

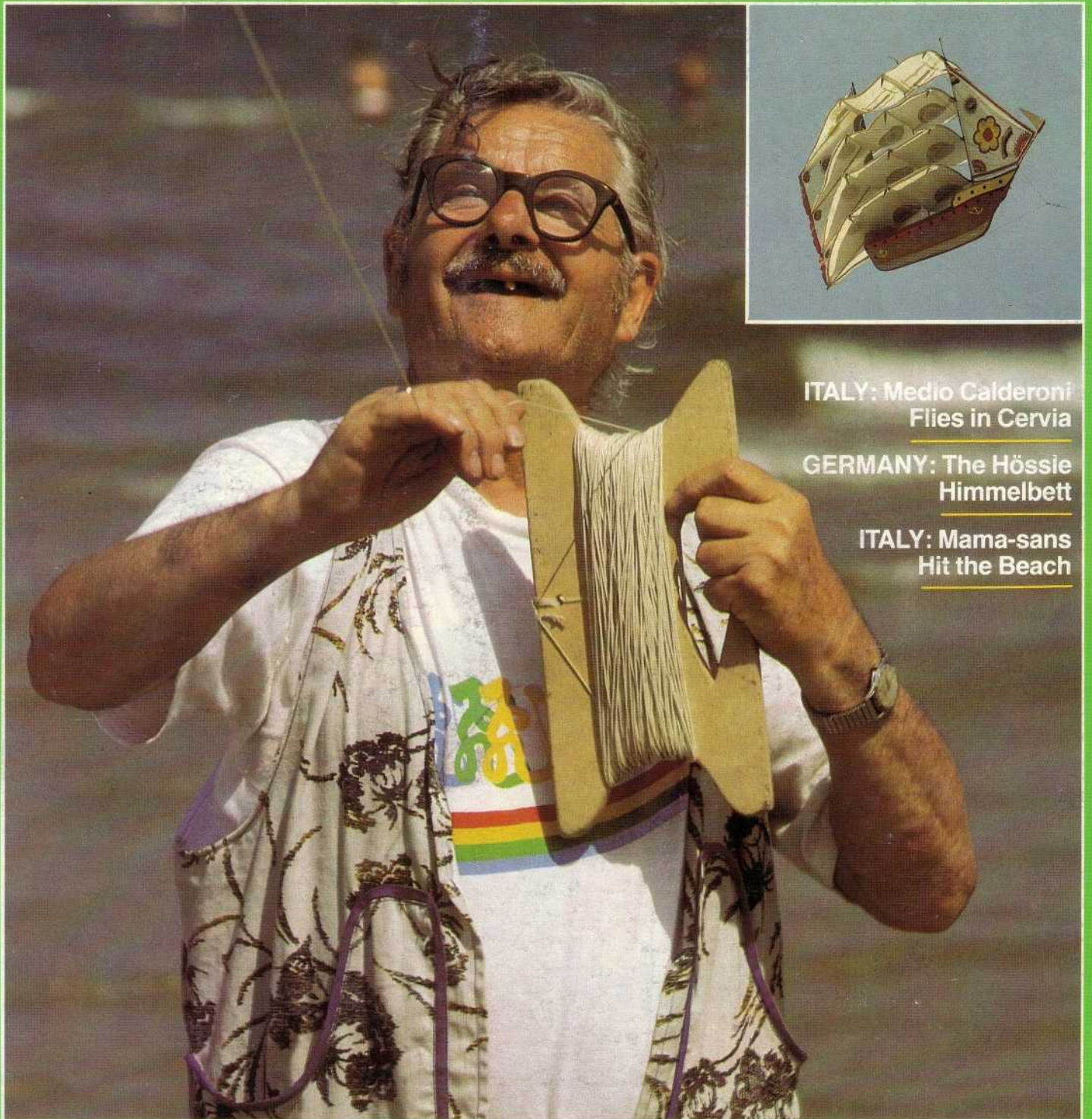
KiteLines

quarterly journal of the worldwide kite community

\$ 3.00

SUMMER-FALL 1985

Vol. 5 No. 4



ITALY: Medio Calderoni
Flies in Cervia

GERMANY: The Hössle
Himmelbett

ITALY: Mama-sans
Hit the Beach

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Cover

Medio Calderoni of Ravenna, Italy flies some of his kites at Cervia Volante '85. The kite on the cover is one of two ship kites he lofts today. We also enjoy his circular-box centipede, his birds, boxes, airplane kites—all made by "feel": Medio builds nothing from books. More about beloved Medio and his kites on pages 44-45.

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

Subscriptions to Kite Lines: In the U.S.A. and possessions, \$11.00 for one year (4 issues), \$21.00 for two years (8 issues); all other countries, \$15.00 for one year, \$28.00 for two years (includes air-lifted service). 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



Your reporter hard at work on a tough beat—the beach at Cervia.

This is a thank-you letter—to the Club Cervia Volante in Italy. You will learn more about them elsewhere in this issue, but we are expressing our gratitude here because we want to expand upon it a bit.

Nine months ahead of time, the Club invited Mel and me to its kite festival in June and offered us room and board during our stay plus a refund of our airfare to get there. Such a generous offer was too good to pass up.

We would not want anyone to think that *Kite Lines* can be “bought,” as it might appear. It should be known that *Kite Lines* doesn’t operate in the manner of the large, profitable magazines. No publication dedicated to a small, specialized interest such as ours ever does. We depend on the commitment of our staff and contributors, people who care more about having this journal than whether it is lucrative. With growth and greater income, though, the magazine will do more and perhaps will be able to afford to send its editors to festivals around the world.

We receive many invitations to these festivals, but usually we cannot accept them. We don’t try to explain our situation—we just don’t go.

The invitation from the Club Cervia Volante was special. This group seemed to know our circumstances. We don’t know how they raised their funds and balanced their budget, or what expenses they had to forego in order to pay ours. But we couldn’t help feeling that we must have been important to them. Who would not respond as we did?

So THANK YOU, Club Cervia Volante, for a wonderful trip, beautiful kiteflying, charming people, a splendid festival—and for making it possible for *Kite Lines* and our readers to be there.

Valerie

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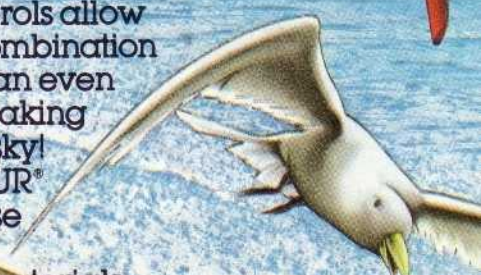
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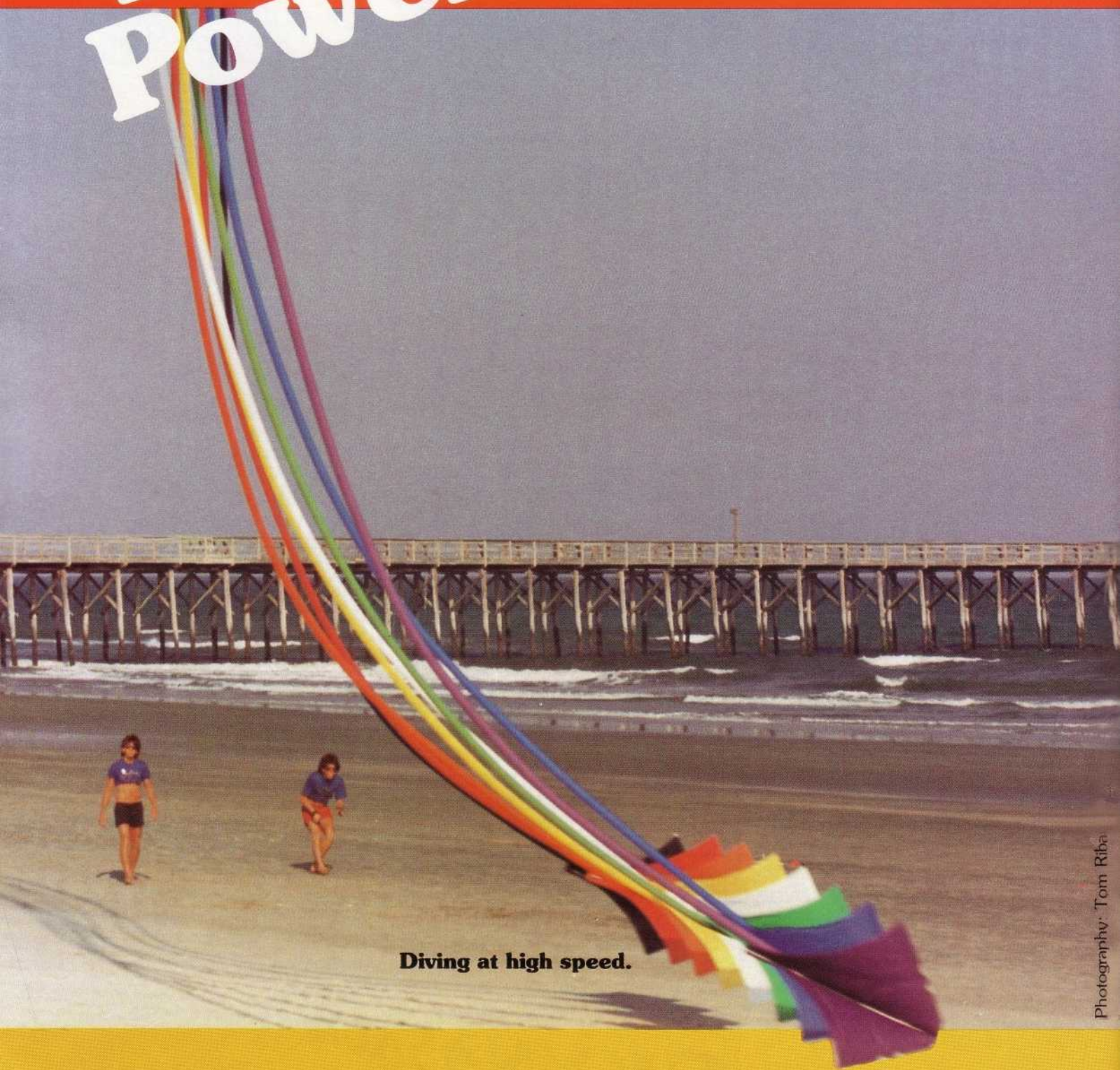
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We've noted some trends in kite book publishing to take titles out of print and to hike up prices suddenly. We will try to help stem the tide, but we suggest that if you are a serious collector of kite literature, you will be wise not to delay. Snap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

Vented Cellular Kites by Eiji Ohashi, in Japanese, with 16 color photos. Softcover, 60 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 the Trefoil. Softcover, 40 pp., \$3.95

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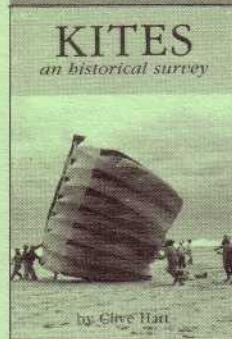
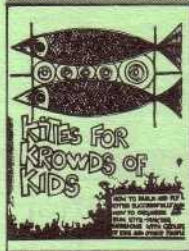
From Bermuda.....*Bermuda Kites* by Frank Watlington; 5 kites and variations; good drawings. Softcover, 24 pp., \$2.95

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

From Hungary.....*Sarkanyepites* by Bodoczky Istvan, in Hungarian, with 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

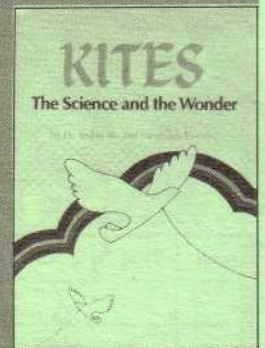
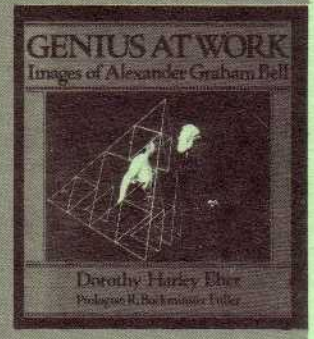


NOTABLE BOOKS

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 Hirosugu Komura. Despite the frail English translation, this book offers more kite aerodynamics than any other in print; many diagrams. Softcover, 160 pp., \$11.95

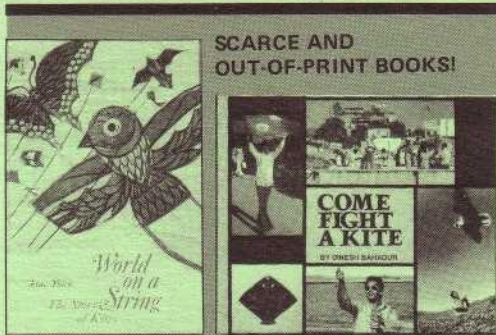


NEW BOOKS!

Cerfs-Volants by Daniel Picon, in French; numerous clear illustrations, delightful color photography, easy-to-read terminology. Includes plans for standard kites plus *le plano*, *le P.T.T.*, *le torpilleur* and cubic variations. Softcover, 80 pp., \$7.95

Airplane Kites by Koji Hasebe, in Japanese, with easy, detailed, step-by-step plans for 10 modern aircraft kites: F-4, F-15, F-18, Mirage, Sky Hawk, Concorde, Space Shuttle and more; 6 pages in color. Softcover, 54 pp., \$9.95



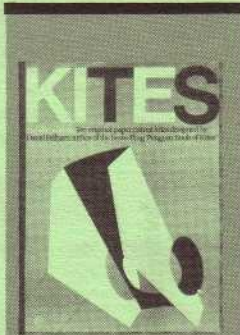


SCARCE AND OUT-OF-PRINT BOOKS!

LIMITED SUPPLY: *World on a String* by Jane Yolen; publisher's last stock of this attractive, carefully written kite history book; many illustrations; 144 pp. hardbound, \$9.95

OUT-OF-PRINT: *Come Fight a Kite* by Dinesh Bahadur; the only book devoted to the fun of kite fighting; many photos; 56 pp. softbound, \$3.95; hardbound, \$6.95

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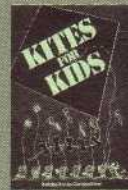


FLYING BOOK!

Kites to Make and Fly by David Pelham; contains 10 inventive and sculptural paper kites to cut out and fly; the back cover becomes a reel; entirely in color; oversize (almost 14x18 inches); 50 pp. softback, \$14.95

FOR THE CHILDREN

Kites for Kids by Burton and Rita Marks. Cute. Hardcover, 127 pp., \$9.95
The Story of the Kite by Harry Edward Neal. Well researched, colorful. Hardcover, 64 pp., \$9.95



GREAT CLASSICS

The Art of the Japanese Kite by Tal Streeter. Profiles of Japan's kite artists; in color. Softcover, 181 pp., \$14.95
The Penguin Book of Kites by David Pelham. Plans for all basic kites; good history. Softcover, 227 pp., \$8.95
Chinese Kites by David F. Jue. Traditional kites; color. Hardcover, 51 pp., \$7.95
25 Kites That Fly by Leslie L. Hunt. Old reliable plans. Softcover, 110 pp., \$1.95



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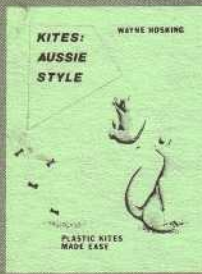
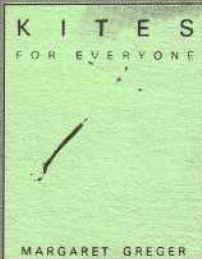
Kites for Everyone by Margaret Greger; well-packed collection of 39 easy kites for classrooms or beginners. Softcover, 136 pp., \$10

Kites Aussie Style by Wayne Hosking; plastic kites; lots of designs and teaching advice. Softcover, 120 pp., \$6.95

Flight Patterns by Leland Toy; unassuming little book with 8 good plans, fundamental tips. Softcover, 60 pp., \$5

Make Your Own Kite by John Jordan; unique materials and kites, amusing reading. Softcover, 90 pp., \$6.95

Super Kites II by Neil Thorburn; many drawings, novel techniques, anecdotes and poetry. Softcover, 112 pp., \$7.95



SOMETHING EXTRA!

Kite Postcards from the Japanese Kite Museum; elegant, antique woodcut prints in rich colors; attractive packet of 10 cards; suitable for framing or mailing; \$4.95 postpaid



Letters

Lighter Articles

Kite Lines is one of my favorite sources for dreams and reveries, my escape into the sky away from the clang and clamor of wars, disasters, disease and pettifogging parliamentarians and their bible, *Robert's Rules of Order*.

So it was with dismay that I found several pages of this precious little world (Spring 1985) devoted to the machinations of the AKA, an organization whose past, present and future I couldn't care less about, unless, maybe, a sick cat in Nepal.

Please, more plans of kites that I can botch or fail to fly with dismal frequency, but not articles about organizations that have so little to do with quotidian kiting. I don't turn to *Yachting* to find out about the doings of the New York Yacht Club, which, come to think about it, would be far juicier than the mingy doings at an AKA meeting.

And while my blood pressure is bursting through the top of the tube, I would like to call your attention to the caption on page 59 of this same Spring issue, where you refer to an object in the photo as a sextant. No way. A bench mark for a geodetic survey would be more correct. By the by, the word sextant means a sixth of a circle and refers to an instrument used in navigation.

Jeremiah B. Lighter
New York, NY

Thank you for catching us on "sextant."

As for the editorial, in a small pond, a pebble makes a deep ripple. The yachting pond is big (no pun intended), but in kiting the pebble we reported was serious and important to many of our readers. (We know it was from the responses, which incidentally were two to one in favor of our speaking out.) We try to cover all of kiting, not just the pretty parts. Not that we want to, but sometimes we feel we have to. We hope it won't be necessary again and we sympathize with your opinion.

—V.G.

Spendlove on Beauty

Pete Ianuzzi's comments on the "Best Kite" category make sense (*Letters*, Spring 1985). Maybe one way to reduce controversy or disappointment would be for the organisers of competitive events to indicate, as fully as possible, the criteria in each class.

Incidentally, we're not all Michelangelo

Buonarrotis OR Leonardo da Vincis! I know one guy who could be regarded as more of a Rowland Emett. . .

John Spendlove
Preston, Lancashire, England

Burkhardt on Beauty

A large part of a kite's ability to capture our imagination and make our spirits soar lies in its beauty. A kite without beauty is as sad and incomplete as a world without music or laughter.

Many kite festivals employ a weighted scoring system for comprehensive judging, including factors such as craftsmanship, design and ingenuity, flight performance and handling, and beauty in the air. To be worthy of a prize, a kite must score highly in *all* of these categories.

Just as the kites that are being built today are generally superior in craftsmanship and engineering to the kites of 20 years ago, they are often more beautiful than the kites of the past. There is a serious lesson here for the kite builder who enjoys entering contests: the kites you build tomorrow should be more finely crafted, more ingenious, more beautiful and should fly better than what you're building today if you intend to keep winning prizes.

Take beauty out of comprehensive scoring in kite contests? What folly! Any piece of art that doesn't fly does not deserve to be called a kite, and any art that doesn't fly well doesn't deserve a prize. Similarly, a kite that flies well and lacks beauty does not deserve a prize in a comprehensive judging of kites. The best kite will always be a combination of features that we all admire: performance, craftsmanship, ingenuity and beauty.

Jon. E. Burkhardt
Bethesda, MD

P.S. Da Vinci, also a great artist, would rate very highly on the four-factor comprehensive scoring system.

From Will Yolen

As to my whereabouts after June 26th: I will be in the Buckley Nursing and Retirement Home, Room 413, 282 Cabot Street, Holyoke, MA 01040.

If you plan to come, call me so I can give you the best directions. The Buckley has a "happy hour" at 4:30 every day but Sunday, so make your plans accordingly.

If you cannot come, at least send a letter or postcard to give me an idea of

Reason 1.



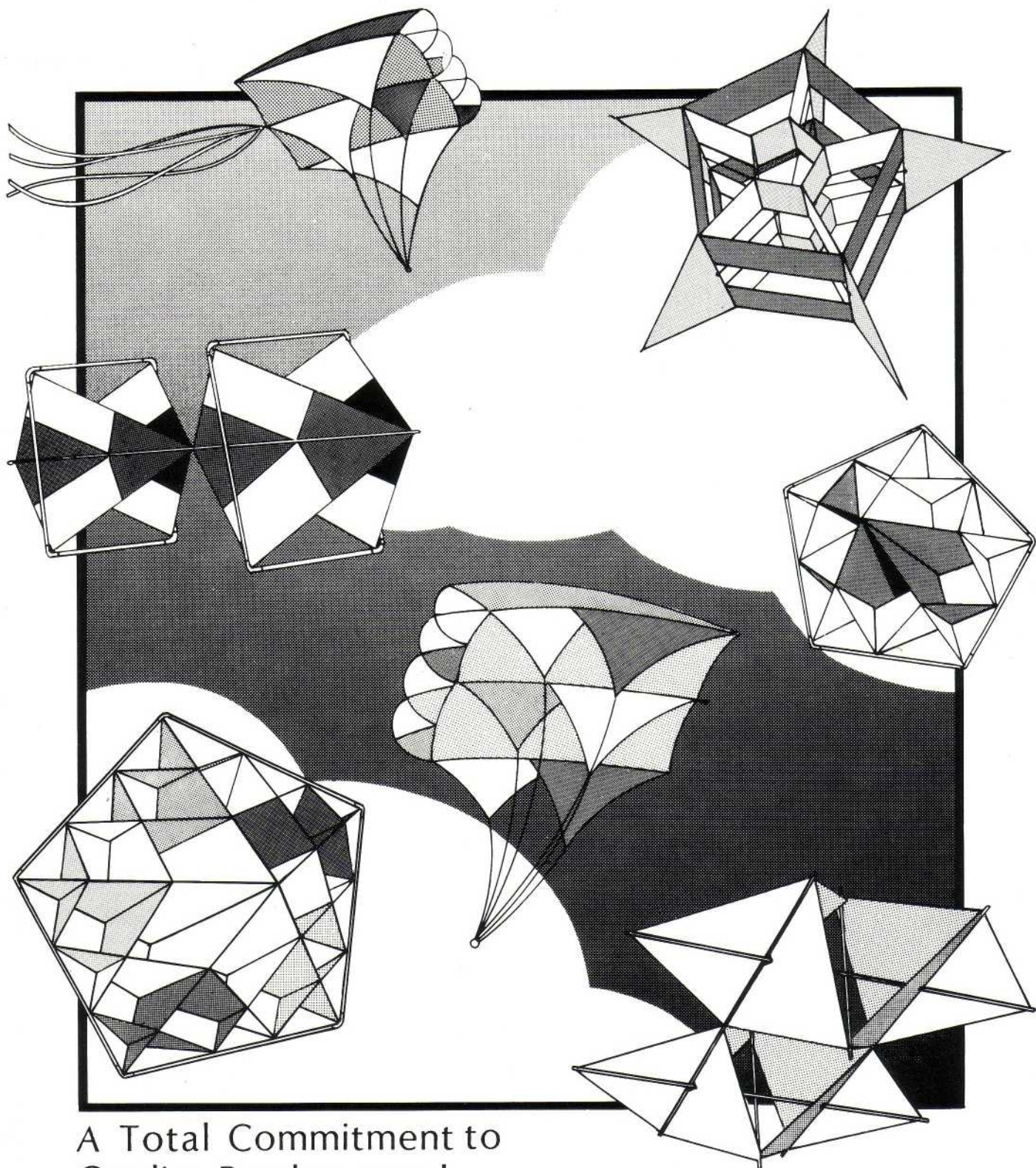
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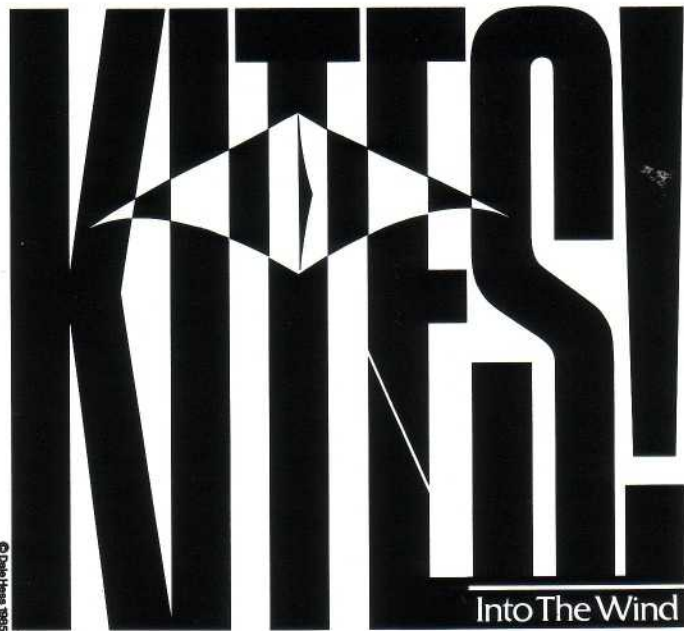


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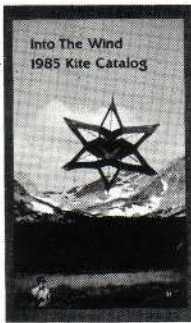
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Letters

... Continued

where your interests are these days.
Will H. Yolen
Holyoke, MA

From Jane Yolen

As far as I know, my book *The Emperor and the Kite* is still in print in the library binding and is available as a cassette and film strip from Listening Library. Since it was a Caldecott Honor Book, it still manages to sell a bit now and then.

The Seventh Mandarin is available as a film from Xerox.

This summer, my collection *Dragon-*

field & Other Stories will be released by Ace Books in paperback. The title story is a sword-and-sorcery novella in which the hero defeats the dragon by means of a gasp-kite! For big kids (i.e., grown-ups) and young adults with big vocabularies.

Jane Yolen
Hatfield, MA

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.

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What's New: Kites, Books, Sundries

Kites

By Kari Cress, Mel Govig and Fran, Mary and Fritz Gramkowski

Originating in England—where they are known as the Ace—Trlby stunt kites have earned a reputation for being lightweight, inexpensive, easy to fly and easy to repair. In reply to the critics who deride the familiar striped polyethylene cover, Trlby has just introduced a new ripstop model. For those of you who have a stable full of the older models, the new Trlby is the same size and shape, so you can easily replace the faded or torn polyethylene covers with bright, colorful ripstop. And since it is often thought of as a “beginner’s” kite, we asked a “beginner” to give us her opinion of the Trlby.

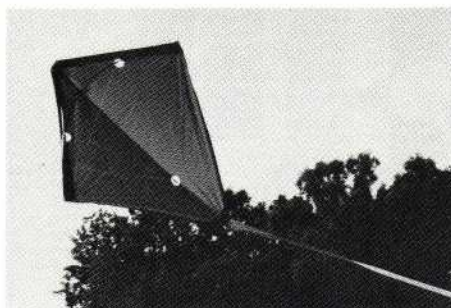
A BEGINNING WITH NO END

I had never flown a stunt kite before. For that matter, in the past few years my experiences with kiting have been limited to fishing kites out of the Potomac River, some quick doctoring to get our little sleds back into the air, and trying to convince my 5-year-old daughter and her cousins that the wind *really will* do the work for them—you don’t have to run!

Time for some fun of my own: given the opportunity to test fly Trlby’s new ripstop nylon stunt kite, the first thing I did was draw up a list of necessities:

- 1 new ripstop Trlby stunt kite
- 1 large level flying field with no obstructions or crowds
- 1 *very* patient helper
- 5-20 mph steady winds

But I had to wait quite some time for good winds.



New cloth Trlby stunter is easy as ever to fly.

In the meantime, my husband was elected V.P. (Very Patient), and we read the directions (very clear) and practiced assembling the kite (accomplished in less than a minute). The fiberglass rods are inserted into T- and L-shaped plastic pieces that fit snugly into pockets on each of the four corners of the kite. The bridle lines are equipped with metal rings for attachment to the rods and flying lines. The ease of assembly impressed me.

My only complaint with the instructions is the lack of a warning to stay away from other kitefliers and spectators. As inexperienced as I am, it is fortunate that we found a large open area. It seems to me that the minimum clear area needed is about 100 feet in radius in front of the kiteflier and at least 15 feet behind. This radius should be increased with the length of flying line or number of kites in train. Perhaps a pro does not need a completely clear area, but I did.

Still waiting for the wind, I pulled out my *Kite Lines* and read Bruce Pfund’s



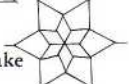

“Getting a Grip on the Controllables” in the Summer 1977 issue, and Mike Jones’ “Kite Nomenclature for Stunt Figures” in the Spring 1985 issue. I was prepared when we finally got some wind, but I was glad that Mike was not there to see me make a mess of his neat maneuvers.

We were flying in steady 5 mph winds, and it took some strong pulling to get the long inflatable tail off the ground. But once in the air, the tail followed the kite smoothly through horizontal and vertical figure-eights. I managed some loops and spirals but became confused by the crossed lines, pulling on the wrong line, then making the BIG mistake of crossing my arms. Finally, I dropped one handle and chased down the field after it while the kite slowly spiraled to the ground. Lesson 1: don’t cross your arms!

Feeling the fool and a bit guilty for running my husband all over the field while I was having all the fun, I handed over the controls. Rather than launch the kite straight up and back, he glided the Trlby across parallel with the ground and then smoothly turned the kite up into the sky. Unlike myself, he was not confused by the crossed lines and made some very smooth loops in both directions. “You just pull the left and then the right.” He also did a wiggle down, some horizontal figure eights, a bit of spiraling and other maneuvers. I did my share of running.

Because of the low winds, we tried to fly the Trlby without a tail but didn’t have much success. We also tried to rig a shorter

DATA CHART

Name and Shape of Kite	Retail Price (\$)	Dimensions (inches)	Weight (ounces)	Major Components	Portability	Assembly Time on the field	Estimated Durability	Est. Wind Range	Ease of Launch	Skill Level
Asteroid 	65.00	42 x 48	8.4	ripstop, fiberglass	E	3.0 min	G	5-15	VG	N-I-S
Hawaiian 16 	130.00	46 x 100	19.5	ripstop, graphlex, fiberglass	G	4.0 min	VG	8-20	G	I-S
Starflake 	120.00	56 x 64	13.2	ripstop, fiberglass	E	3.0 min	G	5-15	VG	N-I-S
Trlby (nylon) 	24.95	36 x 37	3.0	ripstop, fiberglass	E	1.0 min	VG	5-15	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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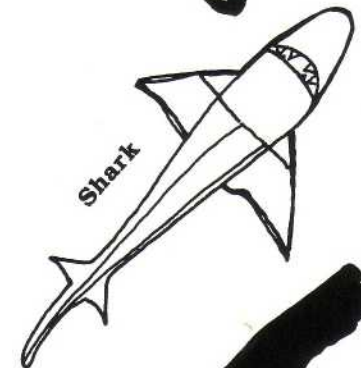
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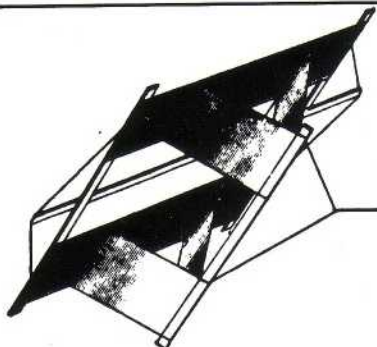


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What's New

...Continued

tail from assorted refuse accumulated in our car. I think we needed a higher quality of refuse.

The new nylon Trlby withstood our beginner's test without breaking, which was no small feat. We did notice some fraying around the circular holes where the bridle rings attach to the fiberglass rods, so you might want to paint the edges with clear nail polish before flying.

Given enough wind, learning to fly the Trlby is practically foolproof, but mastering the art of stunt kiting is obviously an unending challenge. We had a lot of fun and can't wait for the next windy day!

—K.C.

STARS THAT SWOOP AND TUMBLE

Kitefliers who like "kinetic" designs, or can't wait for Halley's comet, will appreciate two kites from Suspended Elevations (Kathy Goodwind and Tom Mallard) in Seattle, WA.

Named Starflake and Asteroid, the kites are similar in design, yet have distinct personalities. The Starflake has a larger area and therefore greater lift and faster acceleration in a climb. The Asteroid, perhaps because of its lighter weight, has a more dramatic tumbling effect. It is the tumbling which makes these kites fun to fly. They are active and involving, but mentally more than physically.

The Asteroid is a simplified and smaller version of the already-popular Starflake. Its price is simplified, too. The difference in size and complexity is not nearly as great as the disparity in price.

The Asteroid is based on the Starflake, which is based on the Facet kite by Stephen Robinson, who was doubtless influenced by Professor Waldof kites. (A biblical list of "begats" is practically unavoidable in kite design today.) The spars at the extended wingtips can be seen in Lamson's biplane kite of 1897.* Yet for all the borrowing (which the designers freely and consciously acknowledge), these kites are a new combination, freshly thought out.

They launch easily: most fliers would

*David Pelham, *The Penguin Book of Kites* (New York: Viking Penguin, 1976), p. 45.



The Asteroid in straight flight, not tumbling mode. The strange asymmetry, tipsy angle and rather dense appearance is typical from most angles of view; only when it tumbles, or is on the ground, does the kite reveal its crystalline structure to the viewer.

not require assistance in getting either kite airborne. In the air, they climb rapidly on a moderate wind to a respectable 60 or 65 degrees—higher with more wind.

Now the fun starts. If you let go the line, the kites tumble and roll away on the wind. The Starflake spins and glides first one direction then the other, until you seize the line again. On a taut line, the kite sweeps back into the wind and overhead.

The Asteroid tumbles as it glides, winding the flying line gently around itself as it goes. When you pull on the line, the Asteroid "untumbles," yo-yo-like, as the line unwinds from the kite, giving you two tumbles for the price of one.

Tumbling effects and two-line tricks with high-aspect-ratio box kites are a new trend on the kite market, which includes the Cloud Seeker box and, soon-to-be-released-as-a-major-motion-kite, the Red Braswell tumbling star. Friends, we've got fun in store.

As with all of the many-faceted kites we have seen, the assembly takes a little patience to master. The Starflake and Asteroid have a convenient color-coding system that identifies the termini of each of the three spreader sticks, but the process of weaving the *first* stick through the correct holes is still a chore. It does get easier with subsequent flights.

The craftsmanship of both these kites is excellent, on a level with the best of America's kites. The partners in Suspended Elevations say that they "cut, sew, rig and ship every kite; all are signed and dated because they represent handmade American kites, constructed from American supplies of materials by American

kitemakers (we are both crazy as a result).

"Without the obvious enjoyment expressed by the people who own and fly our kites, it is certain that neither of us would continue using our time to make these kites; they require too much labor for dollar earned for urban America."

Don't we know. We are grateful for the existence of these kites. —M.G.

HOT HAWAIIAN

Fran: The materials (ripstop and graphlex) and the construction (detailed and rugged) of the Hawaiian 16 are basically the same as those of the 20-square-foot Action kite reviewed in the Spring 1984 issue of *Kite Lines*. In fact, the 16 is regarded as such an improvement, that it has replaced the 20, which is no longer manufactured.

The 16 easily lends itself to single flying (as opposed to in-train) and performs well in the widest wind range of any stunter we have flown—from 6 mph to 20 and above, if you can hold on. Performance can be described as excellent: smooth, fluid, graceful sweeps are as easy to produce as tight, sharp, angular turns. The 16 is ideal for precision team flying, such as follow-the-leader.

To produce the best maneuvers, the flier should limit his or her arm movements to no more than the distance from hand to elbow. Excessive movement of the control lines causes the 16 to lose the wind and the flier to lose control.

The Hawaiian 16 can be launched, landed and re-launched by a flier without assistance (but not without practice) by anchoring the flying lines.

The kite is a definite attention-getter, with its striking four-color graphics which are very well done.

Mary: The Hawaiian is truly a delight to fly, very quick to respond and has the ability to glide across the sky. Considerable upper arm strength is required to make tight turns. (I'm working on it.)

Visually, the kite is interesting to watch because of the angular construction and contrast of the colors. I also enjoy the kite's roar—it has audible appeal. It's a fun kite for beginners and advanced kitefliers.

Fritz: I like flying the Hawaiian because it has good pull and is easy to control.

—F.G./M.G./F.G.

Books

By Leonard M. Conover

L'ESSENCE DES CERFS-VOLANTS

Cerfs-Volants (Kites) by Daniel Picon, (Paris, France: Éditions Fleurus, 1985), 80 pages, 47 francs (about \$5.25 US).

Don't let the cover fool you: the pretty

little girl flying the double sled is not merely the French way of getting your attention. This book may be read by children, but seems more suited to adults (who may be doing workshops with youngsters).

At first glance, the book appears to be almost all artwork—illustrations and full-color photographs. Indeed, only about 25% of the book is taken up by text. The drawings of *les accessoires* and construc-

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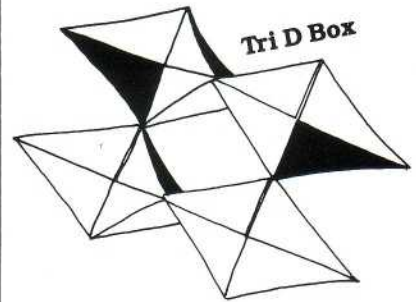
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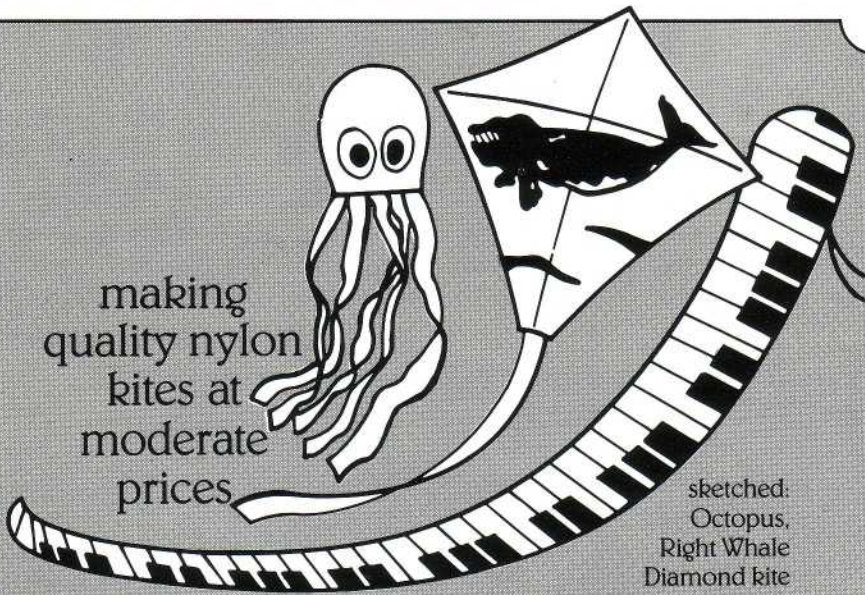
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What's New

...Continued

tion methods are especially clear and revealing. There's no need to *parler francais* to understand this book.

The book contains plans (not detailed) for 27 kites (plus variations), divided into categories: flat, dihedral, cellular, semi-rigid and soft. Included are two popular

French designs: the P.T.T. and the Plano, both high-aspect Conyne variants. There is a separate chapter on cubics and tetras.

Daniel Picon's style reminds me a little of Wyatt Brummitt and Margaret Greger: good practical tips and words of wisdom from someone who's been there. All the kites, illustrations, photos and text are by the author. My favorite vignette is, "Attention! The frame is

always behind the covering when the kite is facing the wind."

The single greatest shortcoming of the book is its size: with only 75 *real* pages of information and most of those in artwork, there is barely enough text for the author to discuss the basics of kite history, making and flying. To his credit, Daniel Picon has distilled many volumes of kite literature and delivered us the essence.

Sundries

By A. Pete Ianuzzi

DUAL-LINE DOOZIE

In the relatively new world of dual-line stunt kites, so many people have been so busy trying to improve the kites that little effort has gone into the problem of handling the dual lines. Obviously, two flying lines attached to a kite which is looping and swooping all over the sky are at least twice as prone to snarling and tangling as a single line on a stable kite.

The Shanti Kite Spool Company has come up with a solution to this knotty problem—the Sky Claw. The name does not do much to describe its combination of two separate flying handles and a winding frame which holds them together to let you wind or unwind your stunt lines, both at the same time.

The handles are foam-covered and color-coded (red and black), comfortable and lightweight. They feel good and work fine. With the handles nested on the frame, unwinding the lines is simply a matter of spinning them off (Indian-spool style), which goes fast. When all the line is unwound, you slip the handles off the frame and you're ready to fly. A minor drawback is the need to unwind the *full length* of

the lines before flight so the handles can be removed from the winding frame.

At quitting time, you place the handles back on the dowels and twirl. Sky Claw retrieves both flying lines—evenly, without twisting. One end of the axle can sit in the crook of your elbow, if you like. Naturally, winding IN is slower (read: more tedious) than winding OUT, but compared to the energy and time you spend to gather the same amount of line on two separate winders, Sky Claw has a definite advantage.

Remember to maintain slight tension on the lines while rewinding to keep them securely on the handles. This is not as easy to do as you might expect, because the Sky Claw is so light in weight that it fails to develop sufficient momentum during the twirling process, yet too much tension applied to the lines will halt your rewinding unless you make a conscious effort to keep things moving.

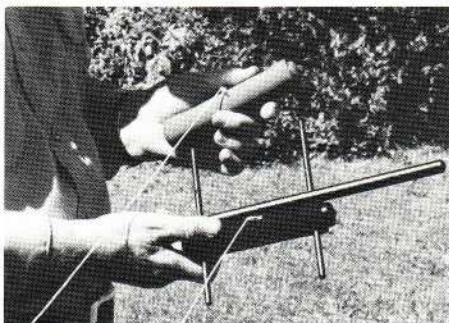
To facilitate maintenance of just the right amount of line tension, I built a simple windlass-like device that I hold to the ground with my foot while I wind in under even pressure. (See accompanying photographs.)

The Sky Claw we tested came loaded with 150-foot lengths of 120-pound-test Skybond—Shanti's Kevlar® flying line sleeved in Dacron polyester. It is also available with 200 feet of 200-pound line.

The problem of handling dual flying lines has been tackled before. Over 40 years ago, Paul Garber developed a special reel for his Naval Target Kite, but it was large and heavy. I have also seen a dual-line reel made by Red Braswell, but it requires a good deal of Braswell-type fiddling to keep it working smoothly. I also have my own multiple-line reel—made to wind three lines at once—but it, too, suffers from lack of perfection. None of these winders are of a design that lends itself to quantity production to meet the real reel needs of the market.

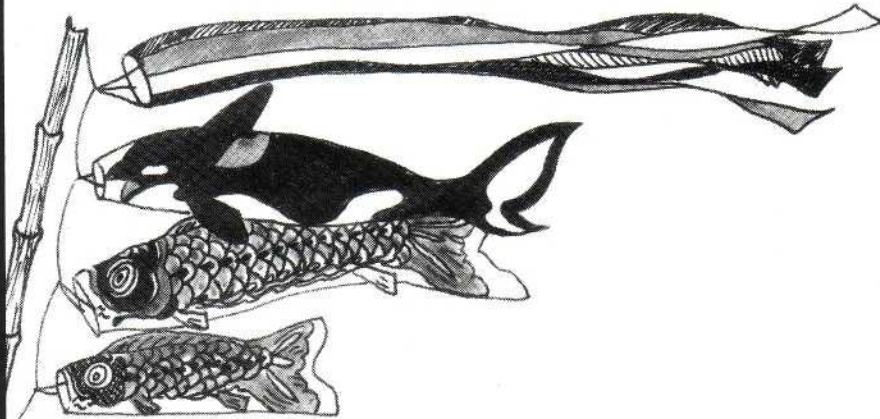
The Sky Claw is a big step ahead from the usual notched wood dowels or small plastic grips which have to be wound one at a time with a slow, hand-over-hand motion. Doubtless it will spur the invention of other dual-line winders—for better or worse. Meantime, we have the Sky Claw, which helps speed up the handling of our dual lines. ◇

PETE AND SOME OF HIS TOYS



Far left, Pete enjoys his Sky Claw handles. Center top, to wind in the line, Pete places the drilled handles on their frame. Right, Pete winds in, showing how easily the Sky Claw works, especially in conjunction with Pete's own latest invention, a handy-dandy one-person line tension maintainer. Center bottom, a close-up of the device.

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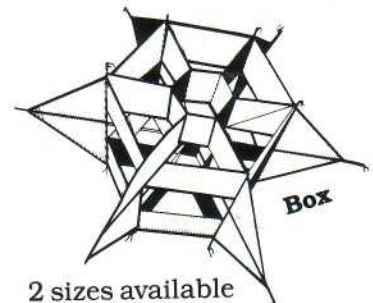
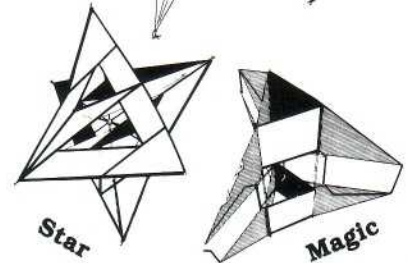
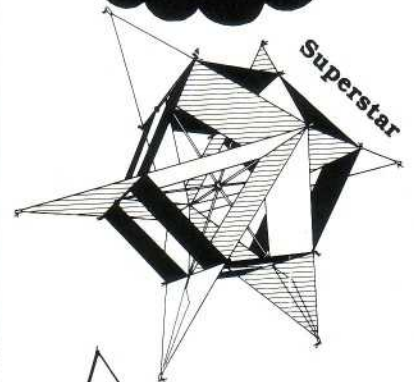
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Design Workshop

Dunton's Delta-Box
(or, ventless is better,
with all due respect
and thanks to
Hod Taylor)

For six years, Alex Dunton of Richmond, VA, has dominated the Altitude Sprint that is part of the Wright Kite Festival in Kill Devil Hills, NC.

The race is won simply by the flier whose kite hauls up the most line in 30 seconds. Alex won this contest for six years running and it became known as the Alex Dunton Memorial Altitude Sprint. In the seventh year, two of the contestants surpassed Alex—but only by using a copy of his kite, made with the gracious assistance of Alex himself.

Alex makes no pretenses about his design's originality. He attributes it entirely to Hod Taylor, who is probably the first to have combined the essential elements of the delta and the Conyne winged triangular box. Curtis Marshall and others have designed similar combinations independently. Alex makes a number of small, neat refinements in the basic Taylor box-delta, but only one is significant:

Alex's kite is ventless. The central box cell runs straight and uninterrupted down the face of the kite. Alex believes this provides a key improvement in lift.

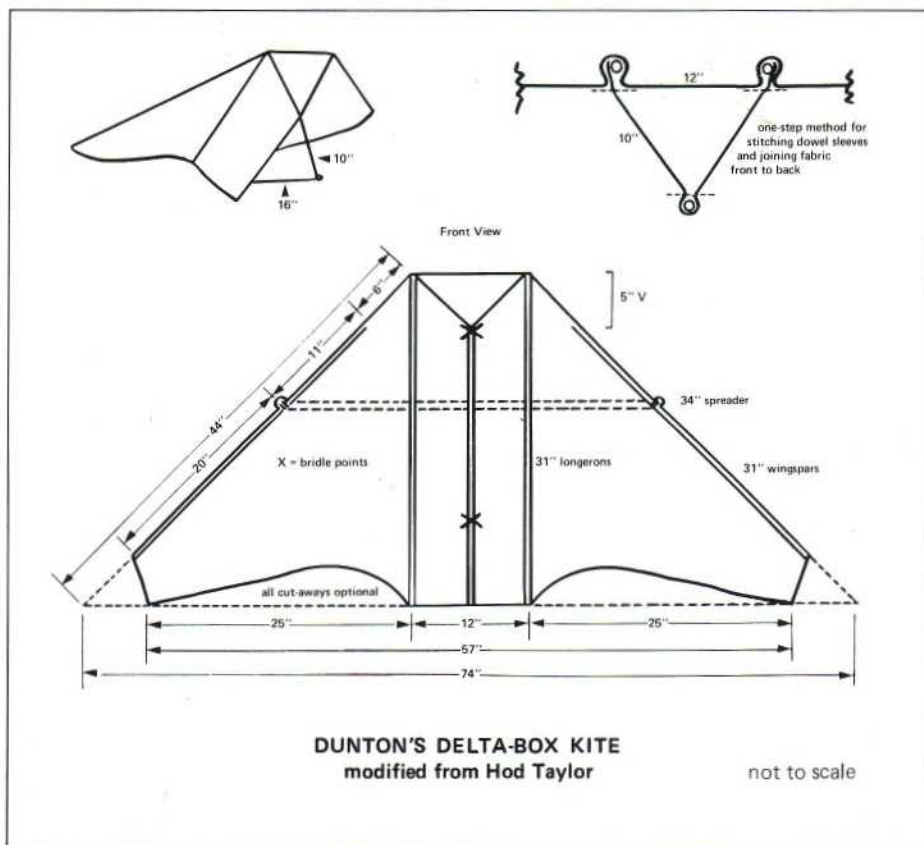
There's a different cut to Alex's kite, too. He curves the trailing edge to decrease flapping and increase esthetic appeal. Also, he crops off the wingtips as so

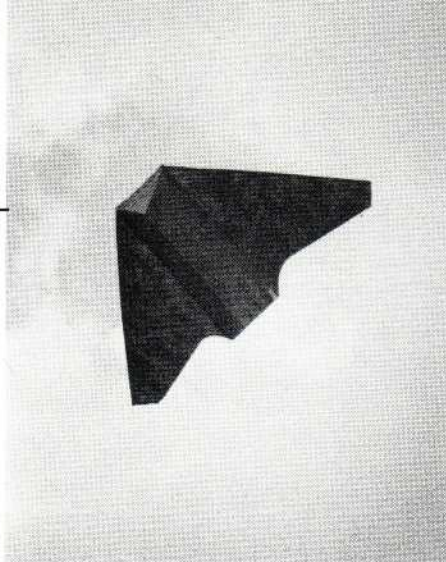


many delta makers have done since Al Hartig (the Nantucket Kiteman). However, Alex says none of these curves are major improvers of the kite's flight.

Alex and his friends around the James River area, including Phil Modjeski, Andy Fleming and Victoria Cuevas, have experimented with this kite a great deal. They have tried a curve on the back edges of the box cell (for catenary relief as used in the Cody kite, Hornbeam sled and others), finding no advantage to it. They have cut away the openings of the box cell (in the manner of Curtis Marshall), but have seen no resulting improvement in flying. However, the modifications have not degraded performance either, so Alex considers them to be options you can use if you are so inclined. All such cuts and curves that Alex makes he "eyeballs," using the rule of TLAR ("that looks about right").

I have a genuine Alex Dunton delta-box and I can vouch for its lift and stability. Its performance is particularly out-





Opposite left, a slight breeze is enough to send the Dunton Delta-Box high, long line behind. Opposite right, Alex Dunton with one of his kites at his first triumph in Kill Devil Hills, NC. This page, the kite in pure Tyvek.

standing in *light* winds. Also the kite is very easy to assemble, boosting your image as a cool kiteflier. Launch never fails to be off-the-hand.

Alex favors Tyvek® Type 14 (the drapable type), for most of his kites, which he often decorates in simple, striking black-on-white graphics. His techniques apply to Tyvek, but a kitemaker could adapt the design to nylon or plastic. The kite will withstand scaling up or down in size, but extreme limits have not been tested.

Materials for a Dunton Delta-Box

- Tyvek, a piece about 31" x 84"
- 6 sticks (dowels will do): 3 longerons 3/16" dia. x 31" long; 2 wingspars 3/16" dia. x 31" long; and 1 spreader spar 1/4" dia. x 36"
- 3 small rings (curtain rings, split rings or what-have-you)

Construction

For all its simplicity, this kite needs careful workmanship, the kind for which Alex Dunton is well known. We suggest you emulate him. It's easy to make this kite neat. It's also easy to make it sloppy. But that doesn't mean it will forgive you for sloppiness.

You will need to cut only two pieces of material, the main one for the two wings and the back of the triangular box cell, and the other, smaller one for the two forward sides of the triangle.

Step 1. Mark your material with a ballpoint pen (from a paper pattern first if you're feeling cautious). Be sure in making the patterns or cutting the material to allow a half inch each for the sleeves for the three longerons, two of them down the back and one down the front, in the V of the triangle. Also in cutting the outer sides of the wings, allow about a half inch beyond the edge for the sleeves that you will be making for the wingspars.

Step 2. Sew the sleeve that will en-

case the frontal longeron first. (By the way, Alex works Tyvek a lot and has found no problem with it tearing from closely set stitches; to the contrary, he says close stitching really works.)

Step 3. Now sew the front cell to the main piece, at the same time forming sleeves for the two rear longerons (see one-step method in illustration).

Step 4. Sew the wingspar sleeves. It helps to glue Tyvek in place before stitching, using a white glue and letting it get a bit tacky before folding down the hem.

Step 5. Insert all the dowels in their respective sleeves. If glue was used, you can push the sticks right in and separate the material as you go. Any glue that may remain within the sleeve will only help make a nice snug fit for the sticks.

Step 6. Sew rings into position at each side of the kite for the spreader spar. Alex has tried other joiners: half-split vinyl tubing pieces, filament strapping tape wrapped around the kite and extended into a loop, and the classic curtain-hook-and-grommet technique. He says that all of these work, but he thinks the rings are the best solution.

Step 7. With a knife, taper down your spreader spar's ends a bit to fit easily into the rings. Be sure you get a tight spread. Alex is of the opinion that a loose spreader on any delta or delta derivative is a mistake.

Step 8. For a tidy touch, hand-sew shut both ends of the longeron sleeves and the trailing ends of the wingspar sleeves.

Step 9. Attach the two-leg bridle at locations shown in drawing. Sew and knot securely.

Step 10. Set the towing point by laying the completed kite flat, with box cell down and to one side. Extend the bridle line out to the same side. Set a point that is 1½-2 inches above the spreader. Attach a ring, using an adjustable lark's head knot.

Flying

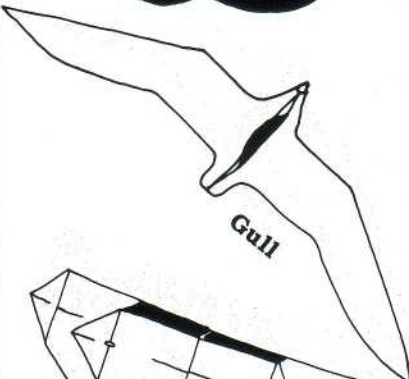
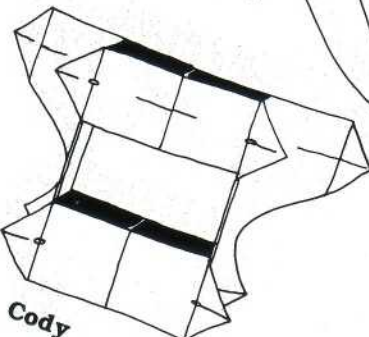

For different winds, raising or lowering the towing point is the best adjustment you can make on the kite.

Strong winds will deform the dowels and cause the kite to go left or right. Reversing the spreader spar may not cure it, but replacing the spreader may.

Tyvek, like all plastics, will degrade from long exposure to ultraviolet light, in which event you have an excuse to make another kite—and try some ideas of your own.

—Valerie Govig

Reason 6.

WINDY KITES

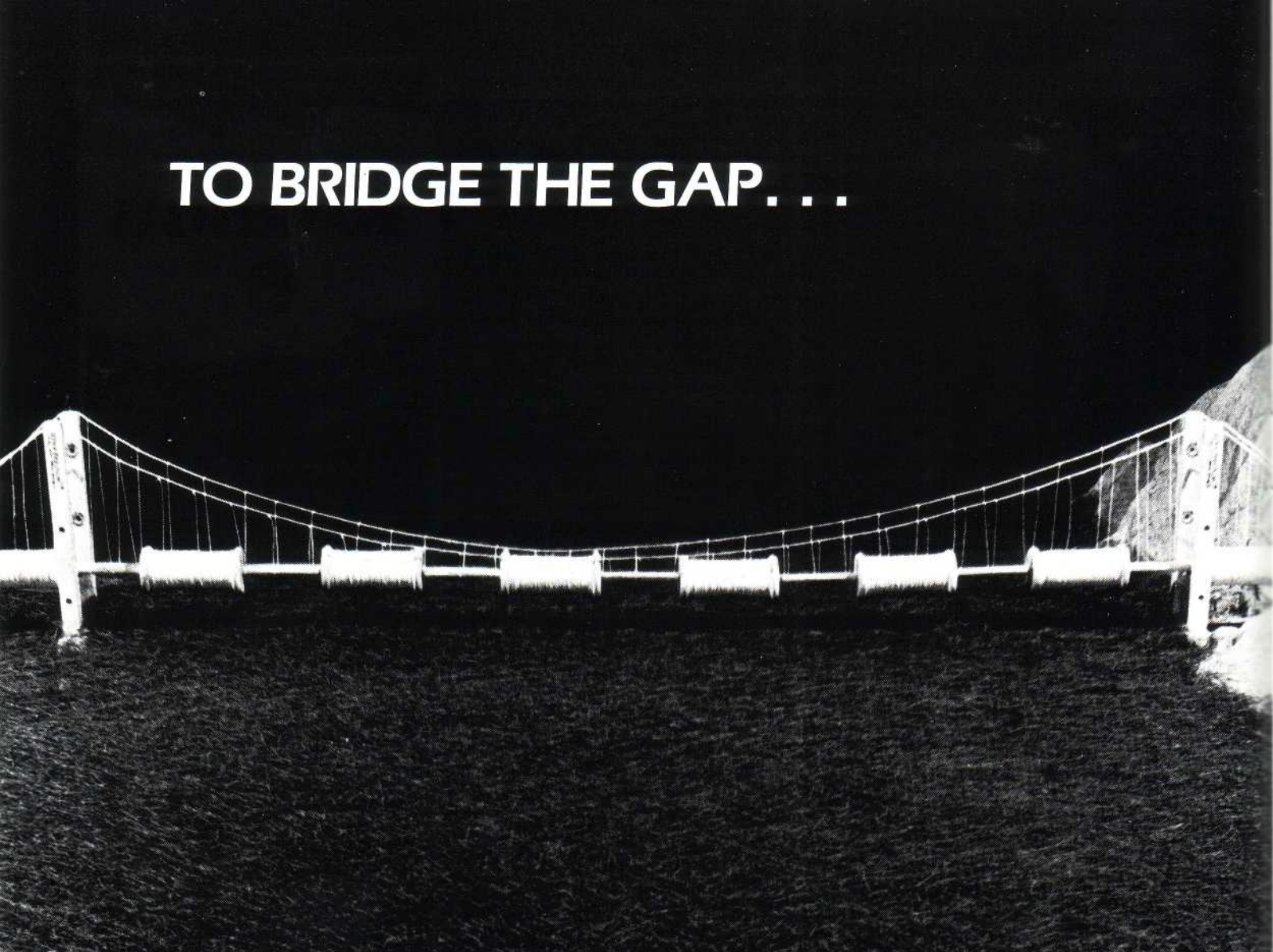
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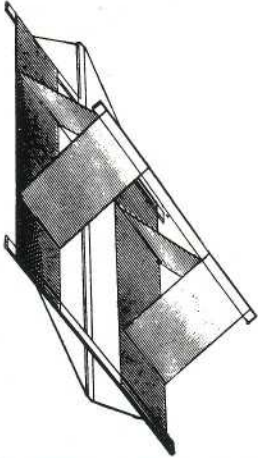
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Kitechnology

How to SPLIT BAMBOO for Kites

By C. Douglas Engh



In the world of the nylon kite, which can be unpacked, hooked together and gotten off the ground in a moment, there still exists the simple elegance of the paper and bamboo kite.

There's a philosophy surrounding this kite: Two natural products of the earth, paper and bamboo, when directed by human hand, can rise from the ground and form a bond with the heavens—however briefly. When properly handled and cared for, this kite can prove to be just as sturdy as its nylon cousin. It is not instantly built and may be more difficult to transport, but once out on the field, these drawbacks quickly fade as the kite gracefully takes flight.

Bamboo has pleasing properties not found in any other framing material. From a single pole can be drawn the raw materials for a colossal giant or a delicate miniature the size of a postage stamp. It's all in the splitting.

Bamboo in the United States can be purchased in several forms. Presplit stock can be found in craft shops and through some mail order companies. Thin bamboo strips can be found in decorative window shades. Whole bamboo poles can often be purchased at discount import stores.

Presplit stock is usually split so thin that it is useless in all but the smallest of kites. The reason for this is that most of the supporting layer, the cortex, has been removed, leaving little left other than the tough outer epidermis layer. Without the cortex, the epidermis lacks support and rigidity, and is much too flexible for normal use in kites.

Window shades, endorsed by many as cheap sources for bamboo, are also poor choices. The bamboo found in them is merely the rounded cortex layer with no outer bark at all. The lack of the springy epidermis layer leaves this bamboo fragile and brittle. The shade would serve much better hanging in your window.

Doug rests his bamboo pole against a block of wood and his foot, then splits it with a chisel. "This can be noisy," Doug says, "so you may need to think of a story to tell the neighbors."

Trimming, Scoring and Splitting

This leaves bamboo poles. A wise choice. The splitting and shaping is not nearly as difficult as you may believe, and the extra time that it takes to work can give you a better appreciation of the finished kite when you're flying it. The discount import stores sell poles for use in wall framing and furniture building. Be prepared to get a few snickers if you tell the salesperson what you plan to do with the poles. The bamboo can be quite long, so bring along a saw to trim the pieces down if they won't fit in your car, or simply tolerate the inconvenience of getting them home. All it takes is a sense of humor. A sawed-up bamboo pole cannot be glued back together if you later decide to work on a large project.

The methods I use to split and shape bamboo are not to be confused with traditional oriental methods. I feel more comfortable using woodworking tools, and can achieve the same quality results with them. I use the following:

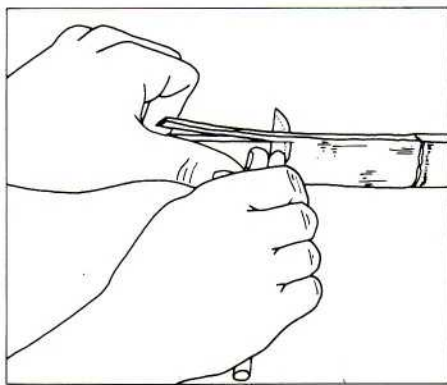
- hammer
- woodstrip splitter
- chisel
- razor knife
- small hand plane
- sanding block

These are all you need to produce a fine bamboo frame ready for covering.

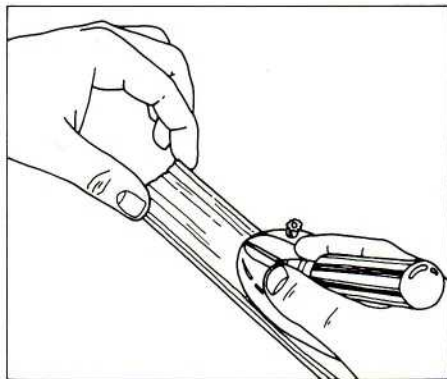
Before beginning, inspect the bamboo pole carefully. Make sure there aren't any large, uneven cracks, warpage, insect damage or discoloration due to mold. Inspection at the point of purchase will lessen the chance of your taking home a defective pole. Take measurements of all needed sticks in your design and make sure that your pole is at least the same length as the longest stick. If the bamboo is too long, saw it down to a workable length. In preparation for splitting, butt up one end of the pole against a block of wood. The block will keep the bamboo stationary and cushion that end from splintering. Take the hammer and chisel to the other end and split the pole in half down its entire length, one side at a time. The bamboo should split cleanly, but don't be disappointed if the split wanders a bit, as this can be cleaned up later.

Once you have made these initial splits, inspect the interior for mold, insect damage and other faults not visible from the outside. If there is a large amount of damage, it's better to start over with a new pole than to continue splitting and face a later disappointment.

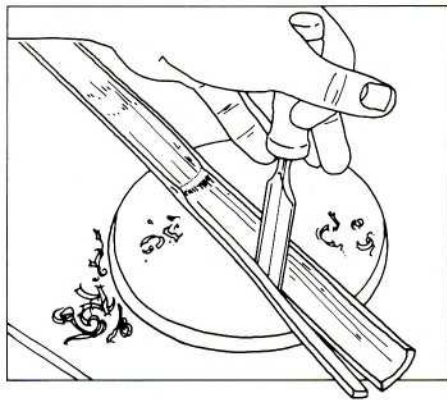
Now split each half until you have four bamboo quarters. Continue to inspect for quality. (Inspection is the single most



Trim any loose splinters from your bamboo quarter sections to make the edges even.



Use a woodstrip splitter (such as an X-Acto) to score your bamboo to the desired width.



Split the bamboo along the scored line, striking the chisel on either side of the node to keep the node from splitting unevenly.

Procedure Drawings: Cathy Pasquale
Bamboo Drawings: Irene Mullens

important part of the shaping process.) Taking each quarter piece in turn, knock out the internal nodes that supported the pole and trim down with a knife, as they are no longer needed and will interfere with the splitting to come. Place a quarter section on your workbench and shave off any large splinters with a razor knife, afterwards using the hand plane to smooth down the sides.

Next measure the width of the bamboo piece and compare it to the needs of your design. If you wish to make the longerons first, then determine if the piece is wide enough to accommodate them all. If taken from the same piece, the longerons will be symmetrical with each other and greatly enhance the balance of the finished kite.

Using a device such as the X-acto knife splitter shown, adjust the splitter to the desired width and hold it firmly against the smoothed edge of the pole. Be careful of the edges: they can be sharp! Insert your razor knife into the splitter and score the bamboo evenly down its length. If done carefully, this will result in a deep, straight line.

Insert your chisel into this line and, tapping it with your hammer, split the bamboo. The score line does two things: first it acts as a visible guide, and second, it aids in giving the split an accurate course to follow. Take extra care that your split doesn't jump around when you reach a node. Rather, strike with the chisel on either side of the node. The straight grain of the bamboo and the score line will prevent that node from splitting unevenly.

After the split is completed, shave off the splinters with the razor knife, following with the hand plane, until the stick is even in width down its entire length.

As with the longerons, the spars to be split should also be taken from the same piece. To better ensure their future balance, remeasure the unsplit piece and mark the spars midpoint so that the nodes on either side are symmetrical. When this is done, split the spars from the bamboo piece as you did the longerons.

Now your attention can be turned to the interior side of the bamboo sticks. Trim down the protruding nodes until they are flush with the rest of the sticks. Gently plane off the white starch sheath layer which will expose the tan-colored cortex layer underneath. The sheath is quite hard and must be removed care-

fully so as not to gouge the softer cortex underneath. I like to save initially as much of the cortex as possible, since it can always be shaved off later if need be.

Now the real fun can begin. The exposed cortex layer must be treated with respect as it provides the main stiffening support to the bamboo. However, it also accounts for most of the bamboo's weight. The idea of shaving is to remove as much of the weight as possible without losing too much of its support value. In the event that the stick is to be used as a kite's single longeron, the support becomes more important than the weight, and the shaving should take off enough cortex to save weight but not seriously compromise the stick's rigidity. A note here: bamboo is more flexible and heavier than spruce of like size. Experience will show you how much to shave off and how much to leave.

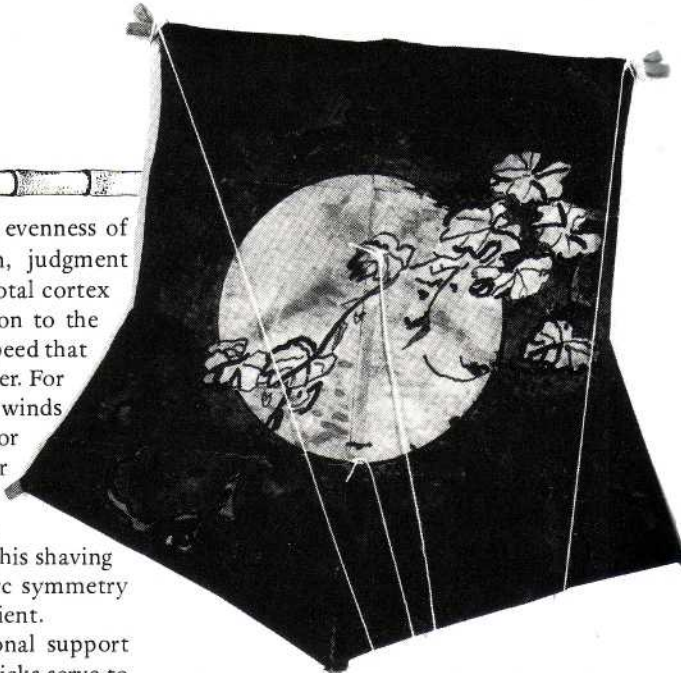
In a multiple longeron kite, the wind stress can be more evenly distributed through a multibridle system, and the longerons can be shaved much thinner. This makes sense, since the presence of additional longerons also means more weight. If the bamboo is not shaved thinner, the finished kite will be too heavy to fly.

In the case of a cross-spar, this need to conserve weight while maintaining support is further complicated by the desire to achieve or maintain symmetry when the spar flexes in the wind. Since the bamboo is a natural material, its density does not always remain consistent

those areas which affect the evenness of the stick's curvature. Again, judgment plays a part. The amount of total cortex removed must be in proportion to the size of the kite and the wind speed that you intend the kite to encounter. For example, here in Nebraska, the winds can get quite strong at times, or be almost nonexistent at other times. To adapt, I construct some kites with heavy frames and some with light frames. This shaving and constant checking for arc symmetry can take some time, so be patient.

Finally, any needed diagonal support sticks can be shaved. These sticks serve to hold the frame rigid, and don't actually meet with any wind stress, so they don't have to be left very thick. Shave them down evenly, and gently bend them occasionally. Inspect to make sure you aren't creating any weak spots.

You are now ready for the last step. The edges must be lightly shaved to both lessen wind resistance and prevent the bamboo from tearing into the covering paper. This is done according to plan, or else you will end up with a bunch of rounded sticks that won't stay tied together. The longeron sticks, if used singly, may be rounded off along their backs, provided there will be no spars attached to them. If cross spars are to intersect, then round off the areas outside the intersections (before tying anything together, of course), but leave the areas covered by the spars flat. This will



DOUG ENGH lives in York, Nebraska where he has "been quietly making traditional paper kites here for about ten years. Materials were sometimes hard to obtain, and information even harder. I'm the only one I know of who makes paper kites in this area, and sometimes it makes me feel as if I'm living on an island." Doug's miniature Suruga kite is shown here full size. Its bamboo came from one of Doug's ten-foot poles, and its cover is cigarette paper. His first kite was a classic garbage bag design from Will Yolen's book—the book that got him started in kites.

keeps the bamboo flexible. It is important that this layer always remain intact. Merely round off the edges.

After the shaving is completed on all of the bamboo sticks, take a sanding block and smooth down the cortex layer,

Shaping a Bamboo Cross-Stick



Test a strip of bamboo from a quarter section for warp and symmetry. See how it bends. Is it right? If not, go to work.



Plane down the starch sheath of the bamboo and enough of the underlying cortex to conserve weight and achieve good curvature.



Continue testing and planing until you reach the compromise between weight and springiness that you need for your kite.

throughout its length, and it may not flex perfectly. After removing the starch sheath, bend the spar in a gentle arc, epidermis facing outward as it will in flight. Inspect the curve and note where irregularities in arc take place, then straighten the stick and shave down an even portion of the cortex, end to end. You may want to retrim the ends, as well, to insure nodular symmetry. Bend the stick again and continue to shave down

give them a nice fit when they are tied.

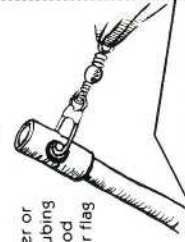
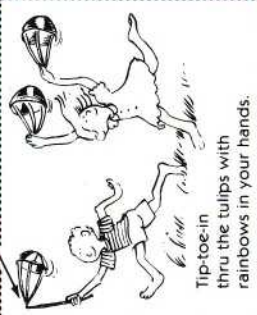
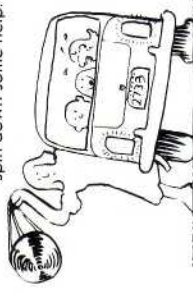
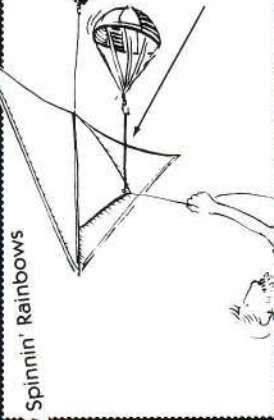
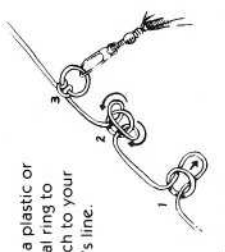
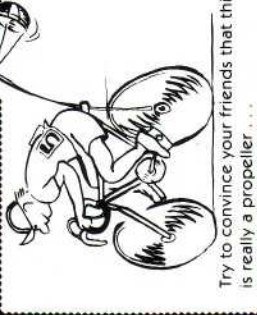

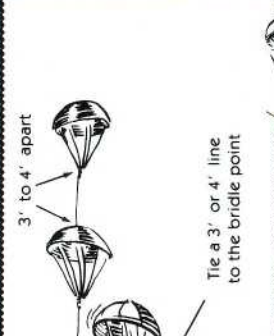
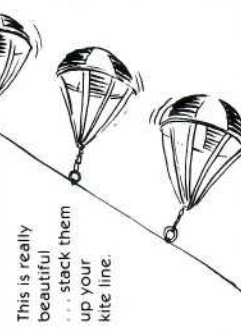

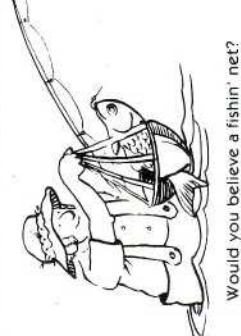
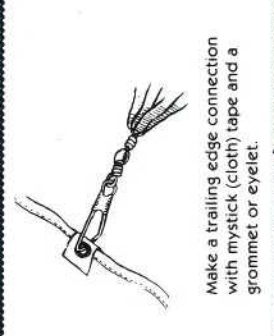


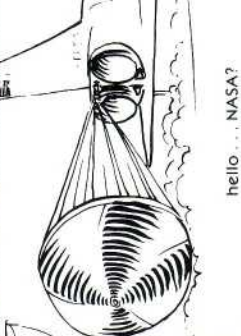
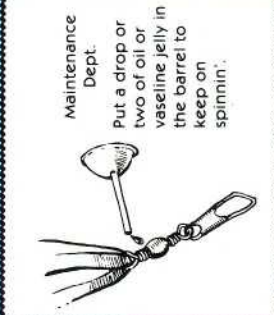
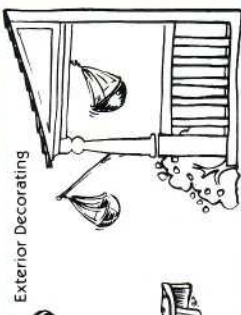

Since the spars will extend out into the wind, the backs of these are also rounded. On the leading edge, the edges of the epidermis are shaved just enough to remove the sharp corners. Remember to double-check for symmetry.

Diagonal support sticks will extend out the farthest, and can be shaved almost round. Make sure you don't shave into the epidermis layer, since this is what

taking off any remaining rough edges and bumps. Sand off the edges at the ends as well, as this will lessen the chance of snags. The bamboo is now ready to be tied together and covered.

Remember, practice makes "better." Bamboo is a natural material and is never "perfect." Each stick will have its own personality, as will each kite. It is this personality that makes it so much fun to build and fly bamboo and paper kites. ◇

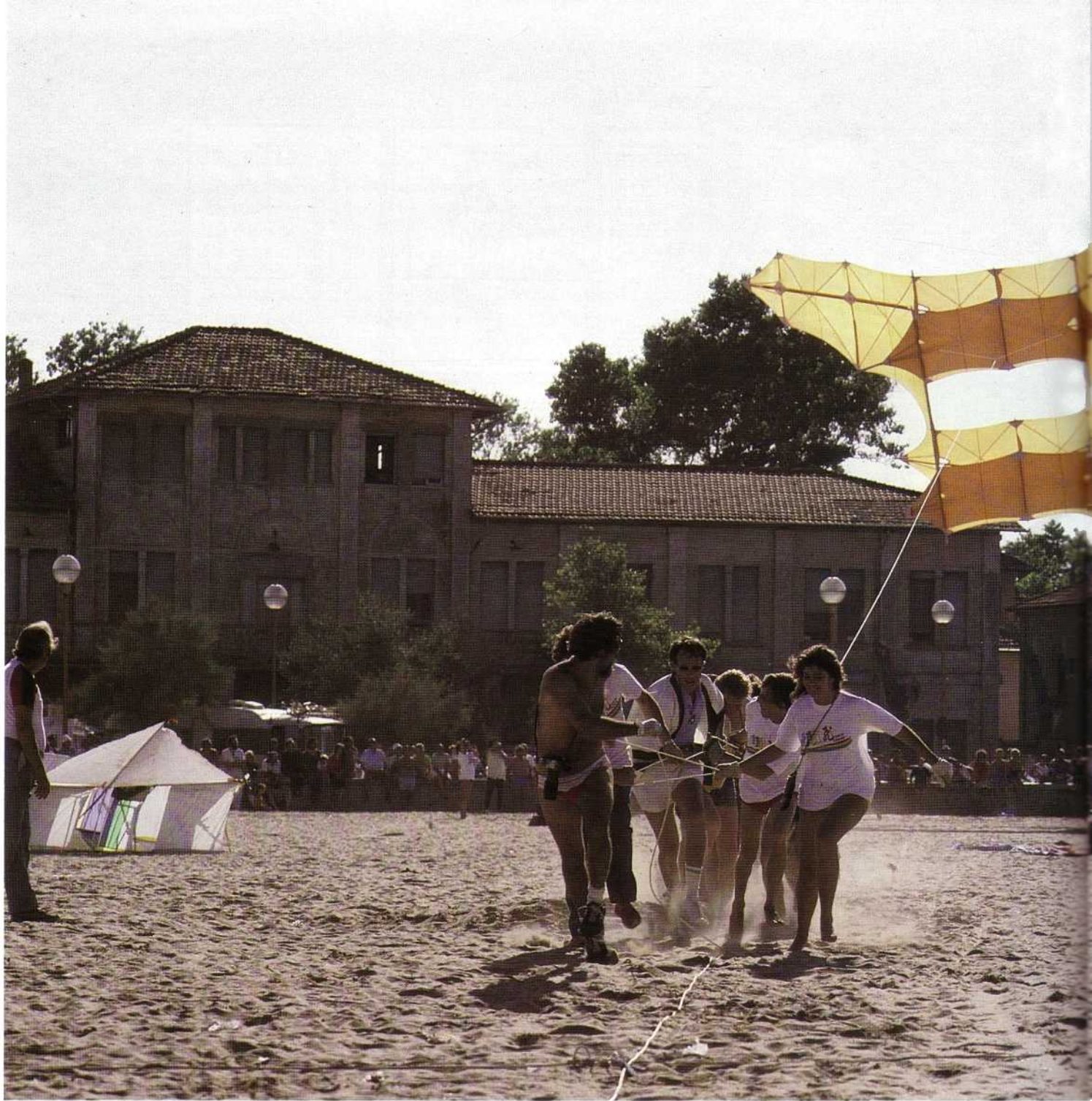
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CERVIA BELLISSIMA!

*an unusual kite festival —
grand, comic — and very warm*

Article by Valerie Govig Photographs by Jacques Fissier



*Cervia Volante '85
Cervia, Italy
June 26-30, 1985*

The great Cervia Cody rises into the sunlight in one of the daily attempts to fly it during Cervia Volante '85. An assembled international crew hauls the line of the 12.5m wingspan kite.

ON WEDNESDAY EVENING, June 26, Mel and I arrive in Cervia.* We are now on Italian Standard Time, which means everything is later than, or not as, scheduled—except for meals, which are absolutely prompt.

We drive around in our rented Uno, the right car for these small, frantic streets, shaded with many trees and full of pedestrians, bicycles and open cart-like vehicles that two people double-pedal while sight-seeing. Everything is lit up and lively but we cannot find a sign saying either Kites, Aquiloni, Cervi Volante or Magazzino del

*Pronounced CHAIR-vee-ah.

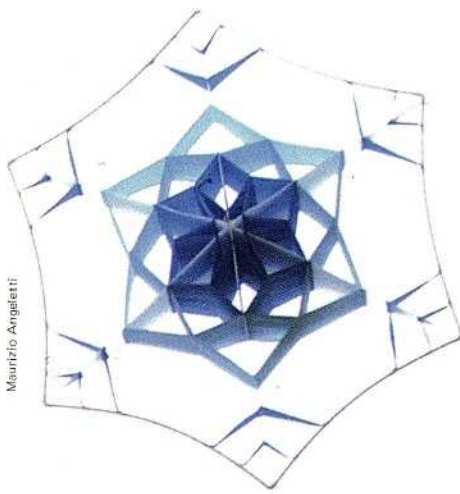
Sale (salt warehouse, site of the kite exhibition). Speaking almost no Italian, we approach a street vendor for directions and finally find the Magazzino.

It is a cavernous restored brick building that was used for salt extraction (from the sea) in the 17th century. Now it provides the cool and handsome location for the kite exhibit, lectures and related occurrences of the five days of Cervia Volante '85, sponsored by our hosts, the City of Cervia and the Club Cervia Volante.

Unfortunately, we are dead tired after a long hot drive through northern Italy.

We are unable to enjoy the kites and the people now. We go into the Magazzino only long enough to learn where to find our hotel, and we promise to return.

Cervia* is a small, comfortable beach resort on the northeast coast of the Adriatic Sea. Shopping and facilities range from flea market to deluxe, but the primary attraction is the long, clean Grazia Deledda beach. However, rented umbrellas cover most of it and only one section, the "free beach," is open. It is this space that is used for kiteflying. Though relatively small (about the size of a city block) it is adequate for our use and blessed with



Above, a "Fiocco Di Neve" (Snowflake) by Maurizio Angeletti (Controvento) flies above us in Cervia.

Right, viewing Norwegian kites: a big multi-color box by Truls Hansen glimpsed through the streamers of a huge delta by Terje Westfoss.



sunny, warm and windy days. *Bellissimo!*

Our first day we place some of our kites in the exhibit at the Magazzino del Sale. The space accommodates hundreds of kites, including an imposing 12.5m Cody that occupies a whole section.

Usually I suffer a sense of conflict when I see kites "on exhibit": they cannot be flown. At Cervia Volante, the cure for this is simply to take the kites in and out of the exhibit at any time. Bevan Brown's carousel, Jon Burkhardt's Mucha Rokkaku, Mel Govig's Italian flag Cloud Seeker—all are hung, unhung, hung. Nobody minds at all. The rolling scaffold is in constant use and view. At no particular time can you be sure that the exhibit contains all its kites. Perhaps in conscious assent to this permanent state of flux, none of the kites on exhibit are labelled. My notebook at this section becomes a jumble of observations of kites viewed and unattributed.

The grand Cervia Cody is an exception. It is to be "the largest Cody ever flown," according to energetic Roberto Guidori, the designer and director of the Cody-making, who was helped by the whole club. Work on the Cody began in 1983 and continued in fits and starts until completion this year. The Cody will stand every night in the Magazzino and every day on the beach, a glamorous magnet in its international orange nylon sail, aluminum spars and classic design.

Periodic attempts will be made to fly the Cody, and it will show itself capable, but perhaps a bit heavy for the winds—although the primary problem may be that the beach is too small for the club crew to pull the kite well up, especially with safety in the crowded area. We all believe this kite will fly well and truly some

day after the summer crowds are gone.

Besides the Cody, the kite collection in the Magazzino is as diverse as any I have ever seen and includes many articles that are wholly new to me. The hanging committee has done a good job, particularly with a parafoil made by René Wautier of Belgium. Its shroud lines hang gracefully in front of its backlit multicolor canopy. Also effective is a row of India fighters attached to a wire stretched through space: the kites are hung by their noses—with no pretense of simulating a flying angle.

We awake next morning to the scent of garlic. The food everywhere is tremendous (in all senses of the word). At our hotel (the K2), the dining is glorious, and a bargain.

We go out early to the beach with a few favorite kites. It is rather quiet at this hour, which we learn is normal, but some friends are there and the greetings are warm.

I am perhaps most happy to meet Maurizio Angeletti from Milan, with whom I have corresponded for two years. He is flying several kites but he commends me to the virtues of "simple" flat kites. I need no persuading.

Maurizio is the author of Italy's best kite book, however disappointed he is with it himself (though he laughingly calls it the *heaviest* kite book in print). Maurizio is also a maker of many kinds of fine kites, and the owner of a new small manufactory called Controvento. Finally, he is the most ingratiating, sensitive, perpetually apologizing kiteflier I know. He speaks excellent English and is a tireless translator, for which we thank him only by talking!

Mel proceeds to fly fighter kites and

they become his signal every day. He has brought Grandmaster and Vic's kites, but on this hot beach he prefers a cloth kite and chooses a limited-edition fighter by Suspended Elevations. Later he will whisk it over the spectators' heads—with no mishaps, only shrieks of delight.

Meeting Guido Accascina (Alivola Aquiloni) of Palermo, Sicily, is our next pleasure. He has come all the way to the festival by motorcycle. I had imagined him, from his businesslike correspondence, to be a rather formal middle-aged man. A clear mistake. He is in his 20s, possessed of a shock of curly hair and a tendency to giggle at almost anything. His several three-dimensional star kites seem to owe much to the influence, pervasive in Italy, of the Professor Waldof kites, but Guido has at least one kite that is all his own. It looks like a delta with the addition of two veering dorsal wings, making a five-pointed star, held in position by an exoskeletal circle. Strange, but it flies.

Later in the day, Michael Steltzer flies several interesting cellular kites from his collection in Berlin, as well as a Flexifoil Eurostack, which, for all its renown, I have never seen before, save in books. They are certainly dashing kites.

Martin Lester flies his goose, flamingo and shark for the first of many times. Tom Pratt takes pictures from his kite-lofted rig. It's a good opening day.

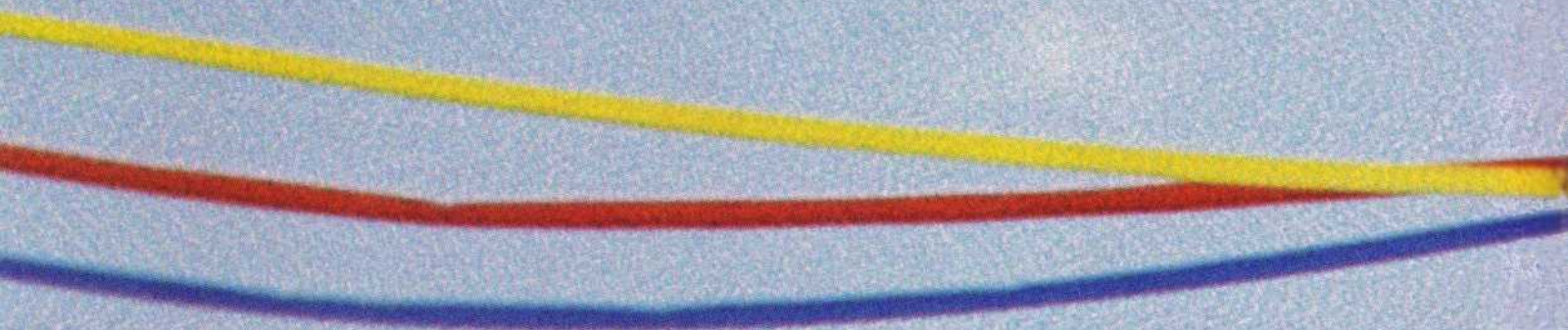
Friday, Mel and I take a side trip to San Marino, that independent little country on a mountain. One of the smallest nations in the world, San Marino is completely surrounded by Italy, and its views are superb. We and all the other visitors

Continued on page 35. . .

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Cervia

...Continued from page 30

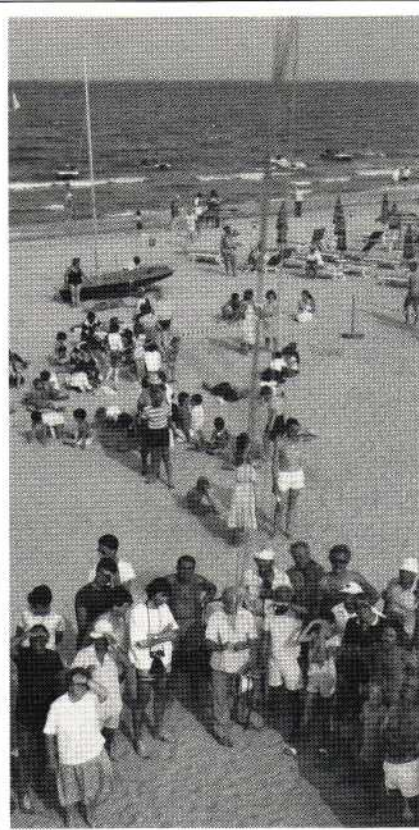
to Cervia have been encouraged to go to Venice or Florence, too—all within convenient distance—but we feel a bit guilty about the excursion anyway.

That evening Mel and I deliver champagne to the Magazzino for a surprise party celebrating Peter Waldron's birthday. Someone has brought a cake, too. Entertainment is a clog dance performed by Skye Morrison, accompanied by Maurizio Angeletti on guitar to a clapping audience.

Have you ever been to a kite festival that *scheduled* an event for midnight? Well, Cervia Volante's night flying with illuminated kites is on the program for 12 p.m., at the beach (Italian time, 12:30). Mike Carroll is a hero to everyone as he shares his stock of small light sticks. Mel has the crowd to himself at first as he zips his little fighters around with their lights.

There is a crowd, too—in fact, it is very large, patient and interested. People stand three or four deep along the low wall between the street and the beach. Children are lifted on their daddys' shoulders to get a view. Many of the women are dressed and made up in the height of style. It's as if—migosh—this is a party, this is showbiz! The frequent clapping confirms it.

The crowd seems not to mind at the slow arrival of the kilters and their delays



Above: A slice from a wide-angle panorama by Tom Pratt on the beach at Cervia. Tom's multiple-line-and-pulley system for aerial photography permits quick and easy changes of camera altitude/attitude without bothering the kite. Below: One of a series of four sequential action shots successfully capturing the motion of the moment.

assembling their gear. They laugh as if pleased with our dives into the sand.

Finally we have many kites up making a real, starry spectacle, and the audience is rewarded. The Norwegians have made a sparkler tail from frayed padding soaked in wax and saltpeter. Lit, the tail makes a great flash as it swishes behind a big box kite. The group also flies Roman candles both on the beach and in the air.

But the unquestioned popularity winner is Martin Lester's shark. It is flying with an interior light that gives the beast a ghostly drama one never observes by day. The shark moves with majestic calm, twitching only slightly in the ocean of the sky, potent in its slow trawling motion that implies the simple threat of large size. The crowd claps and the children cry, "Squallo, squallo!" ("Shark, shark!") This moment has been worth the wait.

Saturday and Sunday are the "big" days of the festival. We see so many kites that they form a kaleidoscope in memory—vivid, but slightly blurred, and in no chronological sequence.

Martin Lester is busy and happy in the Italian climate and he keeps one or another of his kites in the air continuously. Martin's "Yakko stack" is especially impressive. It is a train of 60 ovals in a rainbow of colors and a powerful puller, "approximately one pound per kite in good winds," Martin says. He has flown as many as 105 kites in the stack at one time. I ask Martin if it



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was his intention to make "Yakko" kites (the Japanese footman design with pocketing sleeves) or if the name came after the fact. He tells me he was "playing around with fiberglass and tailless kites" and came up with an oval that works well in train. Later the resemblance to the traditional Yakko gave rise to the term "Yakko stack."

Martin is perhaps best known for his unique series of inflatable kites—Canadian goose, eagle, pink flamingo. They are not puffy, rounded inflatables, mind you, but essentially flat kites built with just a thin pocket of air between two layers of fabric—just enough space to let the wind shape the birds. To these designs Martin gives utmost attention that they resemble the natural birds as much as possible without too much compromise of flyability, a not-easy combination.

Martin's space shuttle and shark kites, on the other hand, are indeed round shapes, as appropriate. They fly with apparent ease as well as striking realism.

Martin's latest inflatable is the flying man, Albert Ross. (Martin says that he will find a better name, but I insist the moniker will stick.) Albert's build is subtly articulated. He is neither fat nor thin and

Right, Martin Lester feeds line to his shark, a gray nylon eminence over Cervia's beach.



he bends at the right places. He seems a bit cross-eyed, but consider: he is constantly bounding up and down in the air.

I am very pleased for my friend Jon Burkhardt, who puts on a good display with his beautiful kites, including his pair of squares bridled to fly off to each side of a row of red banners strung between them. The interesting visual effect has never been made against so blue a sky or appreciated firsthand by so many people.

Similarly, Mike and Sue Carroll get real celebrity treatment here as part of the "American team," flying their colorful Nagasaki-style kites.

Suddenly on Saturday we hear that at noon today (Italian time), we are to go to meet the mayor at the city hall in the town square. The building is ancient and elegant, but we ascend the worn marble steps in our t-shirts and dungarees, chattering and actually irritated to have to stop flying in mid-day. We enter what appears to be the city council chambers.

We gape at the high painted ceiling. We admire the formal furniture—rows of chairs in back, long oval desk around the front of the room surrounded by richly modern leather chairs, dais at the head, and a long table laden with wine, fruit, cheese and crackers in the center. We file into the room and fill all the seats—some

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In one of the arches of the magnificent Magazzino del Sale (salt warehouse) in Cervia, Italy, September, 1983, hangs a reproduction Lecornu "Oblique" kite, a 1902 design. This kite is based on the Goderus variant of 1905 and was made by Oliviero Olivieri, president of the Associazione Italiana Aquilonisti. The cells are 40m deep and the kite is 160m wide by 230m high. It uses ripstop nylon, aluminum and bamboo framing and a central core turned on a lathe. The kite is representative of the copies of historic kites Olivieri makes mainly for exhibitions.

The Associazione Italiano Aquilonisti was officially founded on July 12, 1982, by Oliviero Olivieri, in the desire to acquaint adults in Italy with kites.

In a report he wrote for *Kite Lines*, he described his vision to establish an Italian Kite Renaissance that would be worthy of the tradition of such great Italians in kite history as Archita di Taranto, Leonardo da Vinci, Marco Polo and Giovan Battista della Porta.

An added piece of inspiration was discovered by Olivieri: "I found evidence of an abandoned project in 1912 for a photographic survey by kites of the Tiber River, which crosses Rome."

From these old strands, a new fabric has been woven, calling itself AIA. The members in Rome fly often at parks such as the Villa Doria Pamphili, "one of the most beautiful antique patrician parks in the center of Rome." The members make their own kites, using modern materials, however difficult these are to find in Italy.

In addition, some business interests have been developing around kites. Notable among them is the Azzuro Prato (Blue Meadow) workshop in Bologna, where ten handicapped children with guidance make kites that they sell all over the country.

Italy's winds are typically light and inconstant. One result is that kitefliers

AN ITALIAN KITE RENAISSANCE

of us have to stand double deep.

We listen to several speeches, and translations into English for most of them, in which the word "important" is repeated many times. All the proper authorities and several political parties are listed with what seems a comic-opera exaggeration of respect. Finally, there is an introduction of each person around the room by name. This challenging task is performed by Maurizio Angeletti, in his usual effusive manner. His words are *not* translated from the Italian, which is probably just as well. At the end, the corks pop and everyone talks and makes merry. On our way out we all agree that the interruption was worth it for the leather chairs alone.

When we return to the beach, Mel is pleased to see that the stack of Cloud Seeker kites he accidentally doesn't bring on our journey are made up for by two sets, one by Francesco Depoppe of Milan and another by Jean-Pierre Ollive of Marseilles, France. Both are admirable copies, accurate almost to the inch.

Jean-Pierre had help in kitemaking from his friend in Marseilles, Michel Sollin.



Hearty Belgian kiteflier René Wautier flies his parafoil like a beacon all day over the Cervia beach.

Jean-Pierre is a former alpinist, now too old for that sport, and kites are his passion. He has made a great variety of them to suit Provence's two kinds of wind: "big or little, nothing in between!" His collection of kites includes a Waldof box,

Waldof Magic Box, multiflare and parafoil, as well as reels, spinning drogues and a radio-controlled kite aerial photography rig—all of his own make.

Peter Waldron needs plenty of wind (and gets it periodically) for his two com-

here often combine their outdoor activities with an indoor kite exhibit, as in Cervia, to insure that there will be something to do whatever the weather.

Olivieri says further: "Our enthusiasm and perseverance have stimulated the occasional demand for our presence at events only indirectly connected with kites: exhibitions for holidays, ecological meetings, leisure activities and neighborhood festas. We have found that, even if theoretically impossible, kites can fly everywhere: in crowded traffic, between high buildings and even in the center of Rome, at *Isola Tiberina*, with kites flying even beneath the bridge."

Magazines, newspapers and television have recorded the association's activities. Olivieri's book, *Gli Aquiloni*, a paperback published in 1980, doubtless has contributed to the Renaissance as well.

The AIA by last reports had 150-some members, who receive the bulletin of the association, "Cervi Volanti" (titled by the old Italian name for kites), three times a year. Olivieri is editor.

Besides the AIA meeting held the last week in April at Castiglione del Lago, a "concert" of kites was assembled this year, August 9-15, on the small rocky island of Pantelleria, in the Mediterranean Sea between Sicily and Tunisia. Three sponsors (Missoni—fabric fashions, Flou—fashionable bedding, and *Taxi*—a high-

style magazine) invited 17 kitefliers, expenses paid, from Belgium, England, France, Hungary, Italy, The Netherlands and West Germany, to fly kites as part of a musical composition by Salvatore Sciarrino.

The 14-minute composition for flute, soprano and kites was titled "*La perfezione di uno spirito sottile*." Its libretto was taken from an ancient Greek text, in which the soul without memory goes heavenward (symbolized by kites). Unfortunately, the wind did not cooperate at the scheduled time, despite the island's name: Pantelleria comes from the old Arab name *Bent-el-rion*, meaning "son of the wind." However, several kites came up with clever ways to make sounds from kites. Ton Oostveen of Holland built a hexagon with extending strings that were plucked by a twirling device to ring bells, strike gongs and make vibrations.

As for current and future projects, there is an "international challenge" issued at the Cervia festival of 1983, to be the first to accomplish with a kite traction system the crossing of the Adriatic Sea from Pola, Yugoslavia to Cervia, a distance of 140km. The only rule is that the kites must be flown on no more than two lines. The Club Cervia Volante is working now to be the first to achieve this.

An additional grand project has been in the works for two years already. The

Bobo Kite Team, led by its President for Life Roberto Bocchini of Perugia, has as its objective to make a kite longer than 1,600m and of more than 4,128 disks.

Arturo 200, a prototype, was made of only 400 disks a half meter apart. It is 200m long and uses bamboo, rice paper and traditional construction methods. It was built to provide data for the record longest centipede, the Arturo 2000, which will use more sophisticated materials: Mylar®, carbon fiber, cyanoacrylate, Kevlar® line and Teflon® joints for rapid balancing of the kite units.

A group of engineers, architects and students have used a computer to design how to gradually incline the disks to diminish the surface exposed to the wind. They are now comparing computer programs to find the best video monitor of wind conditions that will enable the pilot to determine the best time to launch the kite, calculate wind force at any altitude point on the centipede and adjust the kite's controls in flight.

The finished Arturo 2000 is expected to weigh 120kg and to cost 10 million lira (about \$5,000 U.S.) Flying sites under consideration are the Atlantic coast of Morocco, Holland and Castiglione del Lago in Italy. A sponsor is being sought.

It's safe to say that kitefliers in Italy do not think small.

—Valerie Govig



"Det Gamle Ludderet," a taped-together kite by Truls Hansen of Norway, draws appropriate stares.

pound Professor Waldof kites, one composed of three stacks of three Waldofs in a triangle assembly, another of five stacks of five (or was it four of five, or five of four?) in a breathtaking structure he calls his "castle in the air."

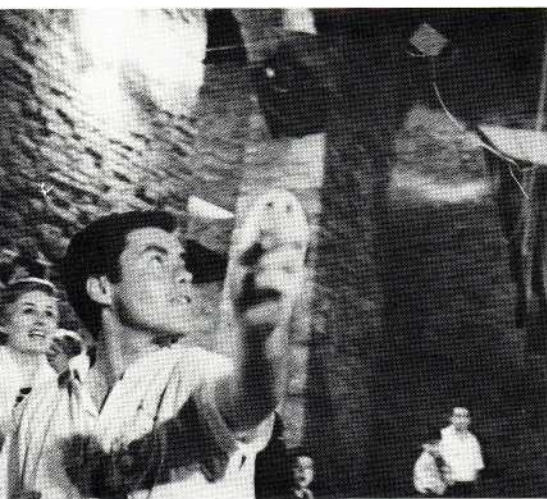
Peter has become a "regular" in Italy, having attended most of the festivals. Earlier (April 29-May1, 1985), Oliviero Olivieri and the Associazione Italiano Aquilonisti held an international exposition and meeting at Castiglione del Lago

(near Perugia, in central Italy). It was attended by kitefliers from several countries. Peter went to that, too. "Of course, I had to go to both," he said. He did this rather than choose between them (an unfair choice that many kitefliers have to make as a result of competing festivals).

René Wautier of Belgium keeps his big parafoil flying almost every minute of the festival. He has come prepared for this international convocation with the colors from the flags of the 11 represented countries* on his spinning windsocks. He shows us pictures of his enormous multiple mechanical reel that appears to take up a great deal of line smoothly.

We find ourselves often attracted on the beach to the works of the Wind Art Group: Terje Westfoss, Sofie Dessen, Truls Hansen and Solveig Letmolie, all of Fredrikstad, Norway. Truls and his lady are textile artists and make kites with Terje, a ceramicist, in the latter's workshop. The group uses sailmaker's scraps for kitemaking. One large winged box that they

*Belgium, Canada, Denmark, England, France, Germany, Italy, Japan, Norway, Sweden, U.S.A.



Cervia

...Continued

describe was made white as an innocent virgin and took 200 hours to make. It would not fly. They made another kite, in a hurry, from a mixture of colored fabrics, and called it *Det Gamle Ludderet* (the old whore). It always flies. I must say that in Cervia it looks like sin, with its spars taped together slapdash, but it lumbers into the air.

Truls flies a delightful telephone booth box kite with a "man" hanging from it—a crowd pleaser—while Terje lofts a big red delta with asymmetrical stripes in lush hues that flow into tails. A kite that dominates one part of the Magazzino is referred to by its makers as the Eddy Tent, for its usual function in Norway. This group of kitefliers is unafraid of the grotesque.

We talk to a pair of interesting collaborators at our hotel—Lise Jensen, architect, of Denmark and school friend Birgitta Lindström, artist, of Sweden. Although they live 2000km apart, they have done joint projects of box kites in black and silver, concentrating on geometric forms.

Copenhagen's Kite Center, a small shop and 20-person group, sends us Paul Christoffersen and his son Martin, 13. Paul flies a train of six deltas lifting a Danish flag. Later he flies two Edo kites. Paul had noticed that the Edos of Japan often carry the likenesses of samurai heroes, so his Danish kites bear the faces of Danish sea heroes.

A genuine Edo flies in Cervia, too, with scowling face and elegant long bridle lines. It is but one of a magnificent selection brought from Japan and flown by Masaaki Modegi and Teruaki Tsutsumi of the Japan Kite Association. Other kites from Japan include at least two trains in the 100-plus class, a Beka-Beka with hummer, an interesting parachute kite, and a centipede of refined structure carrying peacock feather outriggers carefully matched and num-



bered for correct assembly. Tsutsumi keeps a cool launching rhythm despite the buzz of crowds and photographers that nearly cut off his oxygen.

At one of our meals, I talk to artist Claudio Capelli, president and driving force in the Club Cervia Volante, which he started after the first kite festival in Cervia in 1981. The first two years, the major source of advice and contacts was Oliviero Olivieri of Rome, president of the Associazione Italiano Aquilonisti. In 1983, the Cervia group continued the festival on its own and in 1985 the club was legally established by ten founders. It now has an estimated 300 members.

But it is a core of 30-40 people who do most of the work prior to the festival, suffering through the slow and unreliable bureaucracy that seems to be the pattern in Italy. In spite of this, the club has received from the city a studio workshop of its very own, including three rooms, one of which is approximately 7x14m, in which the making of a 12.5m Cody is feasible—not to mention a monster Peter Powell-style stunter (about 5m tall) in black plastic, billed as "the world's largest stunter." It flies two times during the festival with frightening ease.

A special delight awaits us on Saturday night: the display of small kites. Tsutsumi brings out a series of traditional Japanese kites in miniature form—and flies several of them. I have brought a few kites from the International Exposition of Small Kites, and these, too, are flown—by myself and hosts. The Magazzino is full of people who applaud with pleasure over these

Far left, Roberto Guidori flies one of the small kites on display in the Magazzino del Sale. Left, a hefty, handsome Edo kite from Japan is readied for flight by Teruaki Tsutsumi and Masaaki Modegi. Inset, Tsutsumi shows us the opposite extreme in size: an exquisite tiny Edo.

kites. I am as charmed as the rest of them by one of the kites, a detailed, realistic butterfly made by Toshiji Umeya of Japan. The kite is about 4½ inches in wingspan, and flutters as it flies. Actually, there is a trick to the flutter: the towing hand must flick slightly at the wrist.

We are doing quite well entertaining ourselves, but our hosts evidently want to be sure we are not bored, so later the same night in the Magazzino we are treated to a play. Yes, an entire theatrical comedy has been written and produced especially for this occasion. It is titled *Volociferus*, "the improbable story of the origins of flight, care of N. Midani and *La Macchina delle Bolle* (The Bubble Machine!)" Without knowing Italian, we find it even more farcical than probably was intended.

Two highlights, for example: a hat is worn onstage with two live chickens attached to it, giving off much noise and feathers; then for the finish, several white pigeons are released into the Magazzino. (The next night, I notice some of the pigeons still there, cooing in the high rafters.)

On the last day, Sunday, the beach is packed. Skye Morrison is happy for the opportunity to use her Felix Cartagena Ephemeral Sculpture Machine—a large bubble maker that rolls up and down like a window shade in a frame, dipping into a solution that creates a sheet of soapy film when raised. She has brought it partly as a festival treat, partly to show, at a stop on her itinerary, to Dr. Erhard Hössle, Professor of Silversmithing and Master Bubblemaker of Munich.

The ESM enjoys just the right winds in Cervia. The film billows out to oversize frankfurter shapes that make strange contortions in their birthing. Although many bubbles abort, others float gently away across the sand for perhaps half a minute and draw appreciative "Ooohs" from the spectators. Skye follows Felix's procedure and sets up the ESM within a roped-off area to keep kids from crowding. This brings out the ingenuity of the youngsters, who attack the bubbles in a variety of

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Where the kite goes, the women go. The Mama-sans International Kite Team is a creatively self-reformatting organism, dynamically responsive to any appropriate challenge or opportunity within its reach. Proof: Scheveningen, Netherlands, June 22, 1985; Cervia, Italy, June 29, 1985.

Knowing several of the Mama-sans

will be in Europe at the same time, Jon Burkhardt, our Official Kitemaker, brings along the beautiful Mucha Rokkaku kite. Skye Morrison thoughtfully borrows extra hapi coat uniforms from teammates not traveling. The word passes to the rest of us to bring our gear, but we know almost nothing about what to expect.

THE MAMA-SANS TAKE EUROPE

Scheveningen, Fokker International Kite Festival: Gray skies and occasional sprinkles of rain worry us slightly on the Saturday of the festival. But on Sunday it is worse—raining full-stream as we wake.

The Mama-sans hold a strategy meeting over breakfast at the Bad Hotel. We decide to meet on the beach at 2 o'clock to prepare the kite, march across the beach and, if at all possible, fly—in short, we will be a presence at the festival.

The wind is our only adversary. Bill Werme the night before had talked about mounting an opposing men's team, but today no rokkaku shows itself—except for Mel Govig's Crashing Boar, which is tied off and flying benignly downwind. But Mel is an ally, recruited with Martin Lester and Kris Burkhardt (Jon's daughter) to reinforce our small group for handling the kite in the stiff breezes.

We make two or three test flights. Our Mucha Rokkaku is not herself in these winds. Mel and Bevan Brown pitch in with Jon to rebridle and rebow the kite. On one test, it dives into the crowd, to our embarrassment and anxiety, but no one is hurt.

We decide to let it go high and catch the upper winds. Success—it flies beautifully! We are interviewed, televised and photographed for a good half hour, with our strong young Stephanie Brown personhandling the line at the lead point and hamming it up just a nice bit.

When all the festival participants gather at the end in the Kurhaus Hotel, the Mama-sans team is surprised and delighted to be awarded special recognition for our part in the festival. We receive, in Jon's custody, a handsomely mounted color photograph of a Scheveningen festival scene.



Stephanie Brown grimaces and Skye Morrison grins as they grasp the Mama-sans' kite line at Scheveningen. Photographs by Jacques Fissier.

Cervia, Cervia Volante '85: Bright sunny skies and moderate but steady winds are expected for a relaxed week and we plan to fly on Saturday, giving everyone time to practice and plan strategy.

This time the men's team does not evaporate for lack of a kite: Mel has lent them his Crashing Boar. Roberto Guidori practices with it for an hour or so on Friday, becoming quite skilled. Masaaki Modegi and Teruaki Tsutsumi of Japan are experienced with rokkakus. The rest of the team, composed of representatives from different countries and calling itself Tangram, quickly acquires skills in the course of the battle.

I am aware of the real possibility of line cutting, and I know that our kite is equipped with a smooth, worn nylon line. We need tougher stuff—but where in a town like Cervia do you find it?

I am told there is a fishing store near the Magazzino del Sale (salt warehouse, site of the kite exhibition). The Browns are going to the Magazzino in the van to pick up the carousel kite and I hop in and persuade them to stop at the store. We arrive just moments before mid-day closing time. Peter Waldron, who speaks Italian, is with us—which helps immensely. We buy lots of good braided polyester line, about 300-lb-test, with more tooth to it than our old smooth nylon.

I am to reel in the line, but there isn't time to roll the new line onto a reel, so I use a couple of dowels inside the core. This works fine for outflow but is a devil to rewind.

As we are arranging positions and donning gloves, we get the news: the men are attaching a section of *wire line*. We launch in glee at this show of opponent fear. Then the Boar rises—and a



Top left, a tangle of lines and bodies in the battle of the Mama-sans vs Tangram in Cervia: Stephanie raises her hands to undo the cat's cradle while the men huddle and dance; below, standing from left are Modegi-san, Sue Carroll, Terje Westfoss, Roberto Guidori, Jon Burkhardt, Margo Brown (bent over) and Michael Steltzer, while knocked down in the sand are Pluto Bondi and Stephanie. Top right, the denouement: moment of downfall for both kites.



section of its line is *on fire!* The men have wrapped the wire in paraffin-soaked cotton felt. Michael Steltzer is credited with this theatrical tactic. After creating the initial shock effect, the wire only serves to weigh down the Boar's line.

The strategy of the men is to try to attack Mucha Rokkaku itself and its bridle, Modegi having determined that the break-away string at the base of the kite could be snapped in a direct hit. The Mama-sans' strategy is to stay higher than the Boar and to dump it over by hooking under its spar ends. We have a good high angle going for us, and at least four times—perhaps six—we upset the Boar—but each time Roberto, Modegi and the others are able to recover, sometimes pulling the kite up just clear of the sand! The crowds are cheering and the sun is blazing off Stephanie's sunglasses. She is pulling magnificently, but getting tired. Jon steps into the sweaty fray at the lead point.

Margo decides to try another tactic, and the men take a turn at it too, of tangling all the members of the other team in the slack line. Amazingly, we untangle from this mess not once but two or three times, never suffering any real stoppage of the kite action overhead throughout. There is some sand-kicking, too—and the crowd is going wild.

Finally, the last of the line-around-the-fliers plays results in our losing enough altitude for Modegi's plan to take effect. He finally hits Mucha Rokkaku in the bridle and the break-away line snaps as planned. However, we drag the Boar down with us in a mutual swamp. Both sides declare victory instantly.

Nonetheless it is clear—and photographs show—that our kite has fallen first, by a second or two. To Tangram go our congratulations, not only for the victory but for the best fight yet.

Both teams carry away their share of rope burns (Heidelberg scars), but Jon's is the most dramatic—he has a real brand across the top of his belly.

—Valerie Govig

PERSONNEL ROSTER

MAMA-SANS TEAM

Margo Brown	McLean, VA
Stephanie Brown	McLean, VA
Kris Burkhardt	Bethesda, MD
Sue Carroll	Plainsboro, NJ
Valerie Govig	Baltimore, MD
Skye Morrison	Toronto, Canada
Jilly Pelham*	London, England

OFFICIAL KITEMAKER

Jon Burkhardt	Bethesda, MD
---------------	--------------

OFFICIAL COACH

Bevan Brown	McLean, VA
-------------	------------

REINFORCEMENTS

Mel Govig	Baltimore, MD
Martin Lester	Bristol, England

*participated in Scheveningen only

TANGRAM TEAM

participated in Cervia only

Giancarlo (Pluto) Bondi	Cervia, Italy
Paul Christofferson	Copenhagen, Denmark
Roberto Guidori	Cervia, Italy
Truls Hansen	Fredrikstad, Norway
Masaaki Modegi	Tokyo, Japan
Michael Steltzer	Berlin, West Germany
Zino Tamburrino	Sorli, Italy
Terje Westfoss	Fredrikstad, Norway

OFFICIAL COACH

Teruaki Tsutsumi	Yokosuka, Japan
------------------	-----------------

OFFICIAL KITEMAKER (pro tem)

Mel Govig	Baltimore, MD
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Cervia

...Continued

ways and add to the show themselves. Grown-ups watch too, for serious reasons, of course, since the ESM is an anemometer, strictly utilitarian.

Bevan Brown at last has the right winds for his carousel kite. It goes together and launches smoothly. The little horses twirl and twirl, and Bevan smiles, and we all smile, for at least a half hour—the longest time I've ever seen any of his carousels in the air.

I am much taken by a wonderful little 21-unit centipede flown by Luisa Canovi of Verona. Yellow squares of rice paper and *bosso*, a bamboo-like wood, replace the traditional round disks. The cells vary in size—14cm wide in the front, increasing by one centimeter at a time as the kite extends—"to catch the wind better."

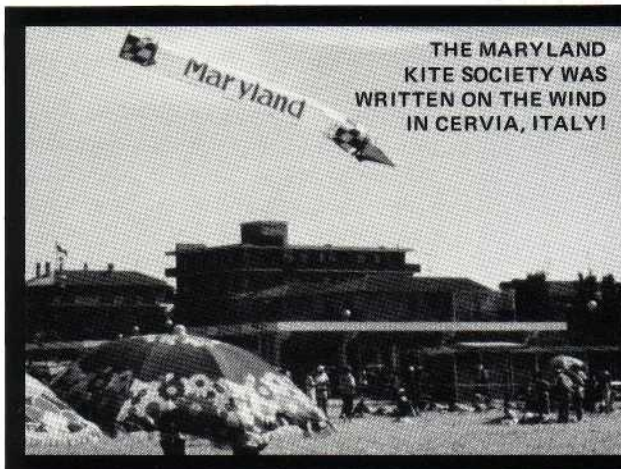
A local legend, admired by all the club members, is Medio Calderoni of Ravenna. He is 71, a retired upholsterer and paperhanger. He makes his own clothes from scraps of his fabric, has one tooth, proudly says, "I don't read books—I make by 'feel'" (or, as Maurizio describes him, "not intellectual, just concrete"). He has been flying kites since he was ten years old. He has made over 60 types, all original, all made of paper. At last year's Cervia Volante, Medio solved the problem of how to transport his kites from the Magazzino del Sale to the beach, a distance of about two kilometers, by flying them there, right through town.

At the Magazzino, his kites appear at first to be oriental (as the paper and cane suggest) but on inspection the designs are clearly unique. Some of these kite models are quite old: an eagle—40 years old, a dragonfly—30 years old. There are airplane-like kites, box types, Malay variants, a lozenge with successive ring tails. The craftsmanship is strong, the detail careful. Medio's melding of old and new is a reflection of the nature of Italy: tradition with invention and intensity.

Medio has done kite demonstrations in Bologna and country fairs, teaching kites to hundreds of children. He has two spiritual "sons": Andre Domenicini, 14, and Massimiliano Domenicini, 16, who have been learning from Medio for seven or eight years and often help him fly.

Today Medio puts up many kites: two ships (in different colors), a centipede of circular boxes, and a cartoon-like crow character from Italian television that is a big hit with the spectators.

Medio's influence may be greater than he knows. We meet Romano da Forno and his son from Milan who are flying

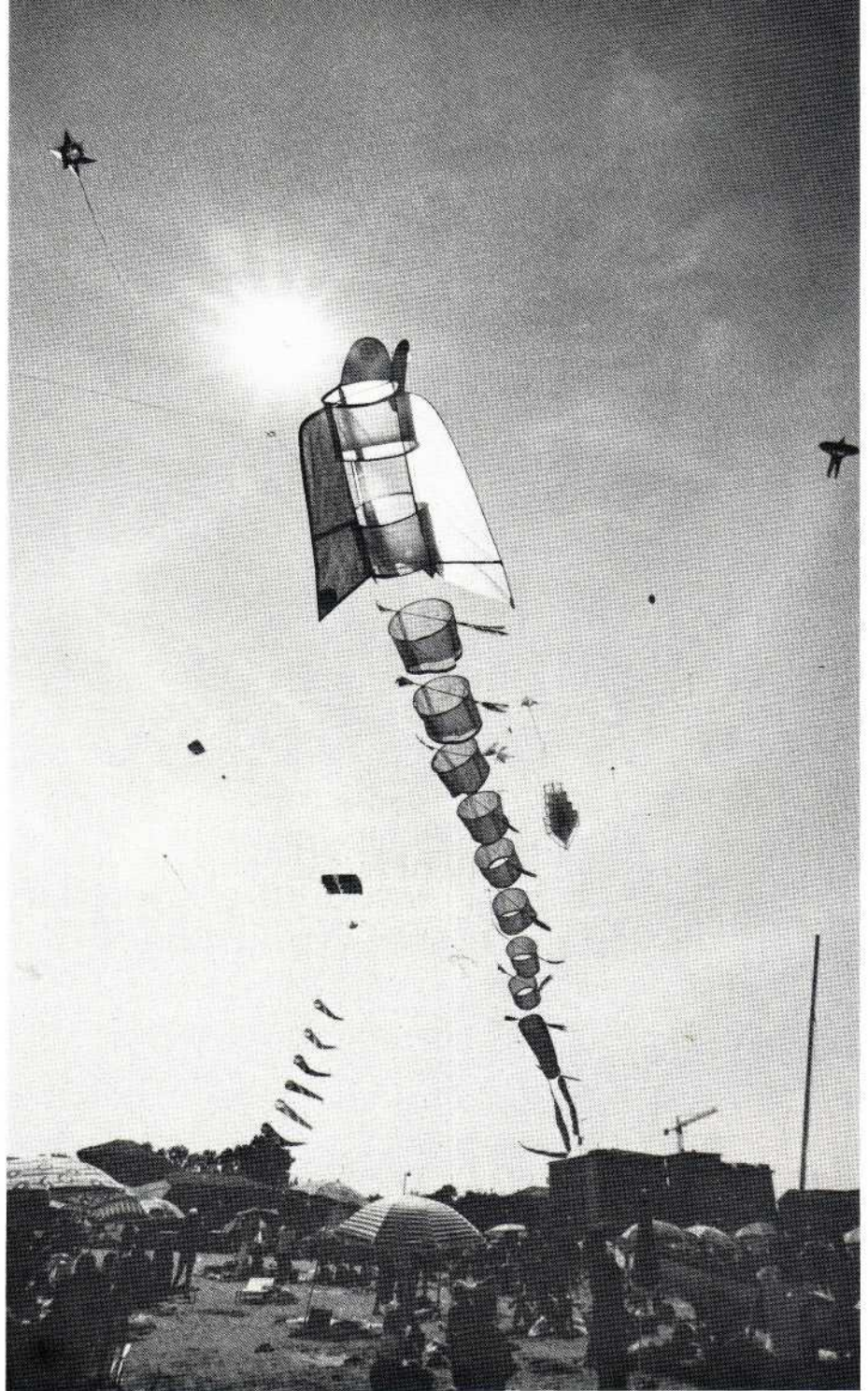


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Right, a Medio Calderoni original circular box-centipede kite starts up over Cervia while one of his ship kites flies high. Left below, Medio in typical upward gaze. Left top, Medio's crow cartoon character kite.



fine little kites of tissue paper and reed, resolute in their claim that these materials are "the best."

On Sunday, the last day, we are told to be in the city square promptly at 9 p.m. to hear a song specially written for the festival, "Cervia Skies." Well, it occurs at 9:30, but we're used to that. What we don't expect is that this will be not just a song but a major show, with stage, lights, microphones, national television cameras and the big Cody sitting on high all lit up like a monument. Below the stage are hundreds of chairs—filled!—(the whole town seems to be here). The song is played on an electronic piano and saxophone and we enjoy it. (If we don't, it doesn't

matter; Terje and Truls are giving out tiny ceramic mugs with "kite tails" tied around them, and filled with aquavit.)

But wait, it's time for the ceremony. (The Italians seem to require ceremony, however self-consciously they handle it.) Every kiteflier is individually called up on stage and presented with a kiss from the Club President Claudio Capelli, a row of official handshakes, a gilded scroll and a beautiful Citta' di Cervia medal. Soon the stage is full of clapping kitefliers and club members. Waggish Peter Waldron turns on his electric blinking bow tie. There are speeches and thank-yous, with Jane Edwards, English expatriate now living in Cervia, translating. I give the club some

scarce back issues of *Kite Lines*. Jon says some good words about international friendship. It's a great time.

Suddenly, we realize it's over. We walk away talking to our friends with a catch in the throat telling us that this will be the last time, for years, perhaps forever, that we will see some of them. Many hands clasp. *Ciao. Arrivederci.* Jacques Fissier assures me he has it all on film—will send it soon. Goodbye, goodbye. But wait, here's someone we haven't met before. Piero Palmiotto hands us an Italian magazine article and a club patch for the "Bobokiteam." Ah, the seeds are planted in Italy.

We pack to leave in the early hours of



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ANNOUNCEMENTS

Due to lack of response and research time, the International Kite Calendar planned as a separate publication for 1986 will be prepared for incorporation in the next *Kite Lines*.

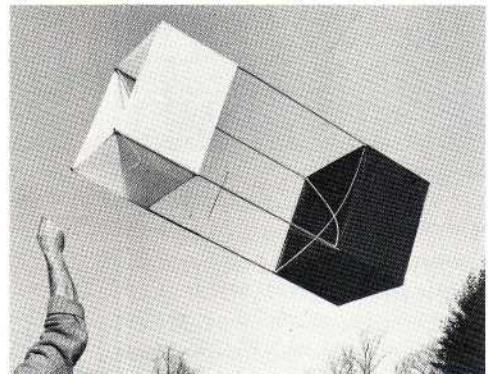
Information from organizers and kite clubs about 1986 kite festivals is still invited for this calendar.

Please send us: name of event, date, which annual, location, sponsor, and contact person's name, address and telephone number. Mail today to *Kite Lines*, 7106 Campfield Road, Baltimore, MD 21207-4699. Or call us at 301/484-6287.

The original Conyne Aeroplane No. 3 kite, serial number 1813, tested and certified "OK" on June 15, 1906, and written up in *Kite Lines* (the Spring 1985 issue), has been sold to the highest bidder, A. Pete Ianuzzi of Catonsville, MD. Pete flew the kite for the article, has a particular fondness for it, and is proud to add it to his growing collection of fine and rare kites.

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Cervia

...Continued

the morning, using for our kites a wonderful, enormous German sewer tube bought from Michael Steltzer and tied to the roof of the Uno. It is over-length by normal airline baggage standards, but we don't want to cut it down unless necessary, and kindhearted Martin Lester trades a drink for his favorite handsaw, in case we need it. We keep our fingers crossed that the security managers will let our paraphernalia through. Jon and Mel share driving through the night to the airport in Rome and we make our plane just in time.

The busy airport clerks accept the tube, uncut and unquestioned!

We sleep like logs all the way home.

Calendar Notes:

Cervia Volante '86 is usually held the last week in June (June 25-29 in 1986). The City of Cervia provides travel assistance to some kitefliers. Write for information: Club Cervia Volante, Centro Sportivo Via Pinarella 26, 48015 Cervia (Ravenna), Italy.

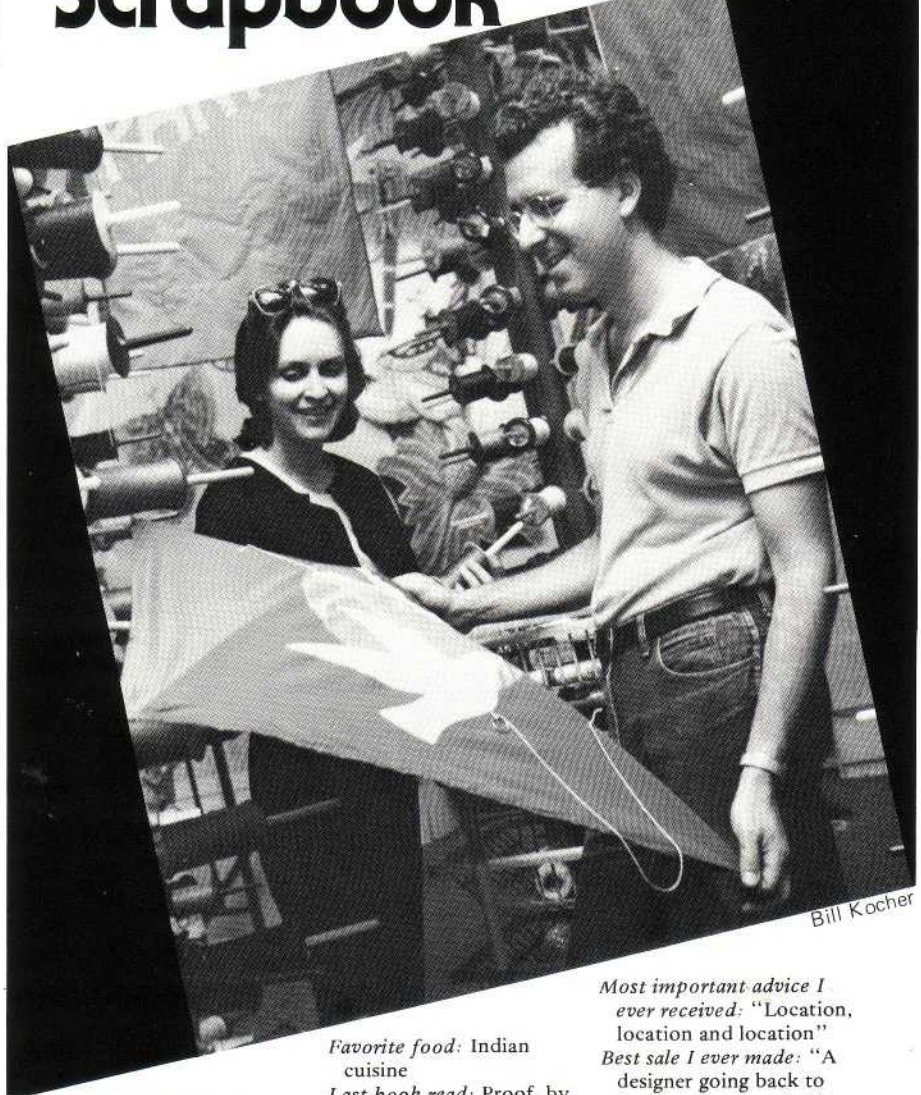
International Fokker Kite Festival in Scheveningen, Netherlands, makes a good combination with Cervia Volante for kite travelers. The customary date falls in mid or late June, but is never definite a year in advance because of the variable beach tides. One third of the shore can be underwater at high tide and the organizers want to assure the most beach possible for the festival. In 1985, Cervia and Scheveningen organizers coordinated their dates and it is hoped they will do so again. Assistance with accommodations is available to a limited number of kitefliers. Ask for brochure: Vlieger-OP!, Weteringrade 5A, 2515 AK, Den Haag, Netherlands. Look for an article on Scheveningen in the next issue of *Kite Lines*.

A Little Kite Traveling Advice:

- Pack fewer clothes and more kites. Sneakers are better than sandals on the beach.
- Bring gifts, because you'll get them—such things as patches, cards, t-shirts, little kites or accessories.
- Take a camera, lots of film and a notebook to get names and addresses.
- Although English is becoming the most universal of the languages, French still helps, especially in Italy. But learn at least a few basic phrases of Italian, and take a pocket dictionary.
- Fly your kites all you can—you were invited to add to the spectacle.
- Say hello to everyone for *Kite Lines*!



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Age: 36

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Last kite book read: Flight
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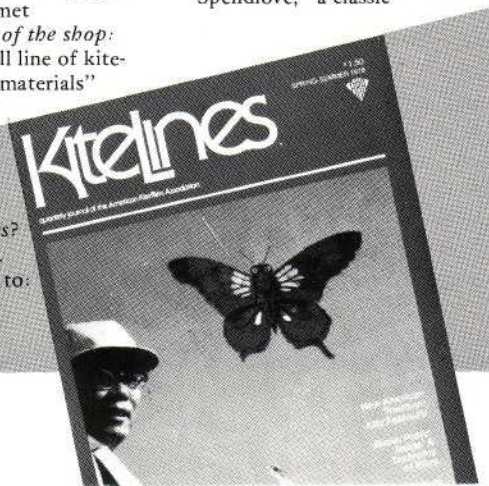
**Most important advice I
ever received:** "Location,
location and location"

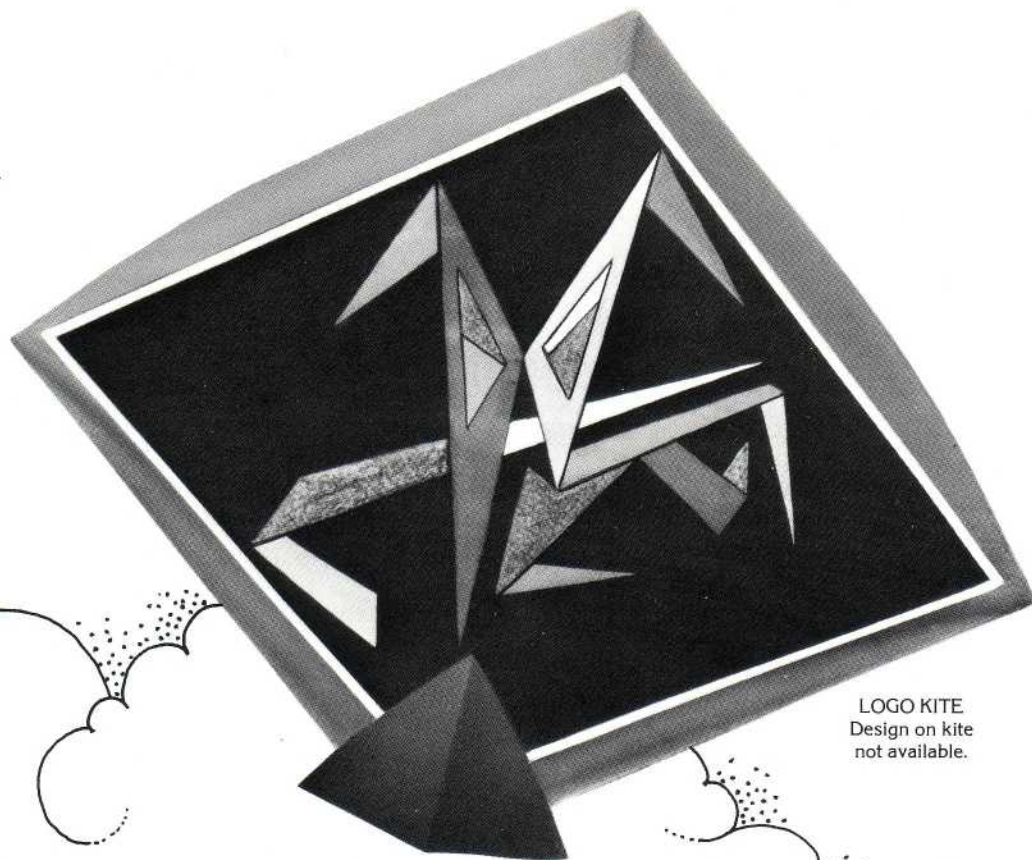
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KITE CLUBS

UPDATES

Good news: we have finally computerized all the information we have on kite clubs around the world and the list is impressive. To maintain a sense of history—where we have been and where we are going—we now have a file on every kite-related organization we know about, from the oldest to the newest, from the largest to the smallest, whether active, inactive, defunct or in the formation stage. The total is 168!

Soon we will be sending out questionnaires to most of these kite clubs to further update our data. In the meantime, here is a sample of our latest gleanings.

Established in 1932 by Phraya Bhirom Bhakdi, the **Kite Association of Thailand** is still active sporadically. Contact Ron Spaulding, c/o Boon Rawd Brewery, 999 Samsean Road, Bangkok 10300, Thailand.

Active for an unknown number of years is the **Hong Kong Kite Association**. Contact James Au, President, 1-A 7th Street, Tai Wai Village, Shatin, New Territories, Hong Kong.

In the People's Republic of China, contact Sun Li-rong, Vice-President and Secretary General of the **Weifang Kitefliers Association** at 42 Shengli Street, Weifang City, People's Republic of China.

A group of artistically minded kitefliers in Norway has recently formed the **Wind Art Group** ("free as a breeze"). Contact them through Terje Westfoss, Skippergt. 16, Fredrikstad, Norway.

We stand corrected by David Webster, General Secretary of the **Wessex Kite Group**. The proper mailing address is 16 Brackley Way, Hammonds Green, Totton, Hampshire SO4 3HN, England.

Michel Dusariez, co-founder and former secretary of Le Nouveau Cervoliste Belge, reports the formation earlier this year of the **Kite Aerial Photography Worldwide Association**. According to Michel, this is a "non-commercial association gathering kitefliers doing aerial photography...worldwide." A bilingual French/English quarterly newsletter is planned and the first issue will be sent free of charge to all who are interested. Write to Michel at 14 avenue Capitaine Piret, 1150 Bruxelles, Belgium.

Closer to home, a new club is being formed in eastern Washington state, the **Columbia Kite Fliers**. Contact Larry Zilar, 1030 14th Avenue, Kennewick, WA 99336.

From Art Tallman, President of the **Rainbow Kitefliers Society**, we have this: The annual dues have been increased to \$6.00, and the club's new mailing address is P.O. Box 4344, Flint, MI 48504. ◇

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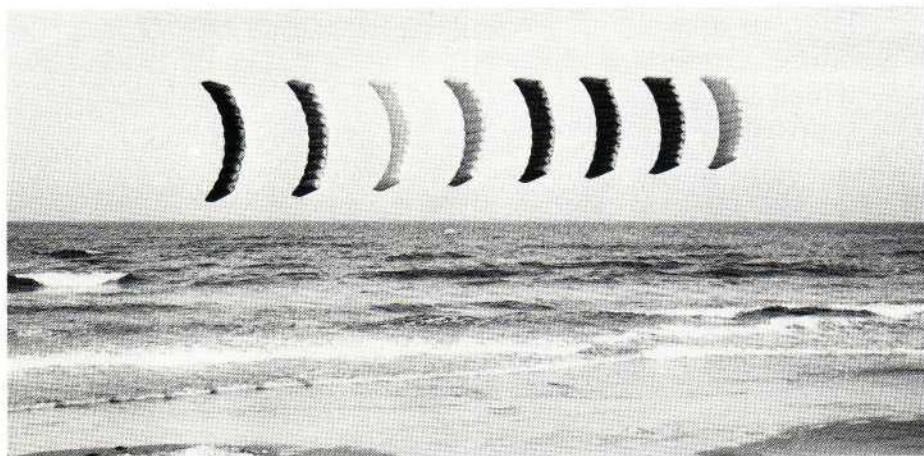


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For the Record



Left, Dave Town gets set for a Flexi-trip, wearing his harness of belt, pulley, rope and control bar. Above, the rainbow stack of Flexifoils that hauled Dave 2.7 miles on a New Jersey beach.

A Flexi-Trip—and a Record for Kite Traction without Vehicle

On Sunday, May 5, 1985, I went on an unusual journey—only 2.7 miles—but my method of propulsion may interest other kitefliers.

My equipment consists of an eight-stack of six-foot Flexifoil kites on two 300-pound-test Kevlar® lines 150 feet long. The flying lines are attached to the ends of a two-inch-square wooden control bar four feet long. I have also attached a short length of heavy rope to each end of my side of the control bar. The rope passes through a metal pulley which is anchored to a World War II surplus tailgunner's belt.

I wear the belt just below my hips, which allows me to "sit" in the harness and gives my arms a rest (especially helpful in high winds).

On this particular Sunday, the wind was from the south at 15-25 mph. With the help of my sister Joan I laid out the Flexifoils on the wide open beach near my house. As soon as I was strapped in, the kites went up and I was off—just like water skiing! (When I'm ready to slide, I just lean back in the harness and sweep the kites around in figure eights through the power zone, the area downwind in front of the kiteflier, where the kites exert the maximum pull.

I allowed the kites to drag me about 200 yards and then walked back to where I started, kites floating overhead. I asked my sister if she would pick me up with her car at the end of the boardwalk, about a mile north. She agreed, and off I went again.

I'd go two or three blocks at a time and then stop for a short rest. As I approached jetties, I'd slow down and carefully step over the rocks and pilings. When I reached the last jetty, I found it

projecting about four feet above the beach and unclimbable while I was flying the kites. However, with a quick maneuver high up in the power zone and a little help from my legs, I was able to jump to the top of the pilings and easily down to the other side. I could see my sister waiting two blocks ahead and I wasted no time sliding up to her location.

At that point, I was having so much fun I told Joan to meet me in Strathmere, the next town up the beach. The sand at

A lifelong resident of Sea Isle City, New Jersey, Dave Town can often be found at the end of a flying line attached to a "Giant" Sutton FlowForm or large handmade box or delta. As often as not, suspended from one of Dave's kites is his radio-controlled aerial photography system, capable of shooting an entire roll of 35mm film while rotating 360 degrees.

When not making/flying kites or working as a computer operator for an Atlantic City casino, Dave gathers and maintains files of kite data on his personal computer at home. For example,

he has a complete index of every issue of "Tight Lines," the newsletter of the Greater Delaware Valley Kite Society.

Dave's latest computer compilation is a listing of every known person ever interested in aerial photography by kite. So far, he has over 100 names and addresses plus pertinent information about each one. He also has a large notebook of aerial photos which he has collected from kitefliers around the world. Kite Lines readers are invited to contact him at 112 47th Street, 1st Floor, Sea Isle City, NJ 08243.



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

the north end of the island had been recently dredged in and was very clean—no shells or debris. The surface was terrific for sliding and one could develop considerable speed during a long straight run. (When I talked with Joan later, she said she clocked me at 10-12 mph as she paced me in her car on the road along the beach.)

In a short time, I reached Strathmere and grounded the Flexifoils. My legs were aching and felt rubbery when I began to walk around, winding in the lines and packing up the kites. In fact, my legs were sore for a week—but the thrill was worth the pain!

The summertime crowds are here now, cluttering up the beach, so treks like this are pretty much out of the question until after the tourist season is over. Next time, I plan to gather a few witnesses and break my own record for *traction by kite with no vehicle*—unless you consider my old, worn-out sneakers to be vehicles.

—Text by David P. Town

—Photographs by Leonard Conover

Current Records—Where They Stand: A Dialogue with Guinness

In May of this year, *Kite Lines* answered a letter from the *Guinness Book of Records* asking us to review the galley for the kite section in the next edition of their book. We examined the galley, made a few corrections—then paused. Maybe the time had come. . .

We decided to send Guinness our list of recommended kite records—ten of them, a substantial increase over the four categories of records presently in the book.

Even the ten we recommended do not include all the records in our files, but we selected them as the main ones. We have always tried to reflect the consensus of informed views in the kiting community as fairly and accurately as possible. We are computerizing the list to make it easier to maintain and access in the future.

We cannot guarantee that Guinness will recognize the entire list or even any part of it besides the four categories they already publish. The editors are generally far more receptive to updating the holders of current categories than to expanding the list of categories. *Kite Lines* has boldly asked them to make a serious increase in the space devoted to kites. As we reasoned in our letter, all the categories are measur-

able, newsworthy and the subject of widespread competitiveness. Whatever Guinness decides, *Kite Lines* stands behind the following list of kite world records:

1. **LARGEST KITE FLOWN:** The current undisputed record for largest kite flown was set by a Dutch team at Scheveningen, Netherlands on August 8, 1981 with a kite of 550m² (5,952 ft²). The kite, an inflatable airfoil weighing 230kg (500 lbs) was made by ten men and flown by 70 people.

2. **MOST KITES FLOWN ON ONE LINE:** The greatest number of kites flown on a single line is 4,128 by Kazuhiko Asaba at Kamakura, Japan on September 21, 1978.

3. **HIGHEST ALTITUDE ACHIEVED BY A KITE:** The classic record is 9,740m (31,955 ft) by a train of eight kites over Lindenburg, East Germany on August 1, 1919. No single-kite altitude record has been satisfactorily established.

4. **LONGEST DURATION OF FLIGHT (OUTDOORS):** The longest recorded flight is one of 180 hrs. 17 min. by the Edmonds Community College team at Long Beach, Washington state, USA on August 21-29, 1982. Managing the flight of the J-25 parafoil was Harry N. Osborne.

5. **LONGEST DURATION OF FLIGHT (INDOORS):** The duration record for indoor kite-flying is 9 hrs. 13 min., set by Carl Brewer and Tom Sisson on January 31-February 1, 1979 in the Kingdome indoor stadium in Seattle, Washington state, USA.

6. **MOST CONSECUTIVE DAYS OF INDIVIDUAL KITEFLYING:** C.W. (Bill) Mosley of Converse, Texas, USA flew kites every day from October 25, 1983 to October 24, 1984, through a leap year, for a count of 366 days, fully documented.

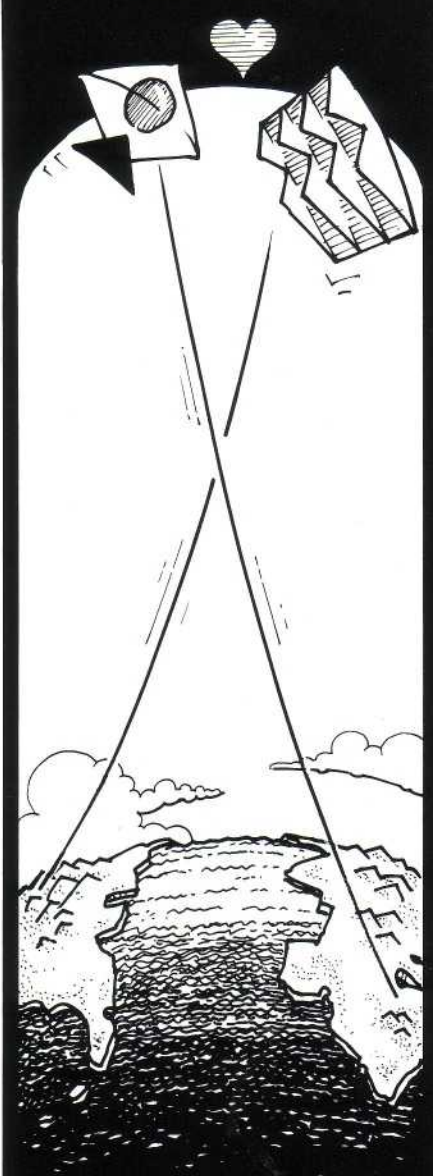
7. **MOST DUAL-LINE KITES STUNTED IN TRAIN:** Rick Bell, at Ocean City, Maryland, USA flew 140 Hyperkites Starfighters on September 23, 1984. The kites flew under control for over five min. and included one complete loop to the left and to the right.

8. **LONGEST KITE FLOWN:** A Thai cobra kite of 650m (2,133 ft) was flown by Herman van den Broek and Jan Pieter Kuil on August 11, 1984 at Uithuizen, Netherlands.

9. **LONGEST KITE TAIL FLOWN:** The longest kite tail is 1,695m (5,560 ft, just over a mile), flown by Joseph Valenti from a Sutton Flow Form kite at Florence, Oregon, USA on September 4 and 5, 1982. The flight took over 5½ hours.

10. **GREATEST CALCULATED LIFT ACHIEVED BY KITE:** The vertical lift is 331 kg (728 lbs) achieved by G. William Tyrrell, Jr. in Ocean City, Maryland, USA on September 23, 1984. The kite used was a 70m² (846 ft²) parafoil.

—Valerie Govig



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**A Brief Guide to
Safe & Sure Kiting**

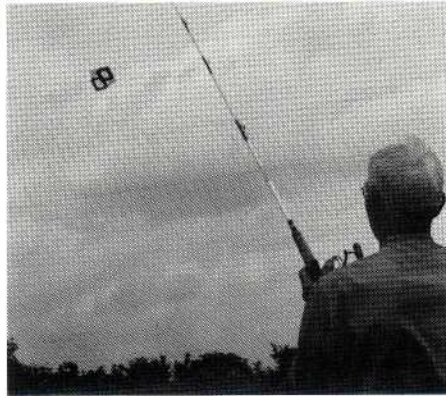
**A Brief Guide to
Safe & Sure Kiting**
KITING, we call it now—the serious,
exciting, adult art, science and sport of
flying and making kites. People are
starting to recognize the value of kiting,
seeing it as a challenge for all ages, as both
a creative outlet and an energy-consuming
activity. The fact of the matter is that
over 2,000 years ago the Chinese and
through the rest of the world, and
today, kites have been used to send
and receive messages, take barometric
pressure readings, indicate the weather,
send radio signals, measure the weather,
communicate the earth, save lives, observe
changes in the earth, and many other
uses. Kites are the world's oldest and
most popular toys. They are made of
all materials and in all shapes and
sizes. Above all, they are fun to fly and
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Empty Spaces in the Sky...



Lawrence Denmire and one of his Kro-Flies boxes.

Lawrence J. Denmire Dies in Iowa

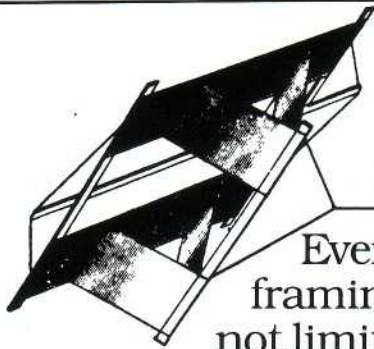
On April 9, 1985 Lawrence J. Denmire died in Keokuk, Iowa at the age of 80.

For many years, he and his wife Edith manufactured kites in their basement workshop and shipped them to kite stores across the United States. They were not large kites (by today's standards) nor were they produced in large quantities. Solid, classic winged boxes, they came in

several sizes, but always the same colors: red and blue cells with white wings. The fabric was outrageously porous, but the kites flew with predictable stability in reasonable winds and managed to surprise a few skeptics when they flew in lighter breezes. Perhaps some of the skepticism was caused by the name: Kro-Flies Kites.

Shortly after Denmire's death, we received a letter from Robert Eskridge of Miami, Florida. Here is some of that letter: "On a trip to Keokuk in 1978 my wife and I were fortunate to meet him and his wife. . . The kites were made in the basement workrooms which were equipped as a small-scale assembly line. . . The kite covers were sewn using a fairly porous open-weave cotton, and the longerons and braces were bass or clear pine, milled to size in the shop.

"During our visit to his home we also saw some [other] remarkable woodworking products of Mr. Denmire's. . . His evident enthusiasm for products of hand-craftsmanship was infectious. . ." ♦

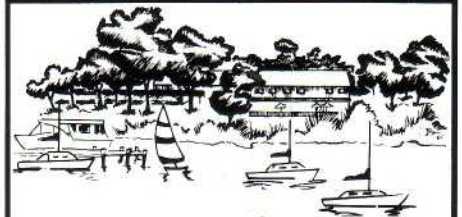


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Charges are \$65 per person per day (double occupancy, meals included). A registration/materials donation of \$10 to the Society is additional at the door. A one-day deposit must be made by Dec. 15 with Great Oak Landing, P.O. Box 527, Chestertown, MD 21620; 301/778-2100.

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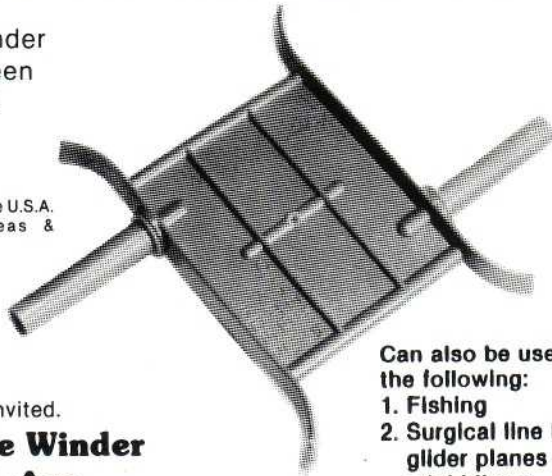
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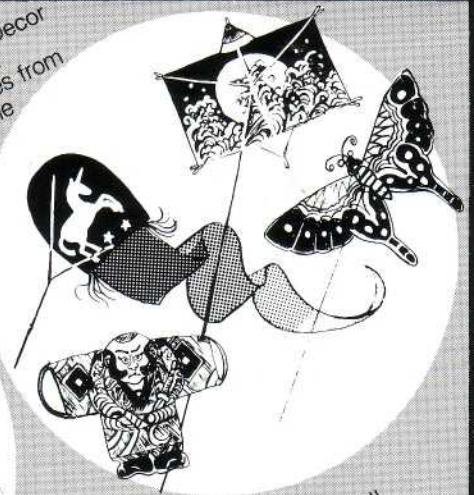
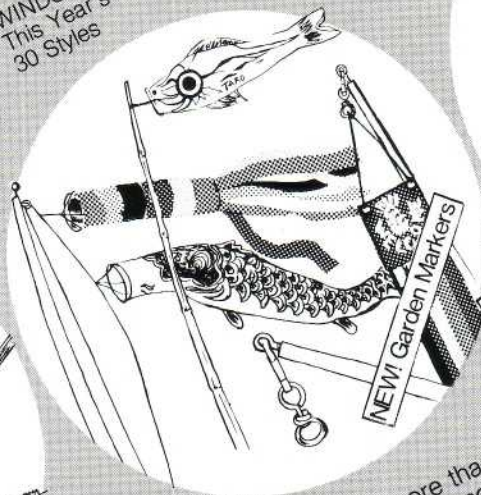
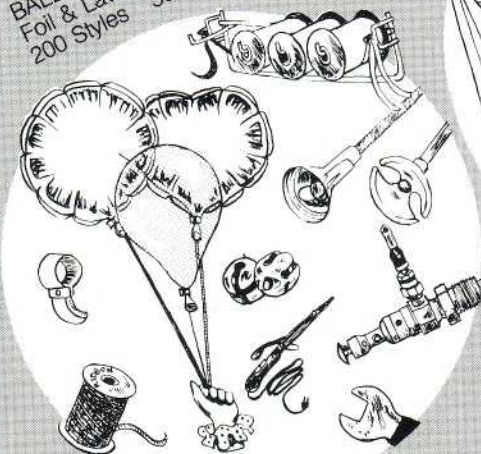


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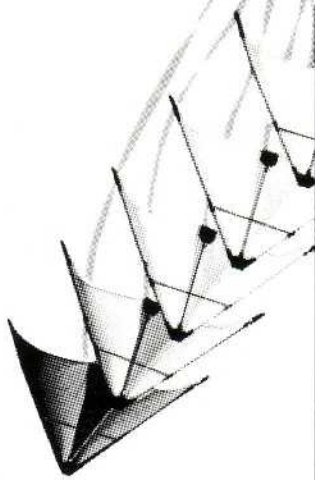
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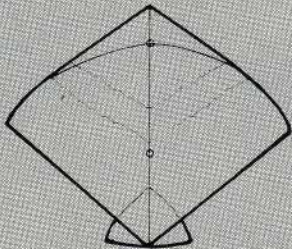
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**Shopping
Around**

I would like to make a case for outstanding and expensive commercial kites in kite stores. I am seeing too few of these kites nowadays.

First, it's more exciting to shop in a complete store. As the Chevy dealer who stocks one or two Corvettes sells more Chevetttes to the customers who see themselves someday owning the top of the line, quality kites help sell a lot of deltas and diamonds.

Second, some kitefliers buy *only* the unusual original kites, not the mass-produced ones. It is getting to be pretty dull shopping for these buyers. Yet they're the kind who will come back for more.

Third, the mark-ups are rewarding.

My recent visit to **Vlieger-OP!** in The Netherlands was a pleasant change. I saw many "European" kites not sold in the U.S. Gerard van der Loo is not afraid to offer his customers variety. He displays kites in groups by types—deltas in one area, boxes in another, and so on—for easy comparison of craftsmanship, features and prices, which covered a real range.

Gerard's combination of manufactory, kite store and distributor probably makes it easier for him to provide a wider variety than would usually be the case. But I'll say this: if **Vlieger-OP!** opened a kite shop in America, I'd be its first customer.

Now another view from Felix Cartagena of Newark, DE:

In response to your rhetorical question, "...who needs non-kite items in a kite store," I would say kite stores do and kitefliers do, for a number of reasons.

Many specialty stores need less expensive items for the common people. This makes it possible for the store to carry expensive kites for us hard-core kites.

I also think that non-kite items have a rightful place on the kite field. Boomerangs, gliders, Frisbees and rockets give us something to do at a no-wind kite fly. Stuffed toys (especially Teddy bears) make excellent kite-borne parachutists. As for yo-yos, I'll let Red Braswell defend those.

So Lou, don't begrudge kite stores for selling things other than kites. These things are of interest to many kitefliers and it helps pay the rent. I really don't care what else a kite store sells—used cars, lingerie, housewares—as long as it aids and abets the store in supplying the things I'm really interested in—KITES!

Not to mention bubble machines.

—Lou Kane

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Good Grips®	\$17.00

#	Desc.	Price

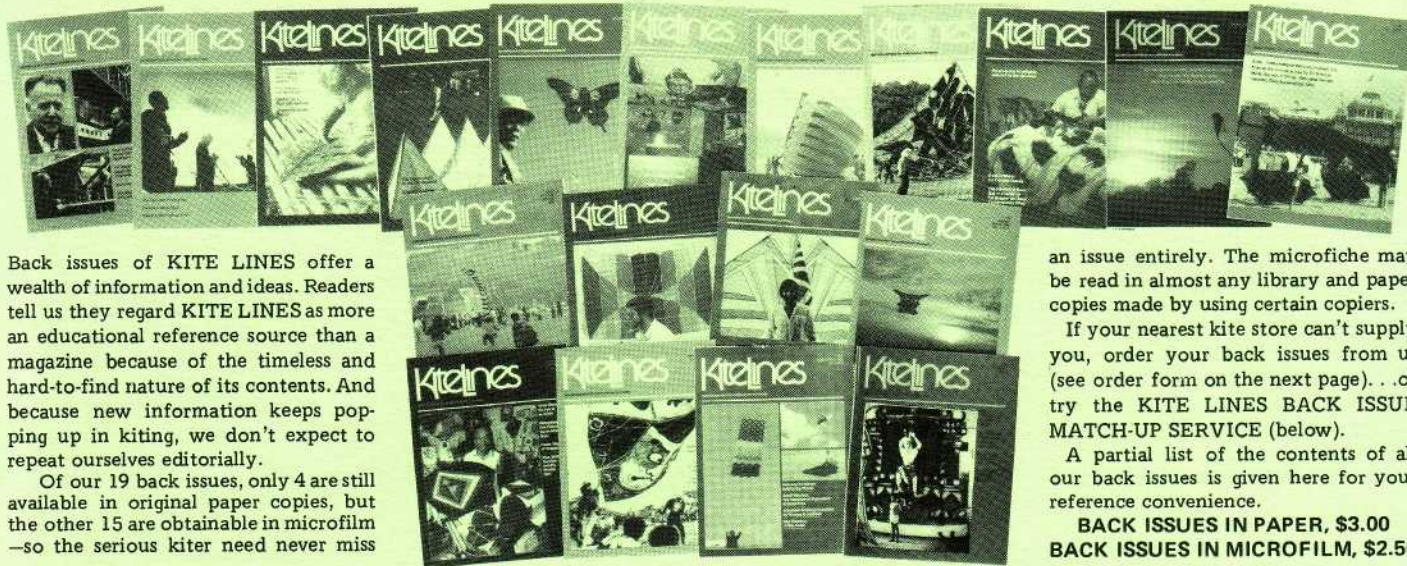
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Back issues of KITE LINES offer a wealth of information and ideas. Readers tell us they regard KITE LINES as more an educational reference source than a magazine because of the timeless and hard-to-find nature of its contents. And because new information keeps popping up in kiting, we don't expect to repeat ourselves editorially.

Of our 19 back issues, only 4 are still available in original paper copies, but the other 15 are obtainable in microfilm—so the serious kiter need never miss

an issue entirely. The microfiche may be read in almost any library and paper copies made by using certain copiers.

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).

A partial list of the contents of all our back issues is given here for your reference convenience.

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Outrigger Kite Plans; Brummitt's Kite Categories; Exhibits: New York, Paris; Profile: Paul Garber; Two Marconi Kite Plans; Glue Gun Use; Festivals of Japan—Streeter; Magazine's History—Ingraham; Tail Talk; Bag Kite.

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; Heels Analyzed; Seattle exhibit; Sycamore Fire; Greger's Vietnamese Kite; CBS Plus Alumized Dragon.

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

Medieval Dragon—Hart; Thorburn's Stacked Deltas; Tetrahedral Kite Symposium—Comparison Table; Tetra 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; Spauldine'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 Real 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 Odaok; Louise Crowley profile; Trebilcock's Lighthouse Kite Fishing; Kurie's Super Conyne plans.

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

Rotors Reviewed; Grauel'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 Saganahard—Poehner, Kill 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 Bridge 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; Expts of Asymmetrical Kites; Kuroda's Convertible Cubics; Spendlove's 14d Box; Piney 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; Cambaflare—Gilbey; Indoor Duration Record.

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

Cerf-Volant Aerial Photo Winners; Mastering Nylon—Tyrrell; 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's Utran; 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's Blackheath; Coup de Vent, Maebashi festivals; rokkaku challenge; Hoppers Ferry delta; Kites of Trinidad—Johnson; new reels; Adrian Conn 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, Tim Sisk, Pam 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.

SUMMER-FALL 1984 (Vol. 5 No. 2):

Ohashi's Trains and Expandable 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.

SPRING 1985 (Vol. 5 No. 3):

The Great Kites of Bali; Mama sandi (world's first women's kite team); Tucson Museum of Art Kite exhibit; original Conyne Kite; Hotcakes Kite; Nomenclature for Stunters; Will Yolen; Wyatt Brummitt, world records.

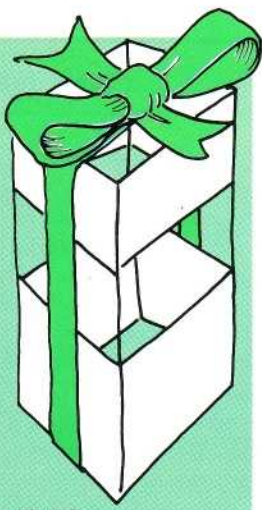
KITE LINES BACK ISSUE MATCH-UP SERVICE

We've found such demand for KITE LINES that a number of our back issues are sold out. Many people are extremely interested in obtaining these sold-out issues. If any readers have any copies they are willing to part with, PLEASE let us know. Specify the issues you have. Then we can put people who want them in touch with you.

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Through a special agreement with Robert M. Ingraham, we have acquired the publisher's last stock of KITE TALES (predecessor to KITE LINES). Issues are: Vol. 9, No. 1 (First Quarter 1975) and Vol. 10, No. 3 (Nov. 1976). These are the only paper copies left, and supply is limited (order form next page). . . \$3.00 each, postpaid

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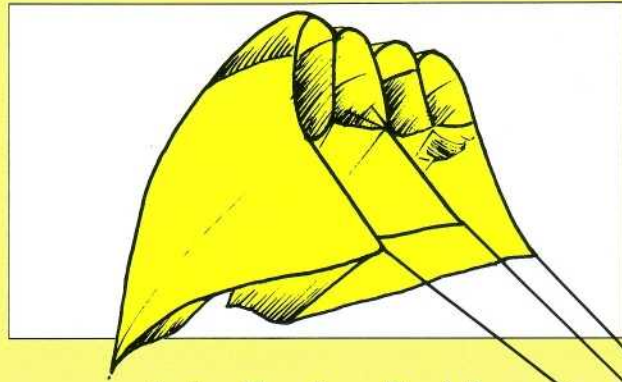
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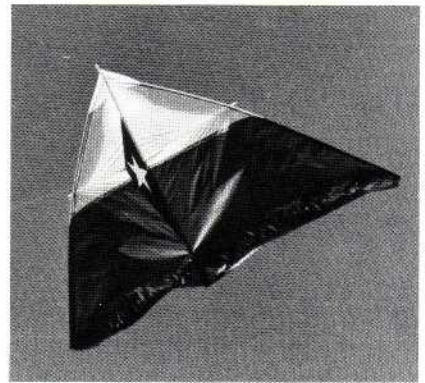
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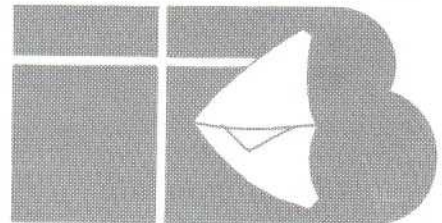
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It is fortuitous that Mel and I drive our rented Uno car in tandem with the van that Michael Steltzer is using to carry several friends from one kite festival in The Netherlands to another in Italy. (See *festivals story on page 28*.)

It is more than fortuitous because Michael knows German, knows Germany and knows its kites—in particular Professor Erhard Hössle of Ebenhausen, near Munich.

Dr. Hössle (*Hess-luh*) teaches at the School of Fine Arts in Nürnberg, where he is head of the department of silver and goldsmithing. Despite this title, he is not a formal or serious person. With only three hours' notice, he and his wife Therese (a goldsmith herself) welcome us at midnight with not only enough mattresses and down comforters in their loft to sleep our entire party of ten—but with delicious soup full of fresh-from-the-garden herbs, beer in handcrafted silver cups and lively talk about kites and glockenspiels. We feel completely at home and extremely privileged at the same time.

We awake to a beautiful day in Bavaria. The flowers are blooming in their boxes on the porch sills. Today we will see farms and villages, tile roofs, maypoles, onion-top churches, and open meadows ("here is where I fly my kites") contrasting with deep fir woods above the Isar River as it flows from the Alps in the hazy distance.

Therese treats us to the first of two wonderful breakfasts, including cheeses, yogurt, eggs, ham, pate, fruit and four or five kinds of rolls and danishes. We tour the Hössle chalet and studio, a former cafe rehabilitated with an eye to keeping the old while making it new. It is filled

with examples of art in many media, especially metals. We see rows of elegant silverware, clusters of jars and pots, a bell glockenspiel, an enameled wine pressurizing vessel—objects of rarity and beauty derived from their utility.

There is whimsy, too: a silver model for a solar-powered mobile of clustered "kites" that turn in the air to face the light, like morning glories; and a stove firebox recovered from an old Munich lamp post. (In 1980, he made a five-person car without a motor that was propelled by rowing.)

And then there are his kites. Erhard is the only kitemaker we know who models his kites in silver before he builds them.

For two years now he has been making kites. "I always wanted to be up and above," he says, his eyes bright with enthusiasm. "It is very difficult to particularize the impulse. Kites are the beginning of flying." He saw the kites in the Deutsches Museum in Munich and was inspired by Cody's use of kites for aerial observation. Hössle used a wind tunnel for study and

Dr. Erhard Hössle at play making serious bubbles using his nontoxic bubble formula.



This *Kite Lines* series features a reader's kite picture on a whole page in *full color* in each issue. Yours could be next! How does a kite photograph qualify?

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

- 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.

- Fourth, the photograph must be of high artistic and technical quality—sharp, well framed, rich in color. For printing, we prefer 35mm or larger transparencies.

We also can use color prints if they are 8" x 10" 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

chose the Rogallo wing for its aerodynamics as a personlifting device, "for climbing and dreaming inside the clouds—a *bimmelbett*" (meaning canopy bed and heaven bed, a word game in German).

He first flew his system in the summer of 1983 at Omrum, an island in the North Sea, off the north coast of Germany. The site was a bird sanctuary and, although Erhard had arranged beforehand to use it, the local people were upset for the birds. "The birds, however, seemed to think the experiment was interesting!" Erhard's wry humor breaks into a laugh.

Interesting kites indeed. They are 3.5m² in area with sails 3m high and 2.5m wide. Ski poles are used for the kite bones, with C-rings welded onto the tips. The kite's wings pull together in higher winds, allowing the sail to flex before it rips. Twenty of these kites fly five meters apart on steel wire line. A net with sandbags anchors the train on the ground and can be adjusted easily to different levels of wind. When fully extended, the train can lift a person to 50 meters.

The kite design resembles that of the Russell Hall kite and the system is sometimes called "Russell Hall Train." A misnomer. There is only one name for it: the Hössle *Himmelbett*.

We are thrilled when Erhard shows us a big portfolio of large color pictures of a student flying from the Hössle train in Scheveningen in 1984, photographed by Dr. Ernst Jünger of Munich. Before we leave, Erhard gives me several prints. I thank and thank him as we load up the caravan, but as we drive away to Italy I fall into speechless waving and wordless smiles. —Valerie Govig

what a "correct" kite photograph should be. Then send us no more than *five* photographs of *one* kite at a time.

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 Seven in a Series

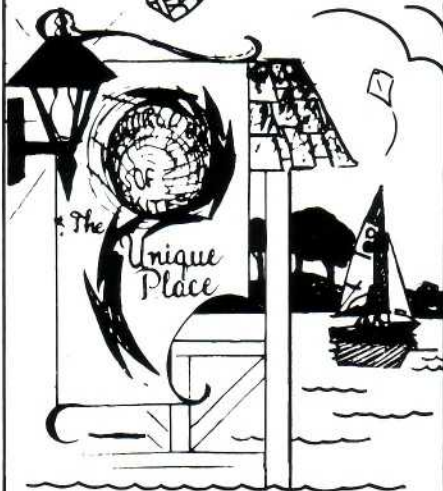
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KITE PATENTS: Every kite-related patent issued in the U.S.A. is available in listing form by sending \$50 to Ed Grauel, 799 Elmwood Terr., Rochester, NY 14620. Included are patent numbers, filing and issue dates, inventors' names and a one-line description of each patent.

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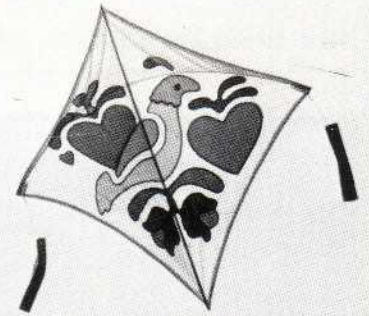
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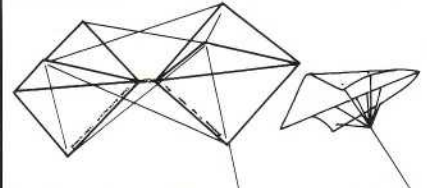
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