's Loh Chin Ngee to have his statutory glass of warm water and deliver a homily, time for Tanaka-san to use his charm on the ladies, time to talk and to listen, time for temples, time for beautiful flowers, time to think.

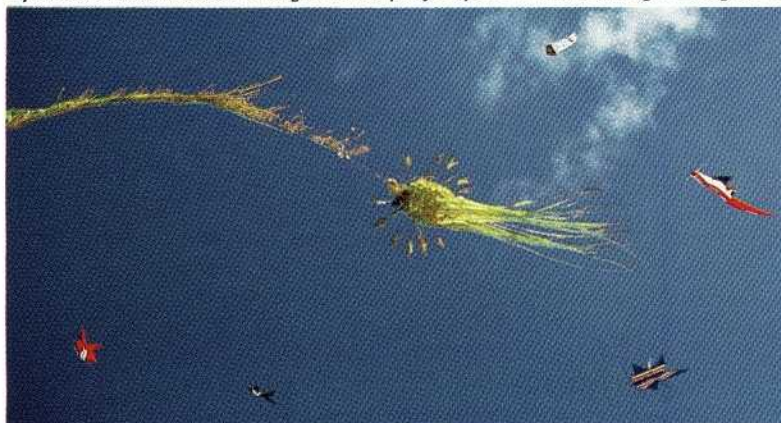
One of my thoughts was about unhurried Bali going on and on into the future, long after many of the world's supercharged metropolises had collapsed under their own weight.

The kite festival in Bali, now in its sixth year (but the first to which teams from overseas had been invited), will surely continue. The overwhelming enthusiasm of the Balinese will ensure this.

I felt we had much to learn from Bali, and I was humbled when the Governor, in his address at the farewell dinner, referred to our presence as part of the "refertilization of Balinese culture. We had all learned. We had all shared.

*Kepada keluarga pengemar layang-layang di Bali, ucapkan ribuan terimakasih. (To the kiteflying fraternity in Bali, our most grateful thanks.)* ◇

Symbols of Bali: be-bean in flight with a penjor (palm frond) flowing in foreground.



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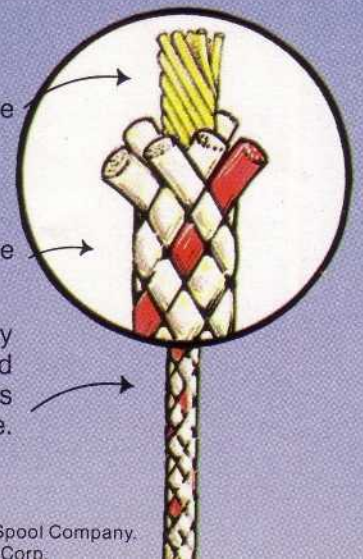


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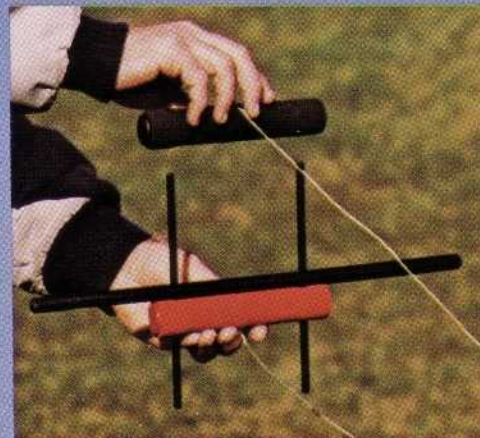
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Dressed for battle, the Mama-sans march to the field, chanting "Washoi! Washoi!"

Article by  
Valerie Govig

You have to understand. Even though kiting is as fresh and free and unstructured as any sport there is—still for no particular reason it is dominated by men.

Men represent about 90% of *Kite Lines* readers. They design most of the kites. They lead the kite clubs. They run the majority of kite businesses—although in this respect there is nearly equal involvement by women in all sectors, retail, wholesale and manufacturing.

You know the pattern. The females support the males. We organize for them, write for them, sew for them, clean for them, help make the men look good. Familiar, right?

But something interesting happened in 1983. Bevan Brown issued the Rokkaku Kite Team Challenge, suggesting that groups of uniformed, choreographed kitefliers make and fly large Japanese-style kites—with American tongue-in-cheek.

Then at the AKA kite festival in Columbus, OH, Rick Kinnaird assembled his kite and a rowdy crew, dubbed the Rainbow Warriors, and presented an irresistible target to the women present. Judy Neuger saw right away what to do. She sponsored a women's team. About a dozen of us signed on, eager to commit, philosophically at least. We met in planning session, arranged to borrow equipment and practiced twice.

Saturday was the day of the festival and the great clash of rokkakus—and we were ready. Part of our confidence came from being coached by a visiting group of Japanese kites who taught us the finer points of launch and line management. Wearing matching Kites Aweigh t-shirts, we marched on the field while our men's support group cheered and whirled boogie noisemakers. Mary Ochse gave us a chant for our procession that later became our name: "Mama-sans! Mama-sans!"

It is important to understand that in kiting generally, and the rokkaku challenge in particular, there are no rules; however, new rules can be established at any time by anyone without notice. Kitefliers must



Co-Captain

Cindy Edeiken (11)  
Venice, CA

#### Flight Crew

##### Forward Line Handlers

Mary Ames (9)  
Kill Devil Hills, NC  
Skye Morrison (4)  
Toronto, Canada  
Mary Ochse (19)  
Ocean City, MD  
Ellen Rubenstein (15)  
Pineville, NC

##### Midfield Line Handlers

Eileen Kinnaird (17)  
Bethesda, MD  
Eileen Talley (1)  
Rehoboth Beach, DE

##### Backfield Line Handlers

Gloria Burkhardt  
Bethesda, MD  
Peggy Lachman (13)  
Virginia Beach, VA  
Fran Law (2)  
Virginia Beach, VA

##### Launchers & Catchers

Margo Brown (16)  
McLean, VA  
Valerie Govig (10)  
Baltimore, MD  
Carolyn Kennington (7)  
Clarksburg, MD  
Lisa Manekin (14)  
Baltimore, MD  
Jilly Pelham (18)  
London, England

##### In Absentia

Cherie McFadden  
San Francisco, CA  
Lynn O'Connor  
Dublin, Ireland  
Helene Sachs  
Annapolis, MD  
Nancy Szerlag  
Grosse Pointe Woods, MI

#### Mama-sans International Kit

Note: The number following the name refers to that member's position



**ptains**  
Barbara Jerrell (3)  
Rehoboth Beach, DE

**Coaching Staff**

- |                               |   |
|-------------------------------|---|
| Bevan Brown (5)<br>McLean, VA | Fran Gramkowski (21)<br>Haddonfield, NJ |
|-------------------------------|---|

**Support Crew**

**Crowd Control**

Pat Gilgallon (6)  
Southfield, MI

**Wardrobe**

Norma Carlson  
Ocean City, MD

**Public Relations**

Carol Shaner (20)  
Baltimore, MD

**Safety Observer**

Nancy Keating  
Dublin, OH

**Gentlemen's Auxiliary**

Brooks Leffler  
Annapolis, MD

**Official Trumpeter**

Fritz Gramkowski (12)  
Haddonfield, NJ

**Official Kitemaker**

Jon Burkhardt (8)  
Bethesda, MD

**Official Photographer**

Theodore L. Manekin  
Baltimore, MD



Jon Burkhardt and Margo Brown carefully assemble the Mucha Rokkaku.

Photographs by  
Theodore L. Manekin

prepare mentally to meet the unknown. The rules for this challenge were that after 3 minutes both kites had to be up and flying, and during that period any means of felling the opponent kite was grounds for declaring victory. In the 3-minute period on this occasion, the men couldn't get their kite up. Afterwards, they finally lofted it—even cut the women's kite line—but it was too late. We had already declared victory. When the men came after us with spray cans of shaving cream, everyone knew the Warriors never expected to win legitimately. Though refusing to admit defeat, the men gave us a champagne toast. We then retired to the hotel bar, where we plotted for the next year. Our men's support group promised to run a bake sale if we needed money.

At the banquet that night, Eileen Kinnaird took the podium to thrash the men who "couldn't even get it up."

The battle of the sexes had been the best part of the whole convention—spontaneous, creative, supercharged, ridiculous and authentic.

It was a year later. The 1984 AKA convention was being held in Nashville, TN. Barely warmed up from the first fray, the Mama-sans believed *this* was to be the real challenge. A meeting was called by Mary Ochse in her hotel suite. (Cheese and wine were served. Listen, we got *class*.) During the year between the challenges, Mary and Eileen had done the following:

- Commissioned a superb rokkaku from Jon Burkhardt. This ravishing kite was applied in a design taken from Alphonse Mucha. It was the most important weapon in our arsenal.
- Designed hapi coats in coordinating motif and had 24 of them sewn by Mary Ochse's mother, Norma Carlson.
- Ordered some dozens of coordinating lilac t-shirts through the generosity of Margo Brown.
- Recruited an official trumpeter, photographer and coaches.

By now the group had grown to nearly twice its original size and the Mama-sans

**Team Organizational Chart**

in the photograph, starting upper left (#1) and ending lower right (#21).

were "in." It was a privilege to pay \$75 to cover the costs of the uniforms and incidentals, such as kitemaking materials.

On Friday we practiced in advance on a sequestered field in Nashville. We shared techniques, including how to work the line under our fannies.

That night, outside the dinner hall, we assembled in full regalia. England's *outré* Jilly Pelham brought out the perfect purple lipstick for all of us to wear; even the anti-makeup women were persuaded. We marched into the hall chanting "Mama-sans! Vic-to-ry! Mama-sans! Vic-to-ry!", raising our fists in unsmiling unison, building up a psychological advantage. The men's jaws hung slack all around the room.

The hour of the challenge was set for 10 a.m. Saturday. There was a bare minimum of wind and a heavy mist on the field, but the women appeared on time. The men were not even there (their first disqualification).

The air grew increasingly wet as we prepared Mucha Rokkaku for flight, drank some red wine and posed for picture-taking. By this time, the ragtag Rainbow Warriors had finally arrived and started bumbling around on the field. At first they tried to launch their kite in the wrong direction to the wind. We hooted them



**Foul! The Rainbow Warriors encircle and entangle the Mama-sans in their flying line.**

loudly. Once, they crashed their kite to the ground (their second disqualification).

Finally they were ready to fly and we graciously agreed to meet them. In fact, we had been stirred up for so long (especially by Eileen Kinnaird's boasting and

**The Rainbow Warriors—the so-called "World Champion Rokkaku Team."**



exhorting in her best Miss Piggy imitation) that nothing could stop us now.

At the starting signal, the two kites were launched. The Rainbow Rokkaku's flight was at a much lower angle than Mucha's and we were in a position to knock the men out of the sky. Suddenly we were in disarray and our kite started dropping slowly. Yelps of outrage, cries of foul!—the Rainbow Warriors had encircled several of our key line handlers with the men's line. Quickly, the Mama-sans declared victory in the face of the low tactics of their opponents (in their third disqualification).

After untangling the lines in what was now pouring rain, we made our last procession, bearing the kite back to the center of the field to a sizable throng of cheering admirers.

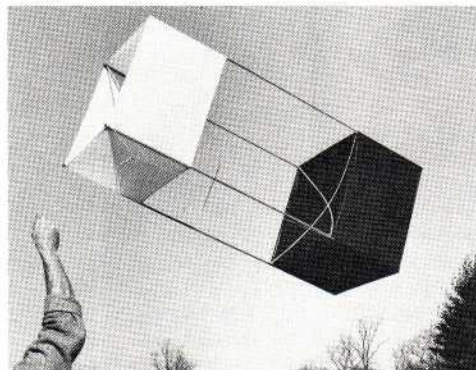
That night after the convention banquet, both teams met for a champagne toast. Although the Mama-sans this time provided the champagne, we were only observing noblesse oblige.

Warrior John Stubbings raised his glass of bubbly and proposed a toast "to the continuing indefinite status of the kite challenge of the sexes."

Clever little face-saving ploy, there, boys. See you next year. ◇

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After the annual membership meeting of the American Kitefliers Association in Nashville, TN on October 4, 1984, neither the minutes nor any published reports described what really happened. Here in *Kite Lines* we are attempting briefly to fill that gap for the record. Our intention is simply to provide important missing information in a full, open and public spirit, as befitting to the society of kites.

Far from being a dry and quick affair as in recent past years, this annual meeting was both highly charged and lengthy. It was also well attended, with most of the 300-some conventioners on hand. After reports from committees on safety, archives and records, the teller committee announced that they had counted the election ballots. By their careful summing, Miller Makey, the incumbent president, had received 169 votes, and Rick Kinnaird, the challenger, had received 129. No one questioned the count, but many questioned the manner in which the nominating and ballot mailing had been done in advance of the meeting.

IT WAS THE FIRST  
INTERESTING RACE FOR  
OFFICE—THE FIRST  
REAL RACE FOR OFFICE—  
THAT HAD EVER  
OCCURRED IN THE AKA.

[Rick had announced in early August that he was running for the presidency of the AKA. This news was telephoned to Jack Van Gilder, head of the nominating committee, on August 5 and again on August 12. On both of those dates Rick was told it was too late for his name to go on the ballot, which had already gone to the printer as part of the AKA newsletter. Rick's announcement was made, however, well before the deadline established in the bylaws for mailing the ballots (30 days before the annual meeting, or September 4.)

[In early August, Rick discussed with Tom Shaner, administrator of the AKA, the possibility of sending out another

ballot. Rick was told the opportunity was unavailable. When the ballot was published in the newsletter, the deadline given for its return was October 1, whereas the bylaws required its return 7 days before the annual meeting (October 4). An unusual mailing—a letter and ballot—went out bearing first class postage to the 1000-or-so AKA members. (We received our letter on September 5, 1984.) The letter corrected the deadline for return of the ballot but did not correct the nominations to include Rick's name.

[Rick mounted a vigorous write-in campaign. It was the first interesting race for office—the first *real* race for office—that had ever occurred in the AKA. But Rick was not able to overcome Miller's unequal advantage.]

No one at the meeting chose to challenge the election's validity, and Miller, as chair, proceeded through the agenda to a proposal by the Maryland Kite Society for an amendment to the bylaws, that "The Board of Directors shall be subject to the orders of the Association and, insofar as

CTW's Giant Spinsocks dominated TV's "Knots Landing" beach scene shot at beautiful Newport, Oregon, summer 1984.

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practical, none of the Board's acts shall conflict with actions taken by the Association." Although the existing bylaws already said as much, the more detailed amendment served to make the section explicit. Accountability had seemed to be in jeopardy for some time, particularly at the 1983 meeting in Columbus, OH, where several board actions, including raising the AKA dues and administrator's fee both by 50%, had been taken without approval or knowledge of the general membership.

Along the same lines was a proposal by Tony Cyphert, a regional director who felt that his office was in name only. Tony wanted to require that directors (the entire board, not just the executive committee) vote on all matters of consequence to the association. The parliamentarian, Ted Manekin, ruled that Tony's proposal had not been presented as an amendment and could not be voted upon. It had, however, appeared in the "AKA News" as a letter and was on the printed agenda of the meeting as a proposed bylaws amendment!

Discussion was heated and extensive.

"I AM CONFUSED" IMPLIED  
 THAT CONOVER WAS  
 MORE THAN CONFUSED: HE  
 WAS ANGRY AT THE  
 ASSOCIATION'S VIOLA-  
 TIONS OF ITS OWN BYLAWS.

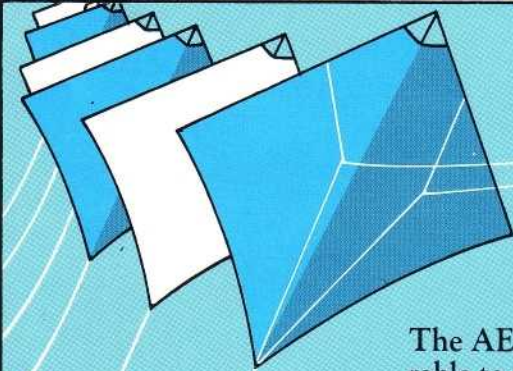
In the end, the Maryland Kite Society's amendment passed. Another amendment, to secure a regular and exclusive time slot for the annual meeting, was passed so that members would not have to choose between the meeting and other scheduled convention activities. The same amendment provided for the right of the members to reconvene the annual meeting at a later time in the convention to ease the frustration of unfinished business.


Jon Burkhardt proposed an amendment to the bylaws that "in the interest of promoting international exchange" the AKA contribute \$1,000 annually toward defraying expenses of foreigners attending the

convention. The motion failed as a bylaws amendment but a resolution was passed to accept Jon's proposal as a policy. Grants or corporate sources were suggested as means of funding.

The Steve Edeiken Memorial Award criteria and procedures as proposed beforehand were voted upon and passed. This new award for "kiteflier of the year" weights 75% to the nominee's activities in the latest 12 months and 25% to the nominee's previous activities. (The first winner, Alfred Chang, was announced later in the convention. He is very active as president of the Hawaii Kitefliers Association.)

All the amendments had been discussed, but there was further, intense talk from members who wanted the AKA newsletter to print the minutes of all the meetings. Essentially, this was another plea for accountability. The bylaws cannot be amended spontaneously at a meeting, but nothing prevents a body from venting in the form of resolutions. There were several of them. One was that the AKA adopt a policy of printing in the newsletter sum-





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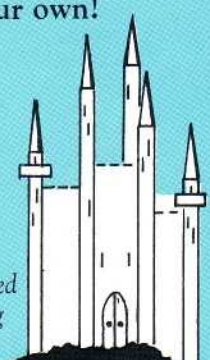
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maries of the actions of the executive committee and board of directors. Another resolution was that key issues be submitted to the full board of directors as Tony Cyphert had proposed.

There were some eloquent speeches during the evening. Leonard Conover said that he had searched through the past six issues of the newsletter and could not find a solicitation for nominees. The bylaws require that nominations be solicited from the members 60 days in advance of the annual meeting. Leonard's phrase "I am confused" was used as a repetitive device through his speech, which implied that he was more than confused: he was angry at the association's violations of its own bylaws.

Also revealed on the floor was the inactivity of the nominating committee. One member of the committee said that he wasn't polled—he was told. At least one other nominator echoed him.

Near the end of the meeting, Margo Brown asked why the second, separately-mailed ballot did not include Rick's name.

AT THIS QUIETLY ELEC-  
TRIC MOMENT NEARLY  
EVERYONE IN THE HALL  
KNEW THAT THE ELECTION  
COULD HAVE BEEN  
DECLARED NULL AND VOID.

Miller said that it was the executive committee's decision. This answer did not satisfy Margo and she asked the question again. Miller then said, "I guess we made a mistake." Margo finally asked Ted Manekin as parliamentarian if the election was legal. Ted replied that the election was not held in accordance with the bylaws, but there is little in the bylaws describing how the election should be run.

At this quietly electric moment nearly everyone in the hall knew that the election could have been declared null and void on the basis of multiple improprieties. Such action would have created chaos for the AKA; there is no provision in the by-

laws for special meetings of the general membership. There were whispers — no confrontation. Miller appeared to have erred out of ignorance. It seemed that bloodletting would be inefficacious.

Mel Govig made the last resolution of the night: that we give a vote of confidence to Miller that he will *follow the directives and respond to the spirit of this meeting as expressed by the members*. It passed.

We had lived through a cathartic experience. Many who were there agreed that the meeting was the highlight of the convention, a turning point in the association's history. From this day forward, accountability to the membership would not be ignored. Or would it?

We who attended the meeting have been reading everything printed by the AKA since. We have been disappointed. Some might say betrayed. The guidance of the membership that was given as a generous substitute for recall of the election was not followed. The *guidance itself* was not even reported. We regret the need to report it in *Kite Lines*. Valerie Govig

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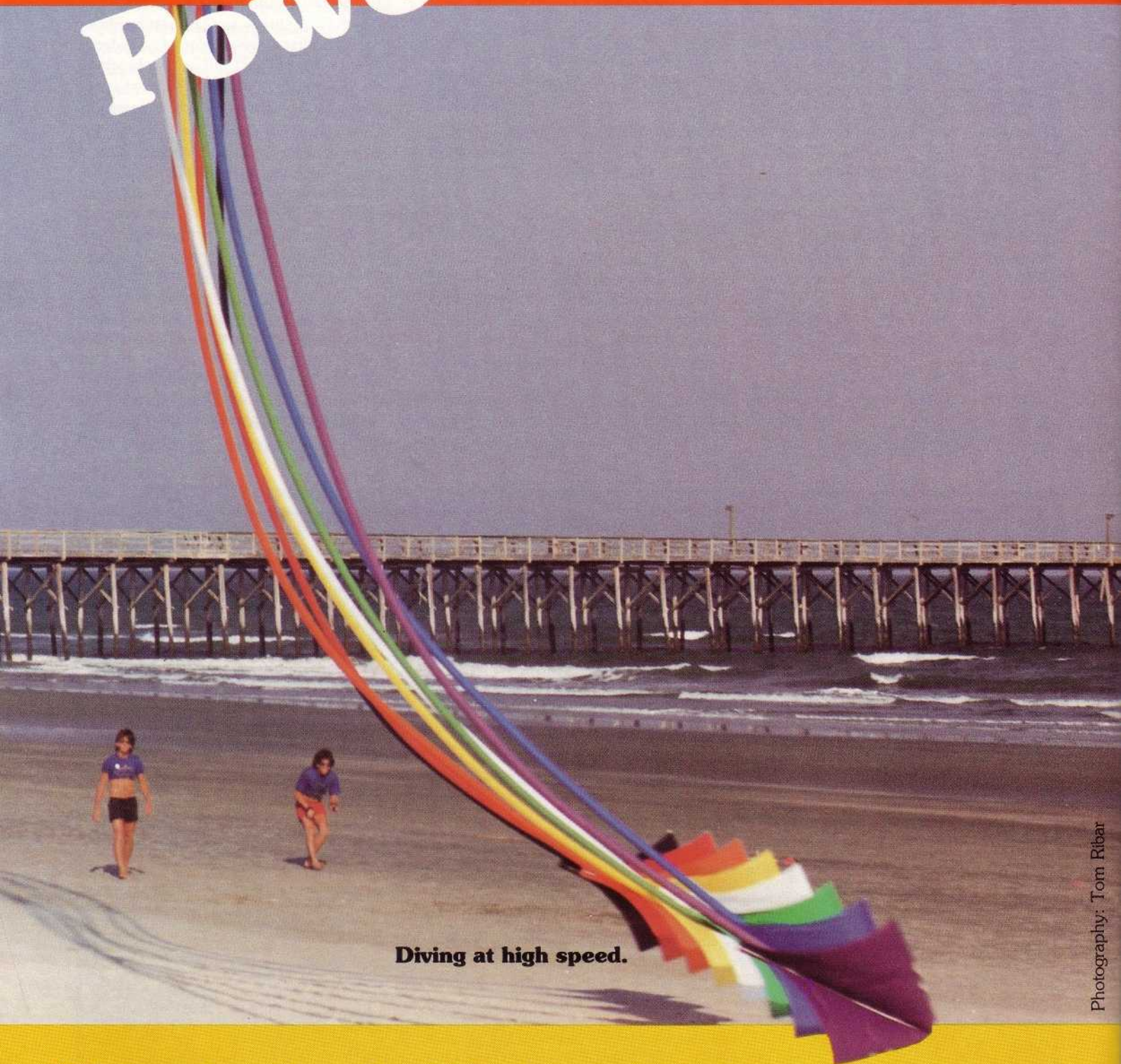
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If your nearest kite store can't supply you, order your back issues from us (see order form on the next page). . . or try the KITE LINES BACK ISSUE MATCH-UP SERVICE (below).

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## SUMMER 1977 (Vol. 1 No. 2):

Which Is the Perfect Kite?; Person-Lifting Kites; Trains: Proposed Standards for World Records; Profile: Mike Weletyk, Van Gilder's Train, Tom Van Sant's Trampoline; Pfund on Controllables; Greger's Dutch Kite.

## FALL 1977 (Vol. 1 No. 3):

Gull Delta Plans; Tail Selection; Ansel Toney Profile; Guatemalan Kites; Kite Fishing—Oregon, Micronesia; Reels Analyzed; Seattle Exhibit; Sycamore Fire; Greger's Vietnamese Kite; C.P.S.C. vs Aluminized Dragon.

## WINTER 1977-78 (Vol. 1 No. 4):

Medieval Dragon—Hart; The Berlin's Stacked Deltas; Tetrahedral Kite Symposium—Comparison Table; Santa Plans, Tips; England's Jubilee Year; Shipping Kites—Ingraham; Making Sled Kites with Hundreds of Kids.

## SPRING-SUMMER 1978 (Vol. 2 No. 1):

Rogallo Corner Kite; Lincoln Chang's Rokkaku; Profile: J.C. Young; Flexifoils; Kite Festivals; Spendlove's Taxonomy of Kites (poster); Cerf-Volant Club de France; Braswell's Figure Kiting; Safety Issues.

## SPRING 1979 (Vol. 2 No. 2):

Reels Roundup; Van Gilder's Fuel Design; Tokyo and Smithsonian Kite Exhibits; Streeter in Paris; Kites in the Wilderness; Nirvana in Nags Head; Braswell's Two-String Delta; Profile: Stephen Bernstein's Chinese Bird.

## SUMMER 1979 (Vol. 2 No. 3):

Flow Form kite plans; Marshalls' new nylon cutting technique; AKA's first meeting and the Grand National Kite Festival in Ocean City, MD; Brummitt—The Sky Is Big Enough for All of Us; letters on altitude record.

## FALL 1979 (Vol. 2 No. 4):

Sri Lanka Craftsmanship; Symposium on Monumentality in Kites; Giants of Japan and the Bedsheet; Dakota Louise Crowley profile; Trebilcock's Lighthouse Kite Fishing; Kurl's Super Coyne plans.

## WINTER 1979-80 (Vol. 3 No. 1):

Rotors Reviewed; Grauer's Shooting Arrow and Bull's Eye Target Kites; Ham's Parafoils; Allison's Death; Robinson's Facet Kite; Streeter on the Flexifoil; The Miracle of Bagaminara—Poehner; Kih Devil Hills, Manassas.

## SPRING-SUMMER 1980 (Vol. 3 No. 2):

Searching for the Real Will Yolen; David-Goliath kite story; Tetrahedral Variations—Bevan Brown; Kite Aerial Photography: Who's Done It and How; Shirone's Largest Kite; How to Bridle a Japanese Giant—Van Gilder.

## FALL 1980 (Vol. 3 No. 3):

Scheveningen Festival; Kites as Art—Streeter; World Records in Kiting; E.C.C.'s Largest Kite; Expo of Asymmetrical Kites; Kuroda's Convertible Cubics; Spendlove's 14d Box; Riney Mountain's Hornbeam Sled Kite.

## WINTER-SPRING 1981 (Vol. 3 No. 4):

Dieppe Festival—Fissier; Sled History—Scott; Reels Update; Falcon review; What Is DELTA?; Kiting in Bangkok—Cann; Kite vs Model Airplane; Kite Club Directory; Cambaflex—Gibby; Indoor Duration Record.

## SUMMER-FALL 1981 (Vol. 4 No. 1):

Cerf-Volant Aerial Photo Winners; Mastering Nylon—Tyrrath; The Marshalls, Father & Son; Big Compass Plans; MKS Kite Retreat; Profile—Francis Vilbe; John White's HARDEC; New Records; Kite/Helicopter Conflict.

## FIRST QUARTER 1982 (Vol. 4 No. 2):

Best of Show—Verschoor; Sky Art Conference; Fighter Kites; How to Pick and Wield Your Weapon; India; Urran; Scheveningen Album; Venice Pier and Singapore festivals; Grauel's Flapper; new Pelham book reviewed.

## WINTER-SPRING 1983 (Vol. 4 No. 3):

Detroit Convention panoramic photo; AKA; Blackheath; Gann de Vent; Maebashi festivals; rokkaku challenge; Harpers Ferry; delta; Kites of Trinidad—Johnson; new reels; Adrian Cohn profile; Peter Lynn Box.

## SUMMER-FALL 1983 (Vol. 4 No. 4):

The Eye of Tyrus Wong; South African Kite Fishing—Turton; Space Shuttle Cut-Out Kite—Hux; Small Kites—Bigge; Singapore '83—Gunn; deaths of Steve Edeiken, Tan Siak Yam and David Turner.

## SPRING 1984 (Vol. 5 No. 1):

Shirone's Giant Kite Battle; Alick Pearson Roller and Round Pond Fliers; Washington State Kite Retreat—Raddon; Cartoons by George Peters; Kite Nomenclature; Your Line—It Flies, Too—Pfund; Profile—Henri Huttges.

## SPRING-SUMMER 1984 (Vol. 5 No. 2):

Ohashi's Trains and Expansible Boxes; Singapore '84; International Exposition of Small Kites (full-size plans); Directory of Kite Clubs; World Records: 140 Stunters, 728 Pounds Lifted; Counter-Rotating Box—Caldwell.

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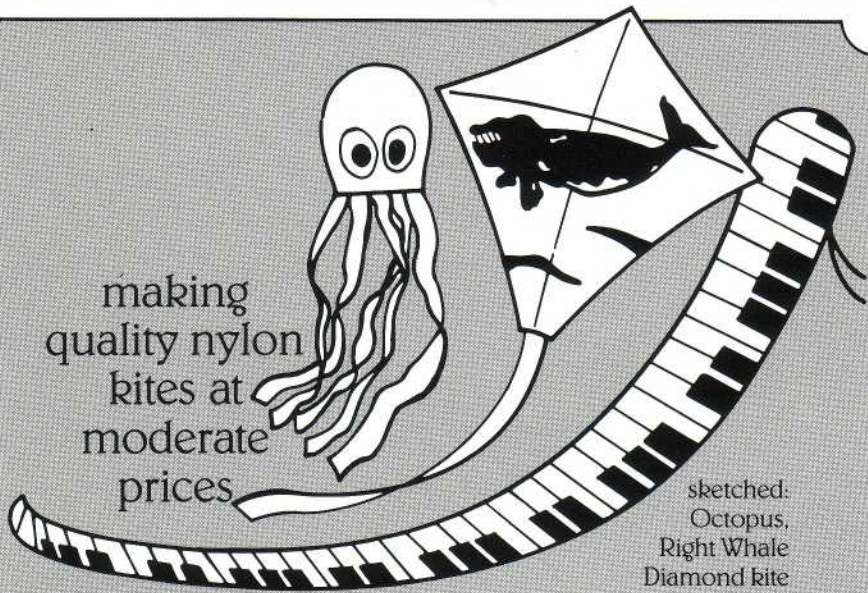
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# Tucson Does

By Bruce H. Mitton

There hadn't been so much excitement in Tucson, Arizona, since it was announced that a team of Japanese kitefliers was coming to fly "big kites." The local newspapers and television stations were primed and ready, but the Japanese went to Phoenix instead. Now, a year-and-a-half later, the excitement returned (but not the Japanese). This time, it was a kite exhibition at the Tucson Museum of Art from August 12 through September 30, 1984.

The exhibit included a diverse collection of 300 kites plus information on oriental kite making, the kite's origins and other historical matters. Also included was a collection from the best of contemporary kite makers. Behind them all could be heard the background soundtrack of blowing wind.

Visitors to the museum could also see the classic hour-long documentary film, *Kite War at Hamamatsu*, participate in kitemaking workshops every Sunday, attend a special kite fly September 23, and meet local author and kite aficionado, Bruce H. Mitton.\*

Attendance at the museum during the period of the exhibit exceeded 18,000 and a crowd of more than 3,000 was on hand for the kite fly on September 23rd.

## The Tale of the Sal-Esther

People have always been influenced by size: the more-for-your-money or bigger-is-better syndrome. That's why I suggested making a 30-foot-wide delta for the TMA kite exhibit—as long as I didn't have to do all the sewing!

Jan Crebbs, TMA Public Information Director, agreed to find two volunteers and provide space at the museum for construction. Once completed, the kite was to be displayed outside the museum.

With plans from *Kite Lines* for a 29½-foot delta, Sally Hunter and Esther Larson helped sew the giant. My job was

\*Bruce H. Mitton is the author of *Kites, Kites, Kites — The Ups and Downs of Making and Flying Them* (New York: Drake Publishers, 1978). The book went out of print just two weeks before the opening of the kite exhibit at the Tucson Museum of Art. "Talk about bad timing," Bruce grumbled.



Linda Rosenfield

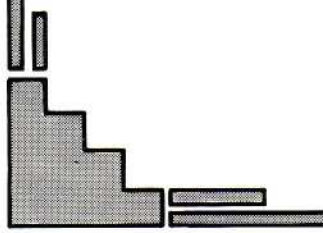
to supply the materials and whatever expertise I could muster. The first shock to my system was the cost of materials. I opted for poplin (easy to sew) but I had to settle for colors that were available in the sizes I needed. Because of a minor misjudgment on my part, the cost of the fabric came to \$128! Another \$25 was

spent on miscellaneous materials.

The first day of construction began with Sally, Esther and me working outside the museum's entrance while a local television crew recorded our efforts (dubbed "Mitton's Folly"). After five and a half hours of pinning, pressing and piecing the fabric together, we went home exhausted



# It Up Right



Linda Rosenfield



Bruce Mitton



Jim Darrton



Jim Darrton

**Opposite page:** Museum members preview the Tucson Museum of Art kite exhibit. **Above:** Hundreds of spectators watch as kites take to the air at Fort Lowell Park, Tucson. **Left from top:** Sally Hunter (left) and Esther Larson at work-and-play making a 30-foot delta; Bruce Mitton flies the kite, named "Sal-Esther" for its tailors, while Dave Totsch stands by; two eager youngsters at the kite fly.

and a little disappointed that it didn't look like a kite.

The following day, the fabric took on a delta shape, but it still wasn't a kite. That evening I went shopping for spars and ended up with one-inch wood dowels pieced together with plastic (PVC) pipe. How much can a few pieces of wood and plastic cost? How about \$65?

By noon of the third day, the 30-foot delta was finished. The celebration began with a cheer from Sally and Esther as the last stitch went into the seam holding the keel in place. I was ready for a drink and popped the cork on a bottle of Cold Duck. If the kite flew half as well as the cork, which sailed 20 feet, I'd be happy. We immediately christened the kite in honor of those who labored so hard to make it: the "Sal-Esther."

I suggested we test the kite on the following Sunday so I could start sleeping at night. It already had holes in the wing tips from being dragged across the concrete in front of the museum.

The test flight was scheduled for 3 p.m. and 18 people showed up. The press was not invited and the whole operation was hush-hush. Good thing, too, because the suggested flying line was 420-pound test and I had only 160. Oh, well, even if it

flew and the line eventually broke, at least I'd know the kite was capable of flight.

Three people helped launch the giant while I grabbed hold of the flying line with bare hands, since I didn't have leather gloves. The wind was a lot heavier than I wanted when I yelled to let it go. The spreader spar snapped instantly, but without any damage to the kite. There was a hush while I held back my disappointment. Jan Crebbs broke the silence with an encouraging remark: "That's why we're here—to test it." She was right, but there were 17 people standing around waiting to see the "Sal-Esther" take to the air.

I hopped in my car and drove to the nearest lumber supply, looking for aluminum tubing. I found some and bought two 6-foot lengths, a file and a hacksaw. (I was desperate.) Thirty minutes and \$30 later I was back at the flying field. In the meantime, the wind had begun to pick up. It was too windy to fly the kite, but I didn't want to let down the test crew.

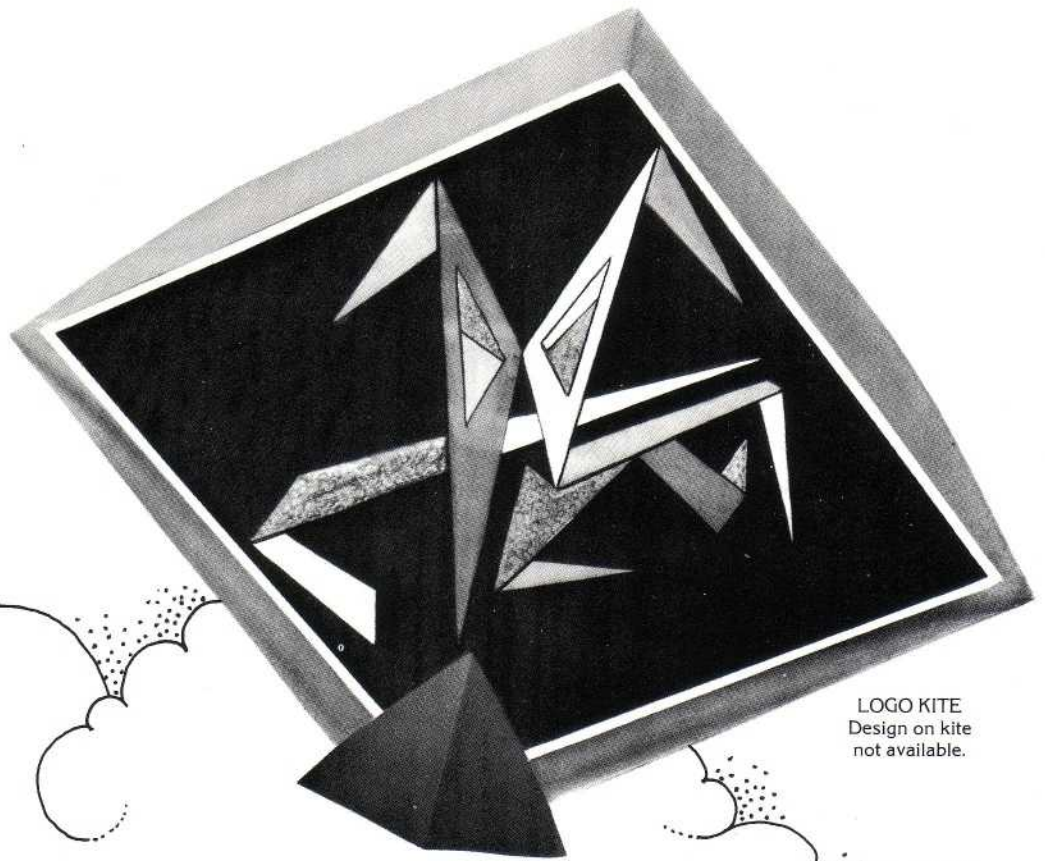
Grabbing hold of the line, I tugged on the kite and the kite tugged back! I pulled the line harder and the kite pulled harder. Within seconds, I knew I was no match for the "Sal-Esther." The kite FLEW and that's all I wanted to know as I was being dragged across the field, the line cutting into my hands. The kite wasn't too difficult to get down: I let go of the line.

The next day, the "Sal-Esther" was suspended outside the museum. It was supposed to hang there for a month and a half, but heavy winds blew it down two weeks early, and I gladly took it home for safekeeping.

## The Kite Fly

Come the 23rd of September, everything was ready for a great kite fly—sponsors, t-shirts, free kites, hot pizza, cold drinks, and a crowd of 3,000 people—everything but the wind. Most of the planned kite events failed due to the lack of wind, but the "Sal-Esther" answered everyone's question and made two brief flights before settling down for the day.

Although I'm not sure that big kites are more fun to fly than small kites, they do make great promotional gimmicks when you're sponsoring a kite event. The "Sal-Esther" served its purpose well and now sits in a storage shed, while I think about next year's kite fly and what we can create that verges on the spectacular. ♦



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# A Visit to Will Yolen

On impulse one weekend in August of last year, we flew up to Massachusetts to visit Will Yolen. Will at 77 is still the International Kiteflying Champion, even though he is confined to his apartment at his daughter's home and misses the friends and active kite life he used to enjoy in New York City. Considering his serious affliction with Parkinson's disease, he is remarkably well. He receives oxygen much of the time and requires a nurse with him around the clock.

We wanted to visit Will because we could not understand all his words on the telephone and were worried that we might be missing something really important. It turned out that Will had quite a lot to say—and was well able to do so, in spite of his handicap.

Will's enthusiasm and interest in kites is still strong. "I want to make kiteflying as popular as any other sport," he said. "I want to see kiting on the agenda of the Olympics!" One of his greatest public relations efforts, the creation and training of the Yale Kite Team, was not successful in terms of increasing sales of books\* or kites. We sensed that in some ways Will feels rather unfulfilled as a kiteflier, as someone who planted seeds but did not see them flower as fully as he expected.

Will also discussed the needs for improving the literature of kiting and for abolishing all the old laws that banned kites because they frightened horses. And of course Will did not forget to mention that kiteflying should be promoted as a way of meeting persons of the opposite sex.

Will always talks big—about a library, a museum, a stadium for kiteflying. These things are on his mind though his body is confined.

Will gets out of his house occasionally in good weather, but we saw him on a hot day when he couldn't go outdoors. In view outside Will's picture window was an open onion field that seemed to call: come fly kites here! We had brought along some favorites and Mel went out to try flying them. Alas—no wind at all. Pull-ups even failed as upper breezes were nil.

Back indoors for drinks and air conditioning, Mel apologized, "They only stay up as long as I keep running."

"That's life," quipped Will.

An extra pleasure of our trip was meeting Will's daughter, Jane Yolen (Stemple), a noted author of 75-plus books for children and young adults. Three of her books are about kites.† Jane

Seen in Jane Yolen's workroom: the Golden Kite award, a 5-inch pewter statuette, symbolic of youthful happiness, awarded by the Society of Children's Book Writers. Jane won the award for *The Girl Who Cried Flowers*, a 1974 work having nothing to do with kites.



told us that Will had made three visits to the hospital in recent years and had come back from them almost miraculously. She said that his mind is still sharp most of the time. Obviously, Will cannot personally handle all the mail he gets, and he forwards the more difficult demands to *Kite Lines*. We have been happy to relieve Will of these burdens so he could enjoy his more gratifying mail.

While in the area, we stopped to visit World on a String, the kite shop of Dorothea and Zoltan Szabo. An eight-member group called the Northampton Kitefliers is active flying kites and run-

ning workshops in and around the college town of Northampton. They invite Will out when he can manage it and they visit him at his home from time to time. They are proud and privileged to have in their midst the International Kiteflying Champion and, more significantly, the first person to proclaim that kites had potential for adults.

Friends of Will are encouraged to write or call him at 31 School Street, Box 27, Hatfield, MA 01038; 413/247-9010.

Valerie Govig

\*Will Yolen's kite books (all now out of print): *The Young Sportsman's Guide to Kite Flying* (New York: Nelson, 1963), Will's first—and some say best—kite book.

*The Complete Book of Kites and Kite Flying* (New York: Simon & Schuster, 1976), Will's "big" book, covering all the bases.

†Jane Yolen's kite books (all now out of print): *The Emperor and the Kite* (Cleveland: World, 1967), a children's storybook, winner of the Caldecott medal for that year.

*The Seventh Mandarin* (New York: Seabury, 1967), a children's storybook.

*World on a String: The Story of Kites* (Cleveland: Collins-World, 1968), a history of kites.



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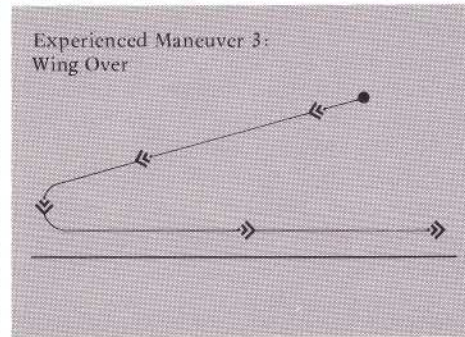
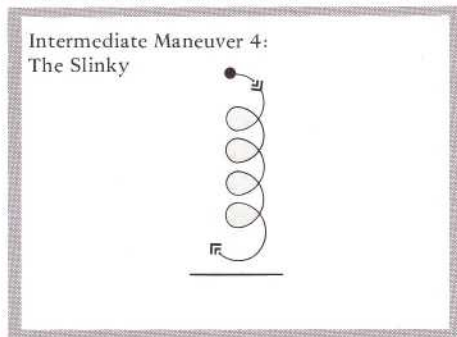
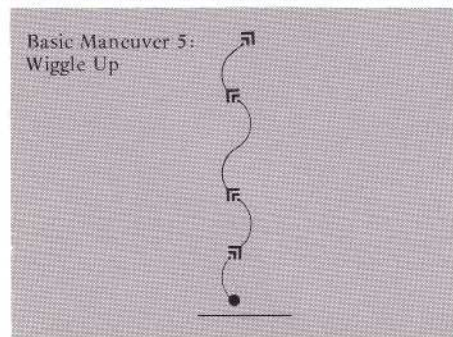
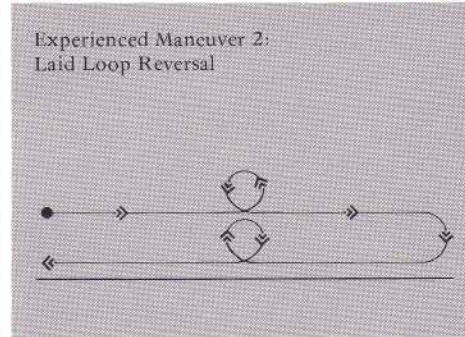
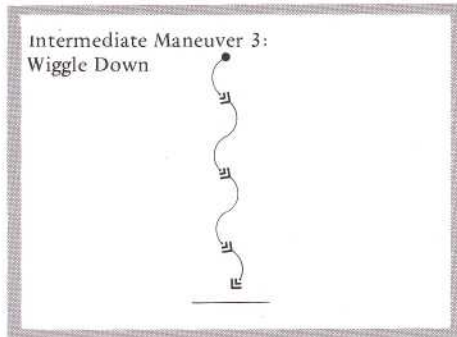
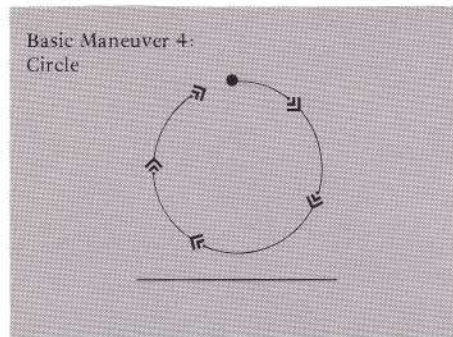
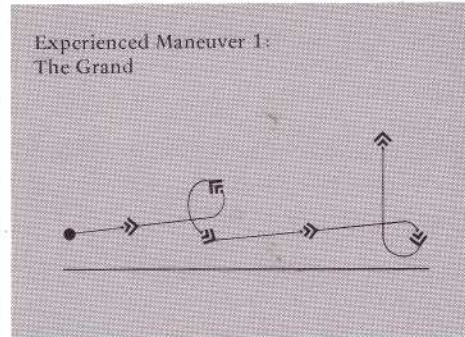
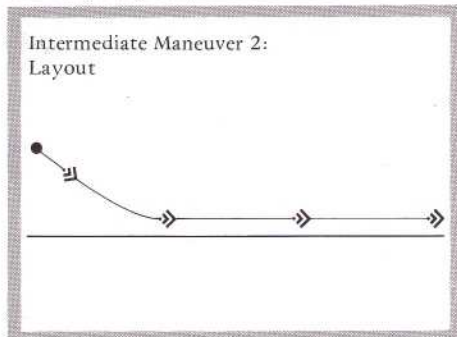
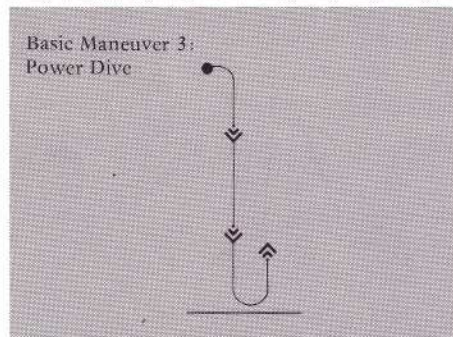
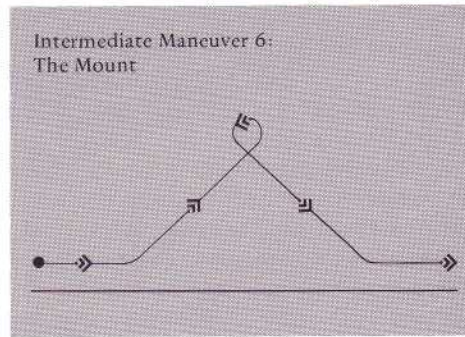
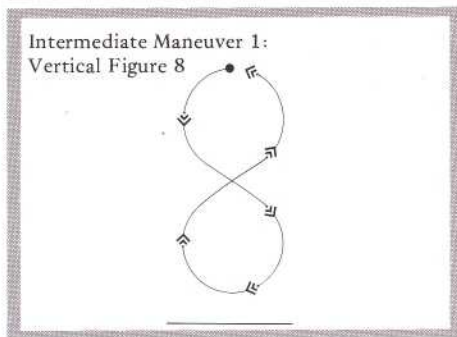
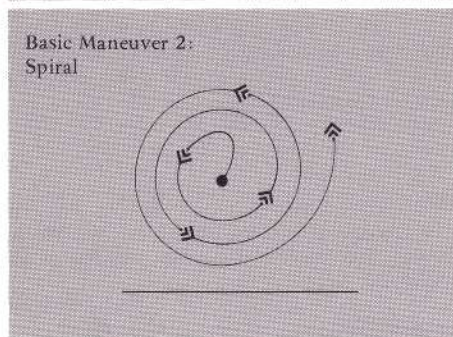
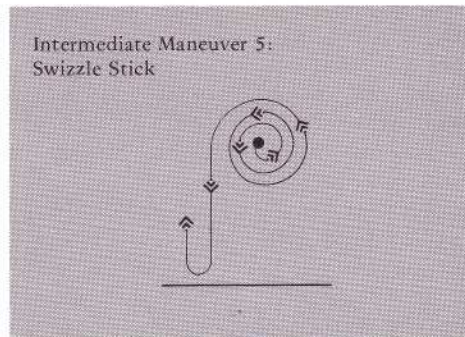
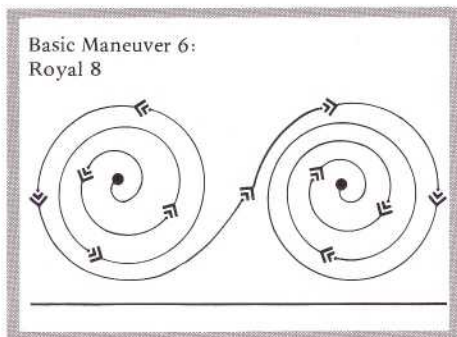
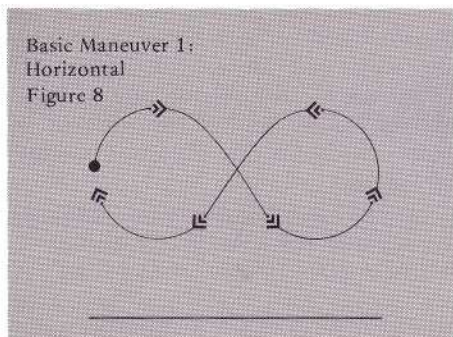
# Kite Nomenclature for Stunt Figures

By Michael Allan Jones

Drawings by Irene Mullens

Young Mike Jones of Baltimore, though still not graduated from high school, has

been a kite fanatic for about three years. For a short time he ran his own kite club and newsletter, which acquired about 10 followers. Undiscouraged, Mike talks about almost nothing but kites and his dreams of "glory," or what he calls "breaking into the big leagues." In his



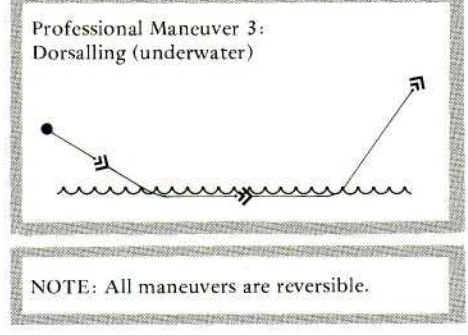
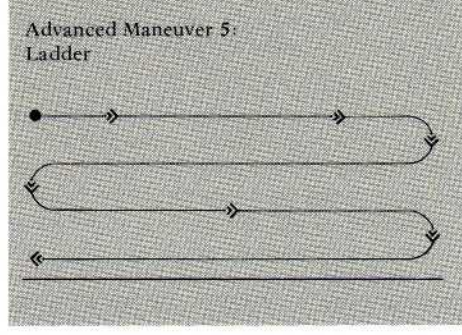
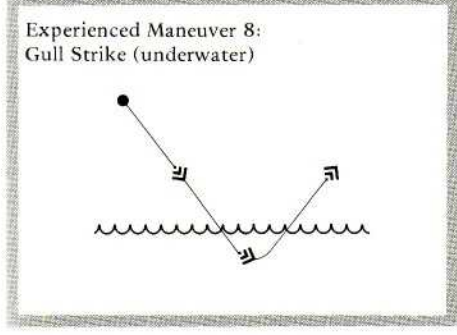
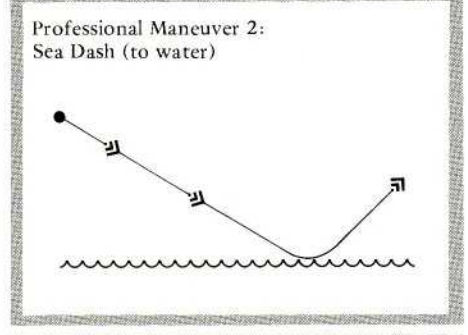
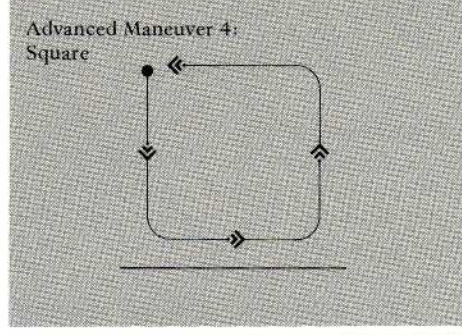
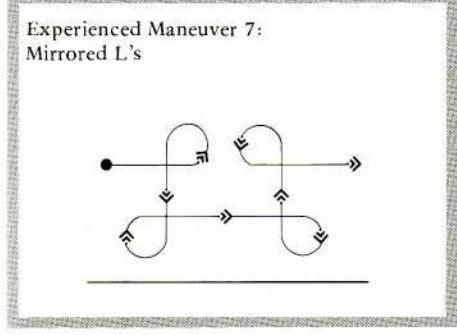
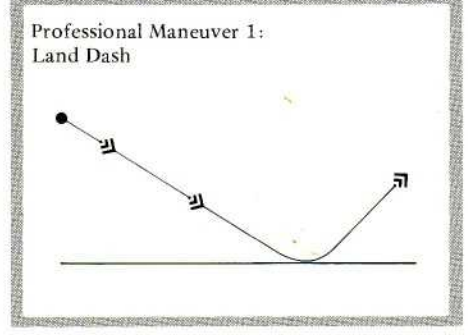
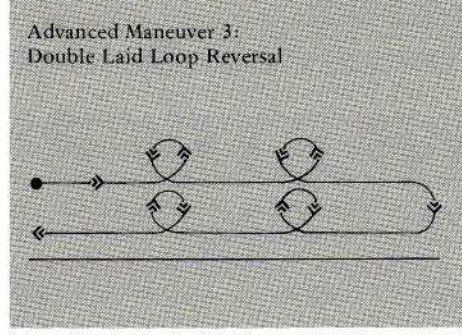
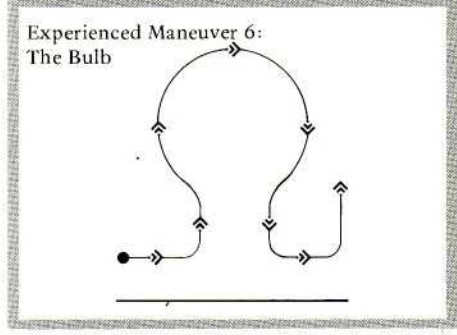
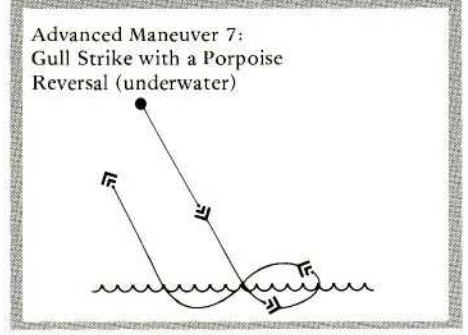
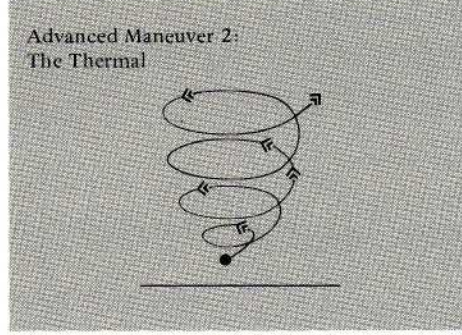
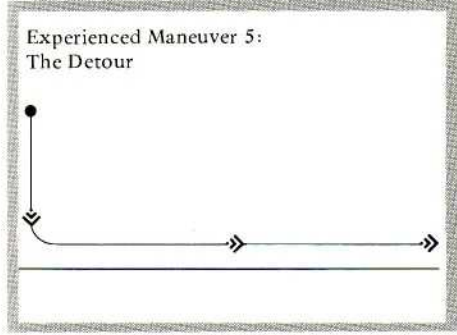
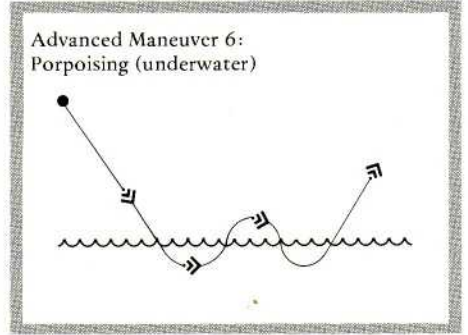
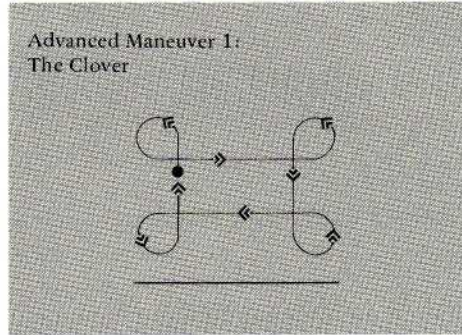
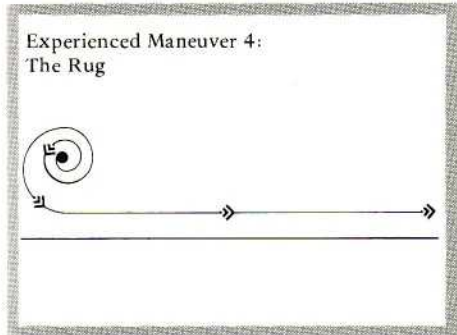
every spare minute, Mike practices flying stunt kites, using his own stunter (a creditable Peter Powell derivative) that he calls the Mirage. He can make perfect square figures in the sky, one after the other, with his stunters.

Notwithstanding his reputation as a

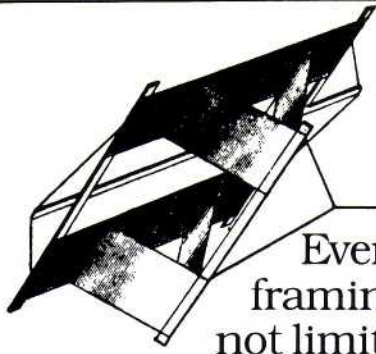
churl and a nuisance, Mike is steeped in kites to such an extent that ideas ooze out of him from time to time—and darned if they aren't pretty good ones sometimes, too.

One day, inspired by an article in *Kite Lines*, "Toward a Consistent Nomenclature for Kites" (Spring 1984), Mike drew and named all the figures he does with his stunters. No doubt other kitefliers have come up with names of their own—but they didn't write to us. Mike did. We liked his stuff and we think it deserves more than 10 readers.

V.G.



NOTE: All maneuvers are reversible.



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# Let's make it fly!

The IBM charity drive used fabric kites, printed and sewn to order.

Photo: AKA News

When employees of the International Business Machines corporation conducted their annual United Way charity drive last October kites flew from the rafters. Throughout the company, all across the country, kites decorated hundreds of lobbies, offices and cafeterias during the two-week event.

"Our campaign theme was based on a slogan and a symbol," said IBMer Donna Adelman, who coordinated communications for the effort. "The kite was a natural choice because it represents joy and a spirit of freedom, the ultimate goals of charitable contributions." The slogan for the campaign and also the title of an original song composed for the event was "Let's Make It Fly!"

"Kite Lines were the first people we called at the start," said Adelman, "and they were very helpful throughout the planning." One of the benefits of the cooperation between IBM and Kite Lines was that sales of kites were stimulated in a season often thought unusual for kites.

Materials used to promote the campaign included posters with rainbow-colored kites, lapel pins in the shape of rainbow deltas, films and books about kiteflying, kite displays and even a hot air balloon decorated with kites. Some of the activities involved kite festivals and workshops for IBM employees and members of the United Way agencies that benefit from the campaign.

According to Adelman, this year's fund drive was the most successful on record. Nationwide, over 230,000 IBM employees were exposed to kites—and they responded generously. "We found," she said, "that a single theme and symbol for the campaign had a tremendously unifying effect on team spirit. Kites gave all IBM employees—regardless of where they worked—a common bond in the spirit of giving and helping others."

A crowning kudo to IBM was delivered from the United Way of America when it awarded the company a gold first place for running the best campaign in the nation for the charity. It is destined to be imitated: Adelman has been invited to the United Way leadership conference to present the IBM plan, and already she knows that some people will use kites in their corporate United Way programs. ♦

## Letters

...Continued from page 13

basis of which kite looks most beautiful when flying. This would tend to eliminate those "kites" which are only very fine wall hangings instead of aerodynes.

Most important to me is the idea that an award, of at least equal value, should be made to the entry which is the best overall kite, judged on the basis of originality of design, quality of workmanship, innovative use of materials and performance in flight, with performance being heavily weighted. Beauty would not be included.

After all, there are very few budding Michelangelos among us. Many more of us are only Leonardo da Vinci types—more interested in performance and hardware than art.

A. Pete Ianuzzi  
 Catonsville, Maryland

### Ship of the Air

I read the article "Toward a Consistent Nomenclature for Kites" (*Kite Lines*, Spring 1984), with great interest.

To me, an ex-sailor, the box kite is a ship of the air with bow, stern, keel, port and starboard. I use port and starboard

longitudinals in my kites.

The fabric skin is comprised of sails. I suppose one could use the term "luff" for the part of the sail just aft of the leading edge and "leech" for the part just forward of the trailing edge.

When a box kite is in stable flight, there is certainly an upper and lower part of the kite. The kite certainly knows which way is up or it wouldn't fly!

Robert S. Price  
 Burtonsville, Maryland

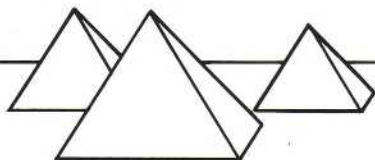
### Expansible Bailey Box

I am curious to know who else in the United States had made an Ohashi Expansible Box Kite Prior to publication of the last issue of *Kite Lines*. Who is making one now? Who wants to make one?

I am trying to work up jigs and methods to make the frames faster.

Oscar Bailey  
 Lutz, Florida

*You are invited to write letters for this column and reply to them through our forwarding service. Any letter to Kite Lines may be considered for publication (subject to editing), so please state "not for publication" if you want no doubt to be left about it. Write: Kite Lines, 7106 Campfield Road, Baltimore, MD 21207-4699, USA.*



# "The wind here in Egypt is very

steady and predictable. A real pleasure to fill the blue sky with color and that's exactly what Kites Of The Four Winds has done for me. Thanks."

*A. W., The Sinai, Egypt*

"... the materials and workmanship were also of the highest standards. Most of all, I admire you for having the rare quality of standing behind your work."

*D. H., Chesterfield, Missouri*

"Thanks for sending the kites so fast! They fly great and are a lot of fun."

*H. D., Cleveland, Ohio*

"I can't tell you how much fun my co-worker and I have had putting together your super kites. They are unbelievably beautiful and have received a lot of 'oohs and aahs.' "

*M. S., Kingston, New York*

"A splendid perfection of design and superb craftsmanship of detail put your kites into a class unsurpassed by any other maker. Flying on just the slightest breeze, your flawlessly made deltas are a true work of art."

*N. R., Indianapolis, Indiana*

"It's surely a pleasure to stock your lovely kites in our stores."

*L. K., Detroit, Michigan*

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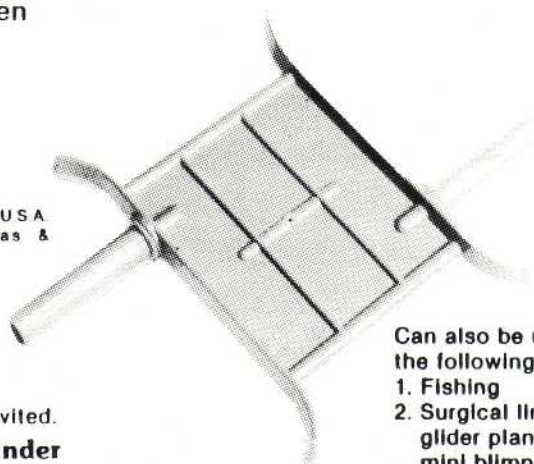
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# Remembering

# Wyatt Brummitt

On April 1, 1984, kiting lost one of its finest friends, Wyatt Brummitt.

In 1981, Wyatt was a recipient of the Maryland Kite Society's Honorary Order of the Kite Award, which is something of a lifetime achievement award in kiting. The citation on the specially written certificate read as follows:

"Mr. Brummitt is most known as the author of *Kites: A Golden Guide*, the best-selling compact kiting handbook, widely admired for its readability and reliability. The enthusiasm of many kites has been kindled by Brummitt's book,



which makes an excellent introduction to kiting.

"Less known but of equal importance is Mr. Brummitt's contribution to kiting as a person. Though himself a maker of fine and innovative kites, he defers to and praises other kites. His wry wit, warmth and articulate appreciation for kites have made him many friends. He is our model of a Kiting Gentleman."

We will miss Wyatt Brummitt.

On the beach at Ocean City, Maryland, Brummitt declares, "The sky is big enough for all of us."

## THE WIT AND WISDOM OF WYATT BRUMMITT

### On Kites

A kite is not quite an airplane, or even a glider. Nor is it a windmill, a sailboat, or wash flapping on a clothesline. A kite is related to all of these things—but still, it is a little different.

You can be as scientific about kites as you please. Experiment with them, theorize about them, but enjoy them. They are fun to design, fun to build and fun to fly.

### On Flying Line ("Brummitt's Law")

Here is an arbitrary solution—a completely unscientific rule of thumb: your flying line should have a breaking strength, in pounds, that is at least equal to three times the kite's total frontal area in square feet.

### On Bridles

The flying bridle and its point of connection with the flying line are the most important and most sensitive of your flight controls. Whether the bridle is two-legged or more-legged, the connecting point determines the kite's flying attitude.

Peter Powell and Brummitt share drinks and laughs at the first convention of the AKA in Ocean City, Maryland, September 1978.



### On Launching

Launching a kite can be frustrating, for the wind has an ornery way of going bad the minute you appear with a kite. You and the wind wage a constant psychological battle.

### On Kites and the Sun

There seems to be a mystical affinity between kite and sun. You will find your kite climbing directly into the sun so regularly that your eyes grow dazzled, your tonsils sunburned.

### On Landing a Kite

Landing a kite requires skill and patience. If done successfully, the kite must come in when and where you want it, preferably right to your hand. A kite should come home to papa.

### On Altitude

Spectators almost invariably ask (and in kite contests it is important to know), "How high is it?" The usual response is, very casually, "Oh, about a thousand meters." It's a nice, impressive figure, comprehended by few.

### On Airplane Kites

So-called airplane kites are often simply conventional Eddy-type or delta-wing kites with clear plastic wing covering on which is printed, more or less realistically, the semblance of an airplane. They are not airplane kites at all. To produce a true airplane kite takes a lot of work and a fistful of skill.

When you deliberately design a kite to fly as an airplane flies, you are asking for

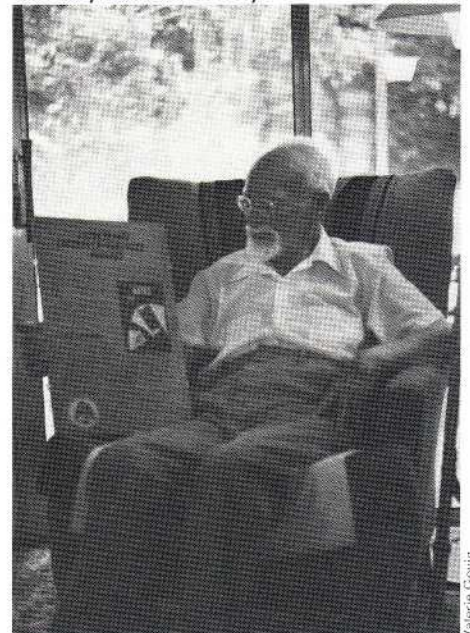
trouble, for a good airplane has relatively little drag, the less the better.

When you build an airplane and try to fly it in kite fashion, you have an anachronism. As a glider it may be fine, but on a tow line it tends to swim right up overhead. At that point, catastrophe beckons.

### On the Parafoil

The parafoil united the ancient art of the kite with the very modern science of aerodynamics. It makes the wind do double duty. First it fills the wing and then lofts it.

At his home in Florida, Brummitt receives the Honorary Order of the Kite Award from the Maryland Kite Society.





# Empty Spaces in the Sky...

## Richard Wohlert Remembered

Dick Wohlert always told me, "If I don't make it myself, it isn't any good!"

In his garage, he forged his own hammer heads, knives and chisels. He even enjoyed carving his own handles. He could make anything.

He was also a meticulous record-keeper of his family's events—page after page, volume after volume of each special event, dating back years.

Dick was an expert knotsman—able to tie all sorts of knots. He had studied *The Ashley Book of Knots* the better part of his 79 years and could tie beautiful monkey fists, Turk's heads and woven buttons—he even made volleyball nets by hand. He made the hardest knots look simple and was willing to spend hours teaching them to anyone who wanted to learn.

Dick became interested in kites five years after he retired. He was faithful to the sport of kiting, subscribed to many kite publications and never liked to watch television unless he knew there was going to be something on about kites. Instead, he would read, carve wood figures or make



Dick Wohlert at the sewing machine he learned to use in order to make kites.

P.J. Collier, Buffalo Evening News

a new kite to add to his collection of over 140—all different, all made by him.

One particular day with Dick Wohlert stands out in my mind. He had just finished making his largest kite ever, an eight-foot-tall Marshall delta-Conyne. Dick

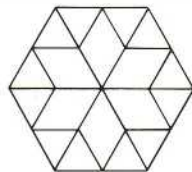
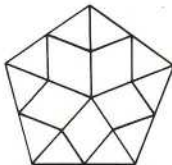
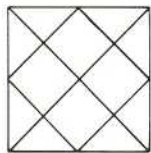
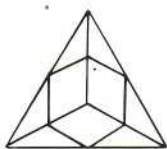
was in his late 70s then and he thought the kite might be a little too much for him to handle alone, so he asked me if I would help him with its maiden flight. I gladly agreed, but when I arrived at the field there was no wind at all at ground level. When Dick arrived, I suggested we wait for another day. He just smiled and said, "Watch and see."

I walked the big kite out about 100 feet, held it up and let go at a cue from Dick. Up, up it soared. Dick was really proud of that kite, and with good reason: lathe-turned brass fittings, leather reinforcements at all stress points, it was a typical Wohlert masterpiece.

Early in 1984, Dick slipped on some ice, fell down and hit his head. The accident slowed him down—his legs just couldn't get him out and about anymore. In and out of the hospital for months, he passed away September 27, 1984.

Dick left an unusual legacy to the people who had the privilege of knowing him: a special kind of enthusiasm for kites and for life itself. I'll miss him.

Dan Flintjer



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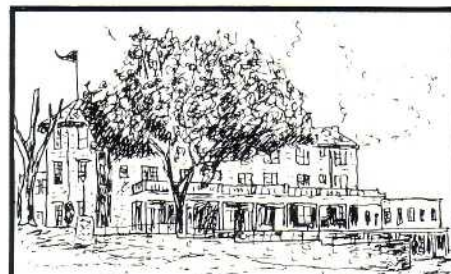
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# For the Record

Some time ago I read the article reprint from *Kite Lines* on world records in kiting and on October 25, 1983 I took up the challenge to fly a kite successfully every day for a full year. I didn't quit until October 24, 1984.

Now I have 366 record sheets documenting flights on as many days—a full leap year! Each page tells the weather conditions, location, duration, height and angle of the flight, as well as the kite or kites that were flown. And each page is signed by an impartial bystander who saw the kite fly.

So, if no one else has done it longer, I claim the record for the Most Consecutive Days of Individual Kite Flight.

## Reflections

I'm astounded that flying a kite every day for a year was so easy! The hardest part was finding a witness. I usually found the time each day to fly (before or after work, during lunch), the place (a parking lot, a football field), the wind (from zero to 38 mph) and a kite (all 68 were homemade).

To get a witness, I've interrupted tennis games, knocked on doors, stopped passing motorists, introduced myself to picnickers and once made an appointment for someone to watch me fly. The easiest witness was the newspaper photographer: he couldn't deny he had seen me fly a six-



Don Drake

## Bill Mosley Flies 366 Days a Year!

C.W. (Bill) Mosley on day 41 of his record attempt. The kite is named Al, short for albino—the kite is all white and has an aluminum frame.

foot Eddy because he put a picture of it in his newspaper.

The comment I most hated to hear was, "But it's not kite season!" I have flown a kite every day for a year, rain or shine: I have proven that kites are in season all year round, even in Texas, where some days there is not enough wind to make the Johnson grass twitch.

## 393 Flights in 366 Days

Altogether, there were 93 different people who signed my daily record sheets bearing witness to 221 hours and 57 minutes of actual flying time (not counting

flights that were not witnessed). There were at least 30 days in the year that I flew successfully before work in the morning, but no one saw me, so I didn't record that flight. I flew again later in the day when I could be sure of getting a witness.

On the other hand, some days I got a kite in the air and got a witness rather quickly. Someone happened by or a neighbor was out working in the yard, and when that happened, I sometimes pulled that kite in and put a different one up. Second and third flights like that were recorded on the daily sheets, even though only one flight per day was necessary. Details on how many kites flew (68), how high (25 to 1200 feet) and duration of the flights (3 minutes to 3 hours) were also noted. There were 393 flights recorded on the 366 days.

During the year I flew kites as small as 3 inches, as tall as a 6-foot Eddy and as long as 24 feet (Jake the Snake).

My kites aren't fancy, but they fly.

## Tired? Who me?

Did I ever get tired of flying kites every day for a year? No! Flying kites for any reason (in any season) is fun!

But there was some frustration: not enough wind, too much wind, nobody around to act as witness. The most frustration came when I built a special kite

## Flying a Kite Train in a Cow Pasture

One of my kites, a 5½-foot delta made of high-density polyethylene shopping bags, was flown 41 times in setting the record. It has a fiberglass spine, strong enough for high winds, but light enough for low winds.

That delta, which I call the Gray Fox, was the lead kite in a train of three I was flying in a cow pasture one day. All three, about the same size, were on 80-pound-test nylon line.

As I was adding the fourth kite to the train and connecting two lines with snap swivels, I noticed that the pull on the line was getting stronger. But this was good line and I wasn't worried about it breaking, so I began to put the fourth kite up. That's when I lost it: the line held, but the snap swivel broke!

The fourth kite, now disconnected, came down, but the other three were so

high they showed every sign of flying by themselves for miles. My only hope of getting them back was to keep the top kite in sight until it fell to earth.

I climbed one fence and ran across the field, watching the kites with one eye and my footsteps with the other. I disturbed an armadillo, which scurried away into some bushes. I skirted a prickly pear clump and began to slow down, out of breath and hurting from the running, when the unexpected happened.

The end of the flying line caught on the next barbed wire fence in my path. The tangle held, the line tension increased and the kite train straightened up on its 200 feet of line.

I walked the last 50 yards to the fence gingerly: not only was I pooped, but I didn't want to disturb whatever threads of (in)security were holding the

train. After pulling in some line and hitching it to the fence post, I noticed that the miraculous catch was indeed tenuous. It had just the right combination of turns around the barbed wire and a nearby mesquite bush to hold on.

As I had no reel with me, I decided to walk the kites back to my base where I could bring them down. It would have been a long walk, but just then my dad drove by on his tractor and I caught a ride on his hay trailer. That was a mistake. No, he didn't drive under any trees or power lines, but he did add 15 mph to the wind speed! The flying line squeezed the hand it was wrapped around and I nearly lost the kites again.

Eventually, I retrieved the kites and line without complications and added one more day to my record attempt.

C.W.M.

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.

and had to wait for weeks for the right wind. Additional frustration came when there was a beautiful day and good wind, but no time. On such days, a 10 or 15 minute flight for the record had to do, but I was still able to maintain an average flight time of 33.64 minutes for the year.

Despite all the frustrations and difficulties, most of the 366 days found the wind favorable and the sky sunny. I did it for the fun of it, yes, but also for the serene feeling of oneness with nature, the idea of projecting myself into the sky to heights I could not otherwise reach.

Bill Mosley

### Another Kind of Frequency Record Is Set by Clyde Smith

Clyde T. Smith of Belleville, MI, member of the Rainbow Kitefliers Society, has for years kept a kite-flying log in his bill-fold. The record shows he flew kites 167 days in 1980, 107 days in 1981, 137 days in 1982, 280 days in 1983 and



Clyde Smith flying on a wet day in Nashville.

a notable 362 days in 1984—for a total of 1,053 days of career kiteflying.

Clyde's goal for 1984, a leap year, was to fly all 366 days, but on December 27 he was taken to the hospital for over a month, cut short of his ambition by only four days.

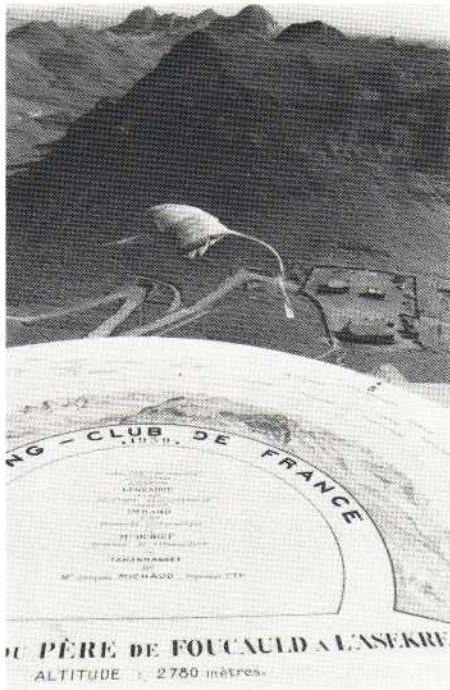
Clyde, 72, a retired Ford automobile layout designer, had a favorite flying location at a schoolyard that is near his home—and also next to an airport. Naturally, Clyde watched his altitude carefully. He has flown parafoils, stunters and many other kites, but his favorite was a small red Mylar® delta which he recently lost in a tree. With it he was awarded a "gold record" trophy at the 1984 AKA festival at Nashville, TN, in the "style and grace" division.

Clyde is not averse to flying at night, in ice-cold weather or briefly in light rain, and he claims that you can find an hour at some time during any day that will do for kiteflying.

We at *Kite Lines* believe Clyde Smith's lifetime record for number of days of individual kiteflying is unique and worthy of recognition.

V.G.

Photograph of the Stratoscoop kite flown in the central Sahara by Italians Mauro Marsilii and Claudia Terzani. The sextant in the foreground appears to have been set at the summit of Assekrem mountain by French surveyors in 1939.



### A Claim for Sahara Kiteflying

In November 1982, Mauro Marsilii and Claudia Terzani, after crossing the Sahara desert for about 3,500 km (about 2,170 miles) on their motorcycle, flew a kite on Assekrem mountain (altitude 2,768 m, about 9,081 feet) in Ahaggar, Algeria, in the center of the world's largest desert. The fliers claim first kite flown in this remote location.

Marsilii and Terzani, founders and officers of the Associazione Italiana Aquilonisti (Italian Kitefliers Association), used a Stratoscoop kite. With it, they lifted a camera to take aerial photographs. The fliers wanted to learn about the "terrains from the geological, paleontological and morphological points of view."

Photographs and papers documenting the accomplishment were received in the *Kite Lines* office on December 5, 1983 and on November 1, 1984.

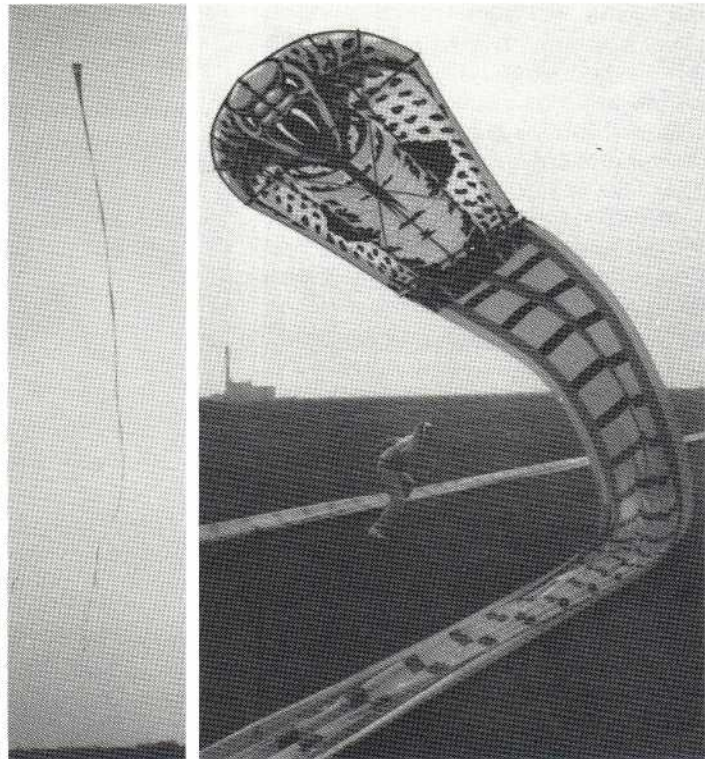
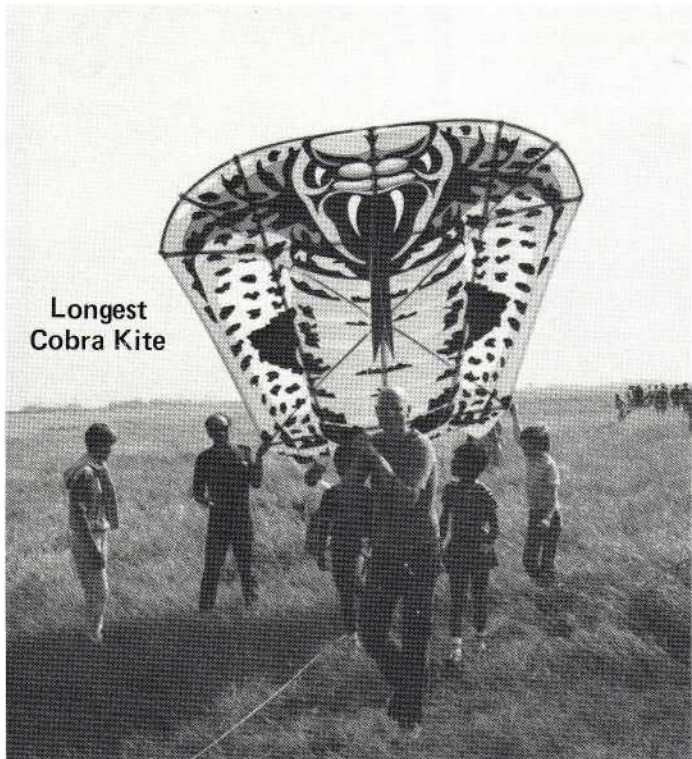
Knowledgeable kites will remember that Will Yolen in the early 1970s was photographed flying a kite while on a camel in front of the pyramids of Giza, at the edge of the Sahara's eastern border. Yolen's effort was exotic but not as remote as that of Marsilii and Terzani.

M.M./C.T./V.G.

Continued...

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Above, the longest cobra kite goes to the field, slowly snakes its way into the air—and flies.

Herman van den Broek and Jan Pieter Kuil, under the auspices of the Nederlands Vlieger Gezelschap (Dutch Kite Club), successfully flew the world's longest cobra kite (650 meters/2,133 feet) on August 11, 1984, in the municipality of Uithuizen, Eemshaven N.E. Groningen.

The record was set in Force 3 winds (8-12 mph) and the official flight lasted for 22 minutes 50 seconds—followed by a further flight of one hour. Fourteen assistants helped launch the kite and about 350 spectators viewed it as it flew at an altitude of 300 meters (about 1,000 feet). A supervising police officer measured the kite.

Two years in production, the kite had a head of spinnaker nylon while the body, long and tapering in the classic Thai style, was made of polyethylene. At its head the snake kite was 3 meters (9.8 feet) wide. The kite's weight was 52.8 kilograms (116 pounds) and its total surface area was 770 square meters (8,288 square feet). If all of this were considered lifting area, the kite would be the largest ever flown.\* But—how much of a cobra kite is lifting area and how much is tail is one of kiting's longest-established ambiguities.†

Previous notably long cobras were: the "Super Dragon" flown on June 21, 1981 at Scheveningen beach, The Netherlands, by The Kite Store of London and Spectra Star Kites of the USA; and—the first of

the long kites—the 500-foot stunting "dragon" of Richard de Santis, flown at the Venice Pier Kite Festival, California, on March 22, 1980. The van den Broek/Kuil cobra definitely hisses away all previous attempts within the genre.

*Kite Lines* believes that a cobra (or snake) kite, with a long tapering tail as an integral part of its form, should not be confused with a distinct, individual kite with an appended tail.

The current world record for longest kite tail is 1,695 meters (5,560 feet), set in September, 1982. The kite was a large

Sutton Flow Form and the tail was a non-tapering length of ripstop nylon approximately 18 inches (46 centimeters) wide.

*Kite Lines* also believes that instead of funneling our energies into cracking the same "main" categories of kite records, we should push to broaden the spectrum of records that we recognize. V.G.

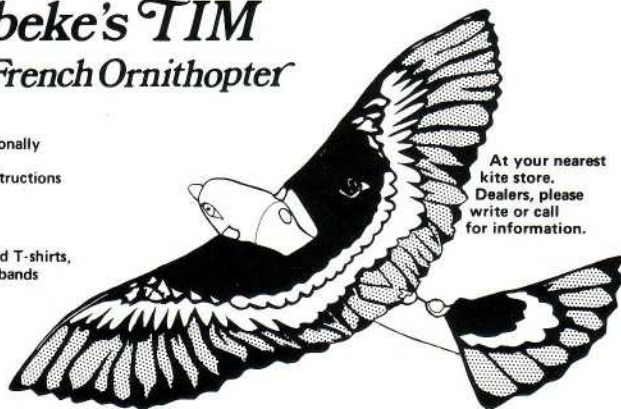
\*For comparison, the current undisputed record for world's largest kite was set by the Dutch team at Scheveningen on August 8, 1981, with a kite of 550 square meters (5,952 square feet).

†A discussion appears in "Talking Tails," *Kite Lines* Vol. 1 No. 1 (Spring 1977), pp. 55, 58.

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## Recently Unearthed!

### 1976 Bicentennial Kite Calendar & Almanac



Lost in the antiquity of the Bicentennial, some old 1976 Kite Calendars were recently discovered in cleaning.

This calendar is still treasured by the kites who obtained it when it was first published. It contains a wealth of information about festivals and other important kite dates (famous birthdays, traditional kite days, historic events).

An almanac section lists kite shops and clubs. Some kites may be interested in using this landmark publication as a comparative tool, to measure the development of kiting over the past 10 years.

For many, the exciting black-and-white photographs on each page will be a pleasure worth the price—just \$4.00 each while they last (supplies are limited!)

Order from *Kite Lines*, using the order form on page 46.

Suppliers of quality kitemaking materials since 1977.

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# Shopping Around

By Lou Kane

A quick check with the shops that carry materials for the kitemaker reveals that business is thriving. Such spots as **The Kite Loft** and **Kites Aweigh** have a steady and reliable trade in materials and this is often a sign of a growing kite interest in an area. Among the shops that are doing well in materials are those located in "new/old town" environments where the clientele comes back on a regular basis.

Of particular interest to many shops is a special service of **High Fly Kite Co.** Fran Gramkowski sets up a materials and spare parts program for kite shops. In a few minutes on the phone, Fran can develop a specialized spare parts department that will keep your expensive kites in flying condition for years. From the satisfied shops we have talked to, it would seem that parts buyers are likely to become steady customers.

With the dollar very strong these days (and other world currencies not), now is the time to obtain special bargains in imported kites, such as **Vertical Visuals**, **Monday Lunch** and **Greens of Burnley**, all from England. Other bargains are to be found in the **Great Winds** collection of oriental kites and the special-issue Japanese kites from **Fujin** in Canada.

After our reference to non-kite wind toys in the last issue, we discovered that non-kites have virtually taken over several kite shops in the past winter season. Besides the helixes and windsocks, several shops on the Atlantic coast have branched out heavily into boomerangs, rockets, gliders and balloons. If you *must* buy some other-than-kite novelty, we suggest you try the following:

—From Italy, an unusual line of foam gliders by **Quercetti**.

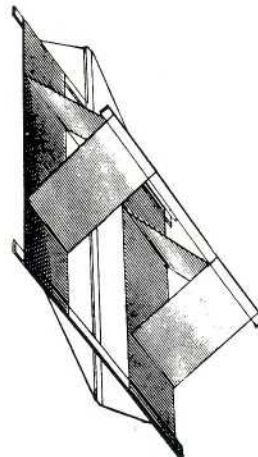
—From Germany's **Gunther**, kite messengers and more gliders, including one that, with a 50-meter launch rubber, is rumored to have flown two miles!

—Several types of paper gliders, perhaps inspired by the recent announcement of The 2nd International Paper Airplane Competition.

Interesting as these things are, it's my opinion—just an opinion—that who needs non-kite items in a kite store? Not me. Frisbees, yo-yos and stuffed animals. . . in kite shops! Why can't they find their own stores? Kite stores should have kites in them. People expect it; at least I do. ♦

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# KITE CLUBS

## AN UPDATE

Canadian kites are UP. . .and so are the annual membership dues in the **British Columbia Kitefliers Association**. According to Clive Kitchener, new president of the BCKA, the rate for 1985 was increased to \$8.00 (Canadian) to pay for *Windsox*, the newsletter in its new, larger format. Contact the BCKA at P.O. Box 35653, Station E, Vancouver, BC V6M 4G9.

When in Germany, do as the Germans do: contact the **Drachen Club Deutschland** through its president, Dr. Jürgen Thieme, 135 Osterstrasse, 2000 Hamburg 60, West Germany.

Also in Germany, here are the addresses of three new local kite clubs:

- Windspiel Berliner Fesseldrache-gemeinschaft. Contact: Heinz Hättig, Län-derallee 27, 1000 Berlin 19.
- Bremer Drachenfreunde. Contact: Thomas Kibelsties, Hinter der Holzpforte 3, 2800 Bremen-Schnoor.
- Stuttgart Fesseldrachen Gesellschaft. Contact: Roland Falk, Marienstrasse 12, 7000 Stuttgart.

In England, the **Essex Kite Group** held its annual general meeting March 17. The new Hon. Secretary (and the person to contact for information) is Kathleen Pike, 34 Mortimer Road, Rayleigh, Essex.

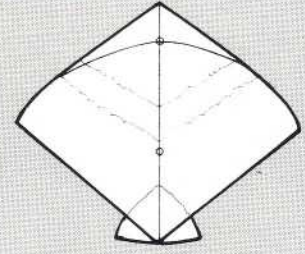
According to Fred Bell, president of the **Central Ohio Kitefliers Association**, COKA now has over 130 members. Many of them gather for regular informal kite flies on even-numbered *Sundays* at the Dublin Metro Center. For more information, contact Fred at 315 S. Kellner Road, Columbus, OH 43209.

Two fledgling kite clubs in the southern United States can use some help getting off the ground.

Kitefliers in Texas should contact the **Golden Triangle Kite Society** through Patti Griffith or Suzan Lipson at Eureka-Paper Tiger Kiterly, 12215 Coit Road, Dallas, TX 75251.

If you live closer to South Carolina, get in touch with the **Palmetto State Kitefliers Association**. The PSKA claims to be the only kite club with a "four-spectrum membership." If you join, you may be asked which group you fit into: Buzz Bombers are stunt kite fliers, Cloud Scratchers are altitude seekers, Pterodactyls like to fly large kites, and if you prefer small kites, you belong in the Grain O' Dust club. Contact Ann Godwyn, founder of the PSKA, at P.O. Box 606, Swansea, SC 29160. L.M.C.

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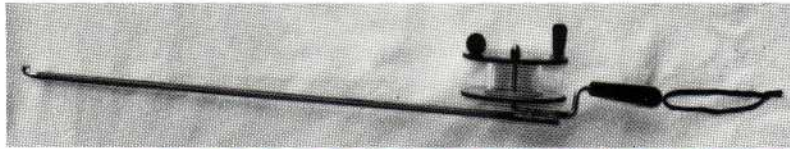
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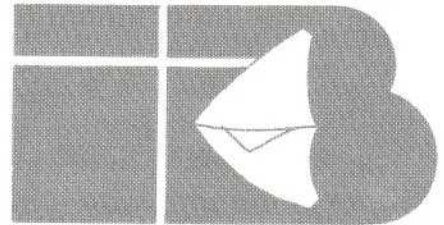
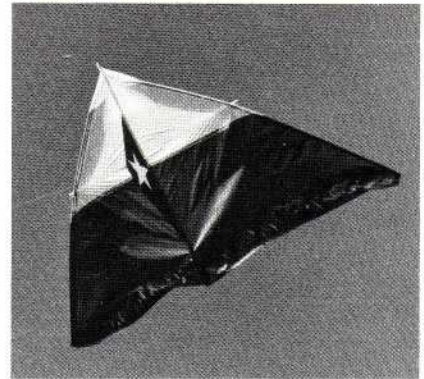
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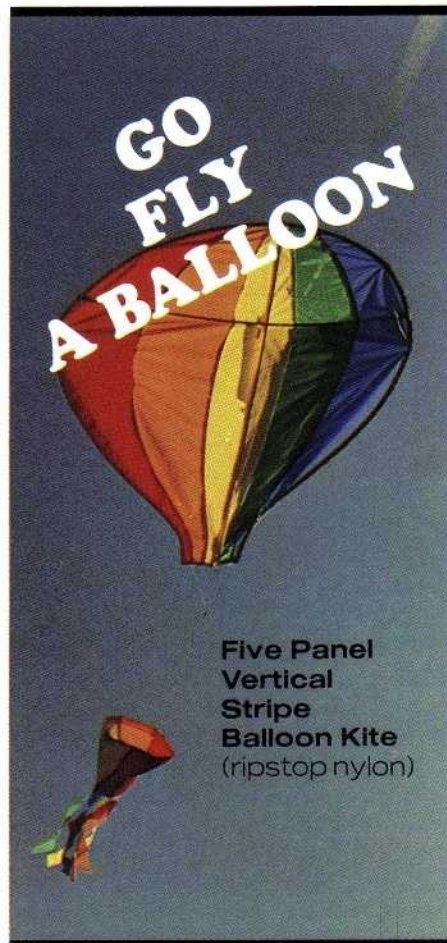
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## Petalito's "Hotcakes" Kite

...Continued from page 24

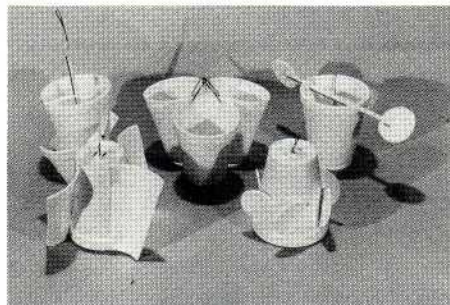


them so the strapping filament goes around the edge. Run an additional piece along the length of each side of the underbelly of the keel. For tidiness, snip off any leftover protrusions of tape. This tape protects your keel if the kite gets dragged on the ground.

The tow point needs tape in both directions; the rest of the keel just needs a protective overcoat. Punch a few holes in three or four places around the tow point to allow for choices in line attachment position. This keel will be tough.

### Tail and Fly It

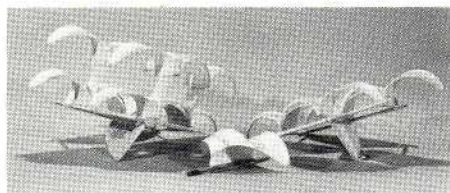
This kite flies in moderate-to-strong wind and makes good use of a long tail. A spreader of 1/8" diameter fiberglass can replace the original in heavy winds. You can even use 1/8" diameter wooden dowels throughout instead of fiberglass, if it is difficult for you to locate. Don't be afraid to experiment, and if you should run into problems making a "Hotcakes" kite, you can receive advice from Ron Petralito by contacting him through *Kite Lines*.



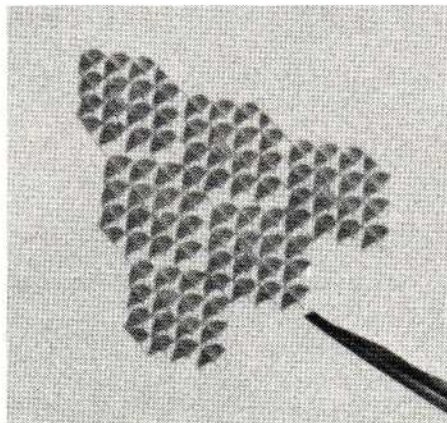
Some of Ron's rotating foam cup mini-drogues made with plastic straws and paper clips.

### More to Come

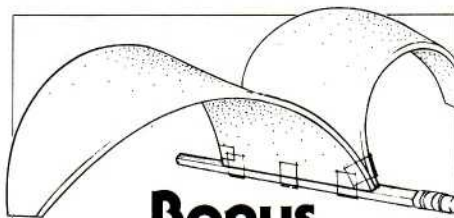
Ron continues to experiment with new and fascinating flying objects made with foam drinking cups. He has crafted a sky-full of rotating mini-drogues and is working on new wing configurations to produce "high" and "super high" lift. We expect to hear more from him in the future.



Above, one of Ron Petralito's pencil gliders with two of his experimental foam cup kites. Both kites use plastic drinking straws (also from McDonald's) for spars. Keels are fashioned out of lids from foam breakfast trays.



Above, at the Smithsonian Kite Festival on March 30, 1985 Ron Petralito combines six "Hotcakes" kites (made by students as a science project) into one big "Big Breakfast" kite.



## Bonus

### The Petralito Pencil Glider

In the course of making the wing cells for the Hotcakes kite, you can relieve the boredom at any point with this fun glider. . . and McDonald's foam cups!

Start with one complete wing cell, the same as those made for the Hotcakes kite. Make a mark on the spine about 1 1/2" from the nose.

Next, procure an ordinary wooden pencil, preferably new and *unsharpened*, with a nice eraser at one end. Find the center of gravity of the pencil and mark it. (To find the CG, balance the pencil on something, like the edge of a ruler or a knife blade. The CG is the balance point.)

Then, place the wing cell, nose toward the eraser, on the pencil so that the two marks are aligned. Tape the wings to the pencil with two pieces of tape, one at the nose and one at the tail.

To launch, hold the pencil between thumb and forefinger and "push" it forward on a horizontal level. Do not throw hard—it's a glider, not a rocket.

Or try the slingshot method (outdoors). Cut a small notch on a 45-degree angle halfway through the pencil just behind the eraser ferrule. Hold the tail of the glider with one hand and hook a rubber band (held in the other hand) in the notch. Pull the glider back, stretch the rubber band and aim high. Try not to shoot yourself in the thumb.

## 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.

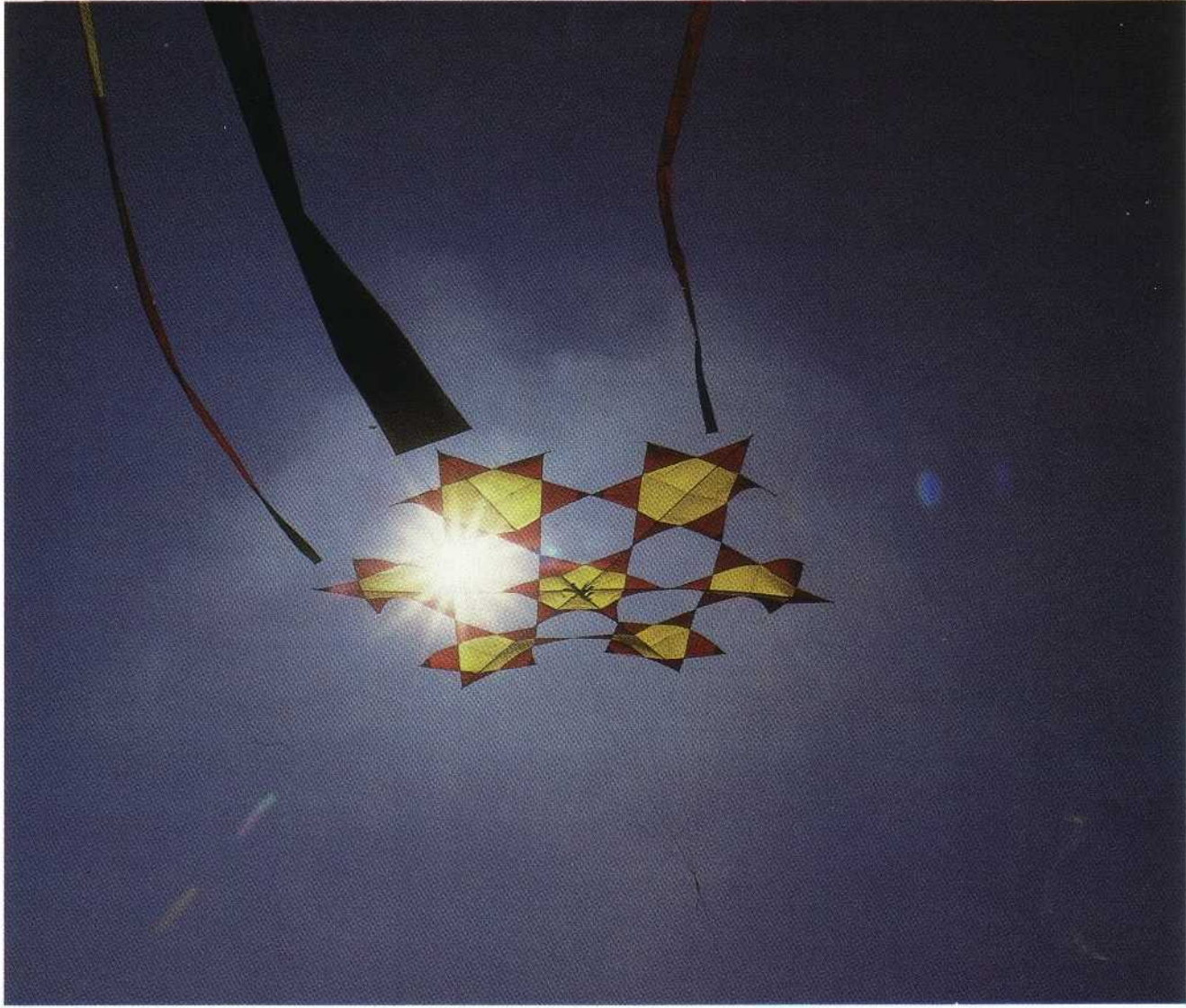
We suggest you take many pictures of your kite. Snap it in the sky, at festivals, morning, noon and night—even indoors on display. Discard any preconceptions of what a "correct" kite photograph should be. Then send us no more than *five* photographs of *one* kite at a time. To avoid risk of sending an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





Number Six in a Series

It is possible that Ted Manekin has taken more photographs of more kites than anyone else on earth. In his zeal to document the American kite scene, he usually takes straightforward shots rather than "artistic" ones. Yet he's there when the opportunity presents itself to obtain an unusual shot—and this was one of them, in Detroit, 1982.

Under the kite as it filtered the sun, Ted caught not only its appearance but its spirit in flight, its angle and its character.

The design itself is an old classic, called the "Seven Sisters," first discovered and made by Jan Hosking in 1977, when she and her husband Wayne lived in Australia. She has continued to sew these kites from ripstop nylon since her family moved to the United States in 1979. Over

this time, she has made perhaps 40 of these kites, "none absolutely repeated." Sizes range from 5-foot span to 24-foot, the size of the "Starburst" in Ted's photo. Each kite takes two-to-three weeks to build. Wayne does the many-legged bridling for the kites. Jan makes the kites for friends to fly, for galleries to hang and for personal flying pleasure. Although many people buy the kites to hang indoors (as bed canopies, for instance), all of the kites are made to fly—and usually they are flown at least a little.

Jan first discovered the design in Australia from a Senegalese friend who said it was part of a religious rite in his country. Jan didn't know the kite by the name Seven Sisters until 1980 when she visited *Kite Lines* in Baltimore, where we

immediately recognized the design from the book *Kites* by H. Waller Fowler, Jr. (1953, out of print).

Jan has yet to run out of enthusiasm for the design, with its infinite potential for combining color and pattern. Even the geometry can vary, based on octagons rather than hexagons. The six kites surrounding a seventh has inherent appeal and economy because each spar acts as part of at least two kites, sometimes three. The requisite long tails are themselves matters of artistic decision.

Like other large flat kites—properly stiffened, bridled and tailed—the Seven Sisters pulls like a horse. It also makes a majestic sight in the sky—flying with easy stability at a high angle.

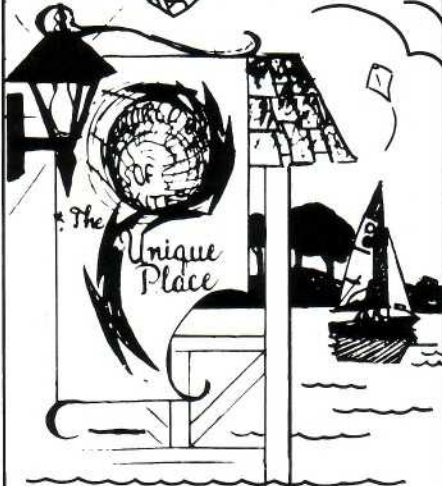
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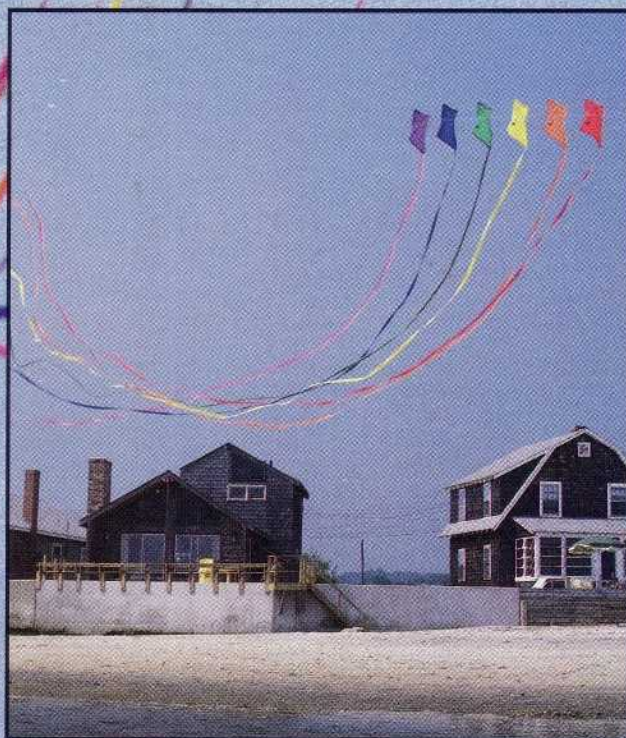
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