

KiteLines

quarterly journal of the worldwide kite community

\$3.00
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SUMMER-FALL 1987

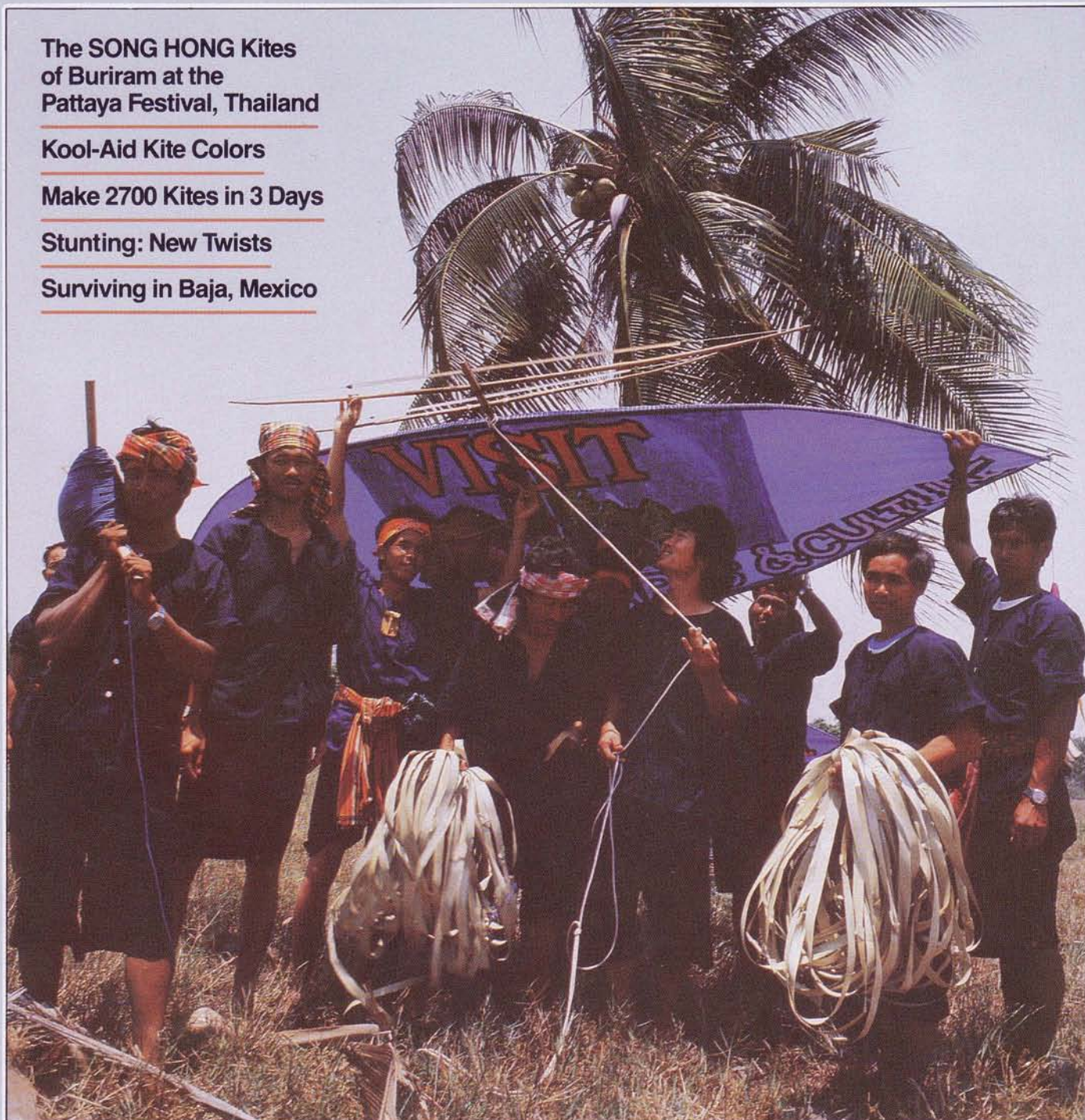
**The SONG HONG Kites
of Buriram at the
Pattaya Festival, Thailand**

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Stunting: New Twists

Surviving in Baja, Mexico



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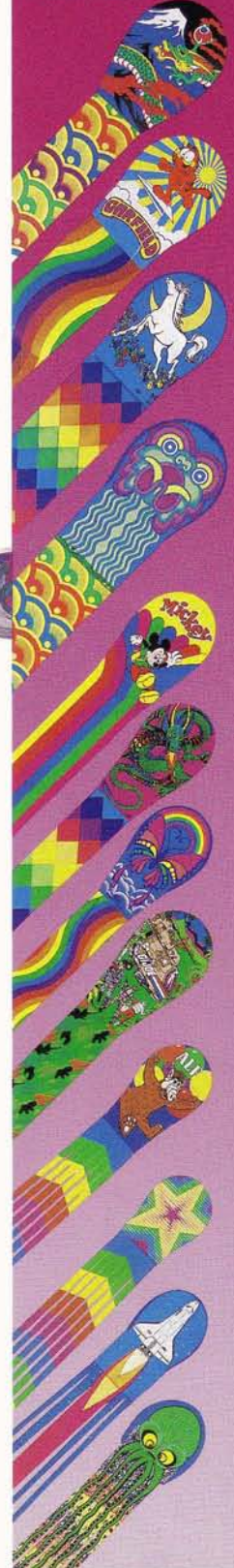
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Kite Lines

ISSN 0192-3439
succeeding *Kite Tales*

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Editor: Valerie Govig

Associate Editor: Leonard M. Conover

Business Consultant: Kalman Illyefalvi

Circulation/Reader Services: Cynthia Garland

Design and Mechanicals: Deborah Compton

International Correspondents: Jacques and Laurence Fissier

Editorial Advisory Panel:

William R. Bigge	Richard F. Kinnaird
Bevan H. Brown	Nat Kobitz
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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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Contributions of information, articles and photographs are always invited. Notification is required if contribution is submitted to any other publication. Return of any material must be requested and a self-addressed envelope with adequate postage provided. First rights reserved in materials published unless otherwise specified. Writers and photographers should request our guidelines before submitting. Accuracy of contents is the responsibility of individual contributors. Diverse views presented in *Kite Lines* are not necessarily those of the editor, staff or advisory panelists.

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

Cover

Kiters from Buriram prepare to fly one of several *song hong* kites made especially for the Pattaya International Kite Festival in Thailand. Equipped with multiple hummers and long flowing tails, such kites have been flown for centuries in the northeastern province to celebrate the rice harvest and ensure future crops and weather. This model beckons visitors to the "land of ancient arts & culture." Photograph by Alberto Cassio. See page 54 for more.

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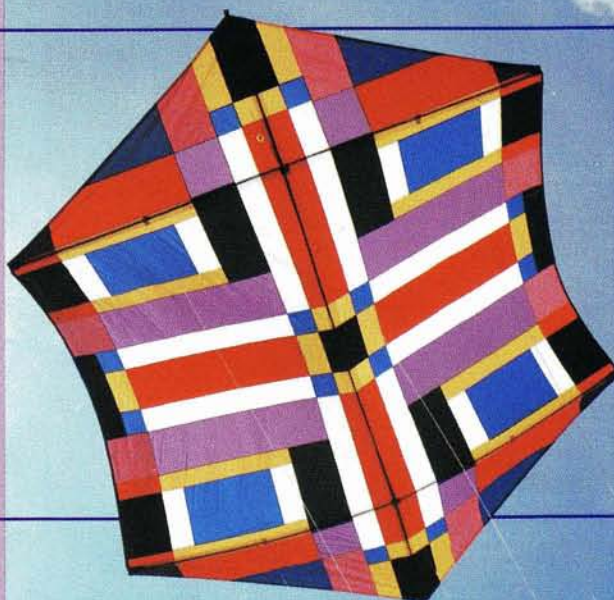
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Letter from the Publisher

If you read *Kite Lines* regularly, you may notice a slight change in the paper used for this issue. We have chosen a somewhat lighter weight of paper for the text pages and a slightly heavier stock for the cover.

No big deal, you may think. Well, as changes in the life of this magazine go, it actually is a very big deal because it means our circulation has passed the 10,000 point. (Hurray, hurray!—but we still are a small-circulation magazine.) Now that we've arrived at this quantity level, a printer can provide us with *web* printing instead of *sheetfed* printing.

Briefly, a web press prints on rolls of paper that then are cut apart, folded together and trimmed into a magazine all in one smooth process, "on-line." On a sheetfed press, the paper is printed one sheet at a time, and then folded and trimmed in another operation. I'm giving you an extra-simple description of complex workings, but if you get the idea that web is a faster and less expensive way to print, you have guessed right.

There are other advantages. The lighter weight paper on a web press sacrifices *nothing* in quality to sheetfed; if anything, it gains. This is a point we had to be absolutely sure about before considering it for *Kite Lines*.

We save not only on printing cost but on postage. Just putting *Kite Lines* into the mail swallows up a terribly big chunk of money every issue. And postage only is going to get worse, they say, not better. We have to meet this challenge any way we can. *Kite Lines* still is not a super-profitable operation, but we're proud it pays its way.

The printer we now are contracting has the ability to put our subscribers' copies in beautiful, tough, waterproof, see-through poly bags for mailing. No more dowdy brown wrappers to hide our colorful cover. The postal service's tendency to maim copies of *Kite Lines* in the mail always has pained us. Please let us know if your copies are coming through now in better shape.

When you add up all the advantages of

this change, you probably will feel as good about it as we do. We've observed that our readers care a lot about their magazine. Maybe it's because their enthusiasm for kiting spills over into enthusiasm for the one journal that treats our sport/art the way it deserves to be treated.

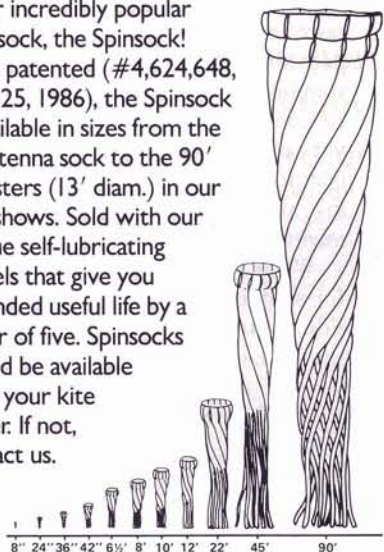
Nalene



On breaks away from the office, yours truly makes a point of wearing the button that says, "Lincoln City, Oregon, Kite Capital of the World." The button elicits some interesting comments. But yours truly makes no effort to confirm the button's claim. She says only that she will wear any and all buttons sent to her from counter-claiming cities.

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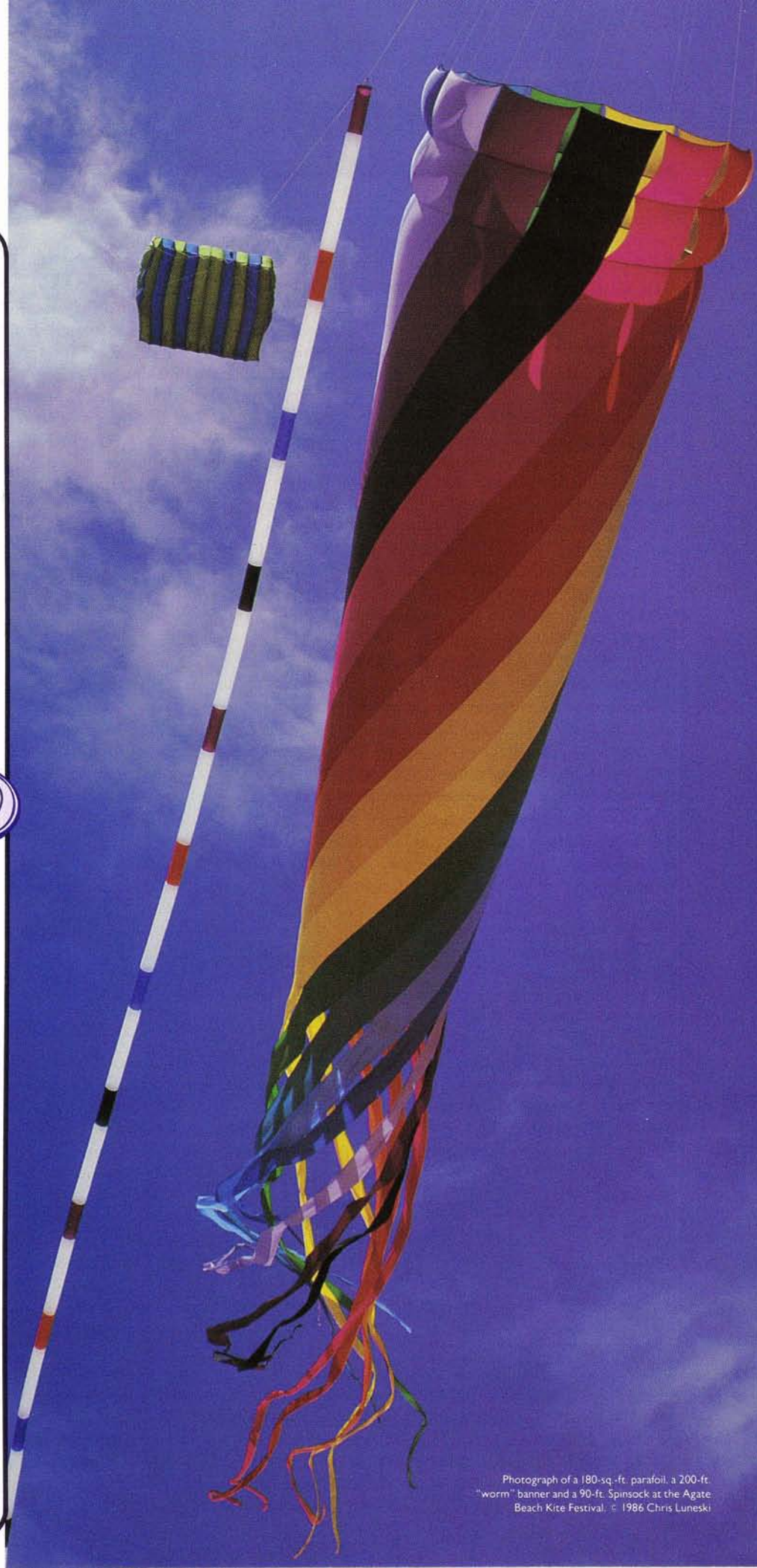


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Photograph of a 180-sq.-ft. parafoil, a 200-ft. "worm" banner and a 90-ft. Spinsock at the Agate Beach Kite Festival. © 1986 Chris Luneski

Openess + Tolerance = Astonishment

I was astounded by the letter from Phil Manchester and I praise *Kite Lines*' openess in printing it. You are by far more tolerant to Mr. Manchester than I would be.

Russell Erganbright
Littleton, Colorado, USA

Rude Diatribe and Marxist Buzzwords

As an Anglophile of long standing (age 64) I feel compelled to answer Mr. Manchester's astonishingly rude diatribe in the Winter-Spring 1987 issue of *Kite Lines*.

I have been flying kites ever since I was a small boy. Indeed, I managed to get in some flying on Salisbury Plain during the winter of 1943-44 and then went to France, in June. Does Mr. Manchester think that all those Americans in cemeteries all across Europe were "safe, liberal, affluent middle-class" people?

My ancestors left Derbyshire in 1631 in search of a better life. I have been back there for five years in a row, searching for my roots. I am leaving next week for my sixth visit. I have many friends there and have always found the British to be warm and friendly people. Indeed, I have often puzzled at why my ancestors left such a lovely place for an unexplored wilderness. Now I know: they left to get away from the likes of Mr. Manchester.

If I were as naive about Britons as Mr. Manchester is about Americans, I would think that they were all like him. But I know better. In fact, in all the years that I've been there, I have never met even one person like him. I did once see a sticker on the boot of a car which said, "Help keep Britain tidy. Kill a tourist." Was that you, Mr. Manchester?

I am sorry about your affliction, Sir. You have a terrible burden to bear: saving the world from us heathens.

Roger Aldrich
Sugar Hill, New Hampshire, USA

P.S.—If Mr. Manchester truly wishes to influence us, he needs to use rhetoric which is not so full of tired old Marxist buzzwords.

Big Lies and Large Breasts

My apologies, *Kite Lines*, to you and America for that insulting letter. I feel ashamed because of it. The leftists, socialists and their ilk never miss an opportunity to make some snide dig at the USA, and I am fed up with it. I don't

expect you to print this letter: I know it's a bit rambling. It's just to let you know how I (and a lot of other people) feel.

Having read and re-read the typical mishmash of historical inaccuracies, half-truths and downright lies, I realized that Phil Manchester (if he exists) is applying fully the leftist lessons he learned: the bigger the lie, the louder and more often you repeat it, then the more likely people are to believe it.

The real reason he is so miffed is that someone else (Jane Ambrose) has had the audacity to use the word PEACE. Silly woman, didn't she realize that the word is reserved exclusively for the use of organizations who years ago hijacked the word to such an extent that anyone not going along with their views is an automatic warmonger?

So, Manchester doesn't like a rokkaku with Old Glory on it. I suppose a hammer and sickle would have been okay.

And that load of drivel about women in provocative poses having nothing to do with kites... If the idiot would rub the dirt out of his eyes, he would see that the woman is actually flying a kite, and if he thinks her breasts are large, then he can't have seen very many.

Only a madman wants war, Manchester, but the peace I want is real peace, not some crap engineered by a lot of Nazi or Commie fellow travelers.

John Barker
West Drayton, Middlesex, UK

Crossed Wires

I have the feeling that Mr. Manchester has his wires slightly crossed, and that this peace loving fellow only flies his kites when the wind blows from the East.

Why do kites have to be one of the possible avenues of protest? Kiteflying is a reminiscence of our youth and that is what it should remain. If adults turn it into a propaganda medium, they bear full responsibility for it. Children don't give a damn about politics. The day the Eastern bloc countries fly kites against missiles, I'll go along with Mr. Manchester.

Raoul Fosset
Tervuren, BELGIUM
P.S.—A rokkaku with stars and stripes on it? By jove! Just walk down Oxford Street in London and see what is done with the Union Jack. I prefer the stars and stripes on a kite to the British flag on the bottom of a pair of blue jeans.

Choleric Contribution

I would write off Mr. Manchester's contribution as choleric if I saw it in a British magazine, but to send such vitriolic, unbalanced and unpleasant material to an overseas publication is in extremely bad taste—and not likely to help smooth the path of international harmony and understanding. Differences of opinion are likely to continue to exist for a very long time yet, and the last way we are going to accommodate such differences is by heaping abuse on those whose opinions we might wish to influence.

When I go out to fly my kites, I do so for simple recreation. I enjoy the countryside around me, the flow of the wind and the pull on the line. As far as I am concerned, that is totally nonpolitical and that is the way it should stay.

Geoff Warren
Bodenham, Herefordshire, UK

Murder, Mayhem and Cheap Cynicism

Whence this "holier than thou" attitude, Mr. Manchester? History shows us that Europe is the cause of strife in Europe. The history of the British Isles is full of war, murder and mayhem.

Yes, we dropped atomic bombs on Japan. But who ran the inhumane prison camps in Southeast Asia? Who ran the ovens of the Holocaust? Does the choice of technology make one evil more evil than another evil?

Time and creeping affluence may turn yuppies into yuppies, but time may also allow experience to blossom into wisdom. The wise among us understand that humans are both sweet and vicious, forgiving and vindictive, selfless and selfish. The United States did not invent Armageddon.

Saying that "nothing in the world is free from politics" is merely an expression of cheap cynicism. The best message for kites to project to large numbers of people is no message. When people are busy paying attention to messages, they are too busy to pay attention to the small, still voice of their conscience. If they attend a kite fly which is messageless, they will have a chance to be stimulated, to listen to the voice of conscience. That will do more to promote peace in the world than an eternity of messages howling in the wind.

J. Kent Nilsson
Sheboygan, Wisconsin, USA
Continued on page 13...

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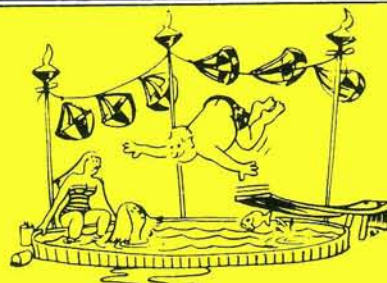
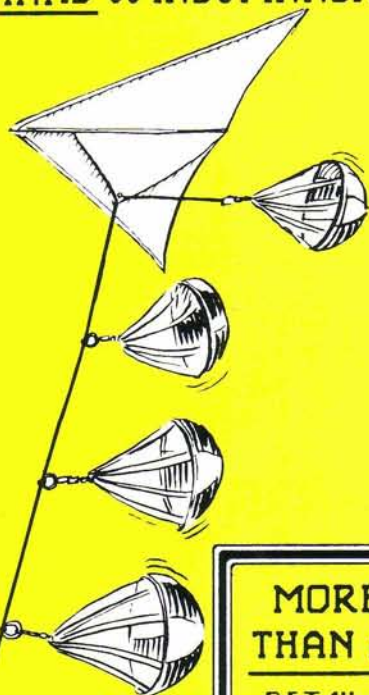


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(Note: No airmail shipping available for this book.)

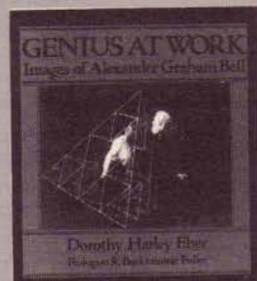
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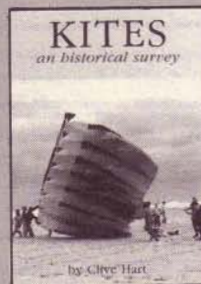
Edo Dako (Edo Kites) by Masaaki Modegi, in Japanese and English. Full-color, elegant, pictorial tribute to Shingo Modegi (Masaaki's father) and master kite-maker Teizou Hashimoto. Hardcover, 78 pp., \$39.95

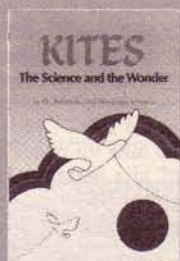


NOTABLE BOOKS

Genius at Work: Images of Alexander Graham Bell by Dorothy H. Eber. Bell's trials with the tetrahedral, plus 132 classic photos. Hardcover, 192 pp., \$16.95

Kites: An Historical Survey by Clive Hart. Invaluable reference work with many illustrations and extensive bibliography. Softcover, 210 pp., \$13.95
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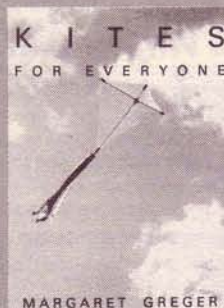
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Chinese Kites by David Jue. Traditional kites in color. Hardcover, 51 pp., \$7.95

25 Kites that Fly by Leslie L. Hunt. Old reliable plans. Originally written in 1929. Softcover, 110 pp., \$2.95

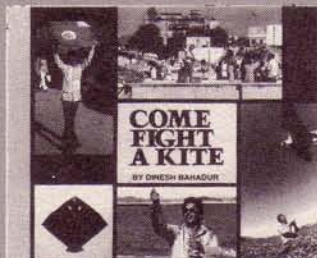


BOOKS WRITTEN BY KITERs

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Letters

... Continued

Flying Fanatic

Since my husband and I are fanatic about flying only kites that we have constructed, our experience with stunt kites has been limited to kites made from published patterns. Our inability to obtain all materials that are sometimes required has limited the peak performance of our kites.

But wow! When I saw the delta stunter by Bruce Jarvie in the latest issue, I got busy! I increased the ratio of the pattern by one-third, solved the construction changes needed to convert to ripstop, and built a lovely kite. Its performance was perfect from the first lift-off! I love its slower speed and ease of handling. Who knows?—I may get good enough for competition. Thanks.

Betsy Parnell
Vallejo, California

Squaring the Circle

My experiences with Woglom parakites and Eddy kites have been misleading in one important aspect which, until recently, I failed to recognize.

For my kite frames, I have always used

wood dowels (and sometimes fiberglass tubes) which are still perfectly adequate for many designs but which, when used on ripstop Eddy or Woglom kites, can lead to wobble.

Recently, however, I was treated to the sight of Eddy kites with ripstop covers (no framing strings, no extra boundary reinforcing) flying with impeccable steadiness in very strong winds. While other kites were flying as well, my attention was drawn to the steady Eddy and the Conyne built by the same flier.

The kites had frames with square or rectangular cross sections and securely bracketed intersections. Some of the frame members were laminated and pre-bowed.

Ernest*, their London-based builder, mentioned the Eddy kites in Pelham's *The Penguin Book of Kites* (pp. 34-35), Woglom's *Parakites* (pp. 48-54) and I can add a further reference: Hunt's *25 Kites That Fly* (p. 38). All of these books describe frames which, by virtue of their interlocking rectangular cross sections, cannot twist like dowels tied the way I'd always done.

Now I can see why flat sticks have always been used for commercial Eddy kites. Now I can see their application in

the framing of Conynes and Rokkakus. Now I can see how a delta kite with rectangular wing spars would resist flexing backwards yet still move up and down, riding gusts and turbulence without being blown out of shape.

I suspect that everybody else already knew all that, but I had said earlier** that perhaps ripstop Eddys and Wogloms would wobble due to their non-porosity, and I wanted to set the record straight.

Dan Leigh
Pontypool, Gwent
WALES

**In the best tradition of the London kite-fliers, Ernest is simply known as Ernest. He flies at Blackheath and sometimes Parliament Hill.*

***In the Spring 1986 issue of Kite Lines, in the article "The Porous Portable Parakite . . ." (pp. 20-21).*

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, so please state "not for publication" if you want no doubt to be left about it. Write to: Kite Lines, 7106 Campfield Road, Baltimore, MD 21207-4699, USA.

What's New: Kites, Books, Sundries

Kites

By Deborah Compton, Leonard M. Conover, Mel Govig and A. Pete Ianuzzi

DIAMONDS ARE FOREVER

The number of good-flying tailless diamond kites that I have seen can be counted on the fingers of one hand—on one finger, actually. But so far, I have seen only one Giant Diamond from Liddell Aviation (Newfane, New York).

Jack Liddell makes each of his kites by hand . . . from scratch . . . at home . . . to order. You pick the size (from 6 to 10 feet) and name the colors. Jack does the rest.

Each kite is made of ten triangular sections of fabric, including two in the full-length keel. The fabric is .75-ounce ripstop nylon accurately cut, pieced and double-stitched all around.

At the four corners of the kite are the wooden bead and leather thong devices for attaching the cover to the notched frame. There is no boundary cord (and none is needed). The cover can be ad-

justed—tight or loose to fit the wind—at any or all of the corners. Easily.

The frame is constructed of straight-grained Sitka spruce. Each piece is cut, notched, fitted, glued, sanded and lacquered with care to produce rectangular spars that are as beautiful as they are functional. Each spar of the eight-foot model we tested consists of three pieces (total six). The two central pieces are connected where they intersect by a thin bolt and threaded insert. This effectively locks them in position and prevents slipping or twisting. The outer sections of the two spars fit snugly into laminated recesses of the central pieces. The crossspar is pre-bowed and also fitted with a bow string.

The frame—indeed the entire kite—goes together in less time than it takes to explain it. When the Giant Diamond arrived at *Kite Lines*, we put it together in about

a minute, right out of the package with no instructions. Assembly is more than straight-forward; it's obvious.

But a kite is not a kite until it flies, you say? Not to worry, the Giant Diamond flies with the best of them. Its flying angle, line pull and stability are more than impressive; they are amazing. If William Eddy had one of these Giant Diamonds at his disposal, he would never have given the Malay a second look. It is interesting that the Giant Diamond's proportions are close to—but not quite—an Eddy's.

On its maiden voyage, the Giant Diamond was launched in a noonday breeze of about 5 mph, and it flew practically unattended for more than six hours through winds of 25 mph. The following weekend I put it through a similar test, including repeated launches, landings and adjustments to the bow string and corner beads. The kite would not misbehave. I purposely brought it down into turbulent ground winds. The kite would not crash. I pulled, I pushed, I kicked and cursed. The kite loved it. And I loved the kite in return.

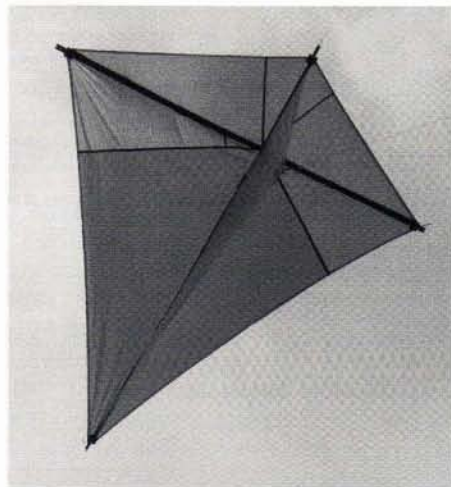
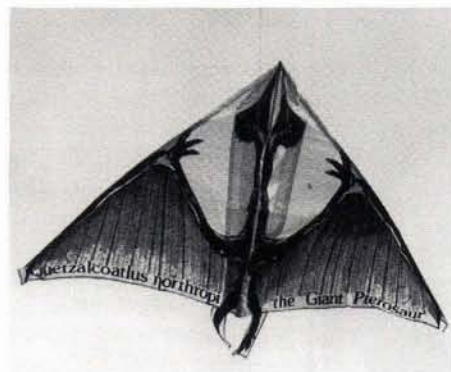
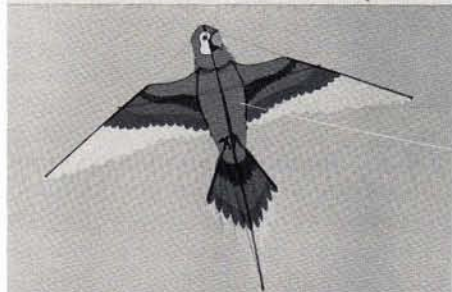
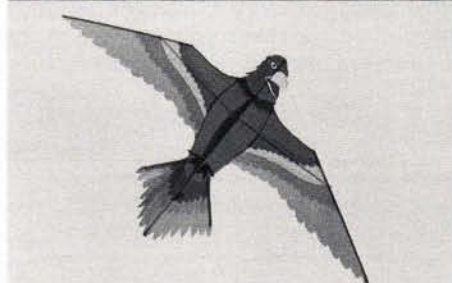
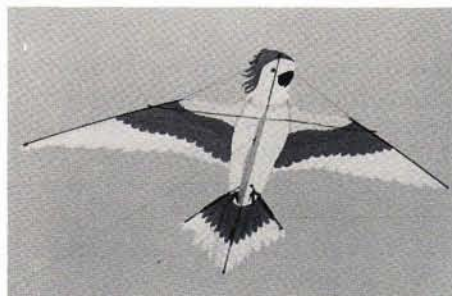
—L.M.C.

DO-IT-YOURSELF DINOSAUR DELTA

As one who knows a little about sewing but virtually nothing about kitemaking—and as a junior member of the *Kite Lines* staff—I was elected to make and test the new kit from Dinosaur Kites (Wheaton, Maryland). The advertisement claims it is "easy to sew . . . fun to fly," but I needed more confidence than that.

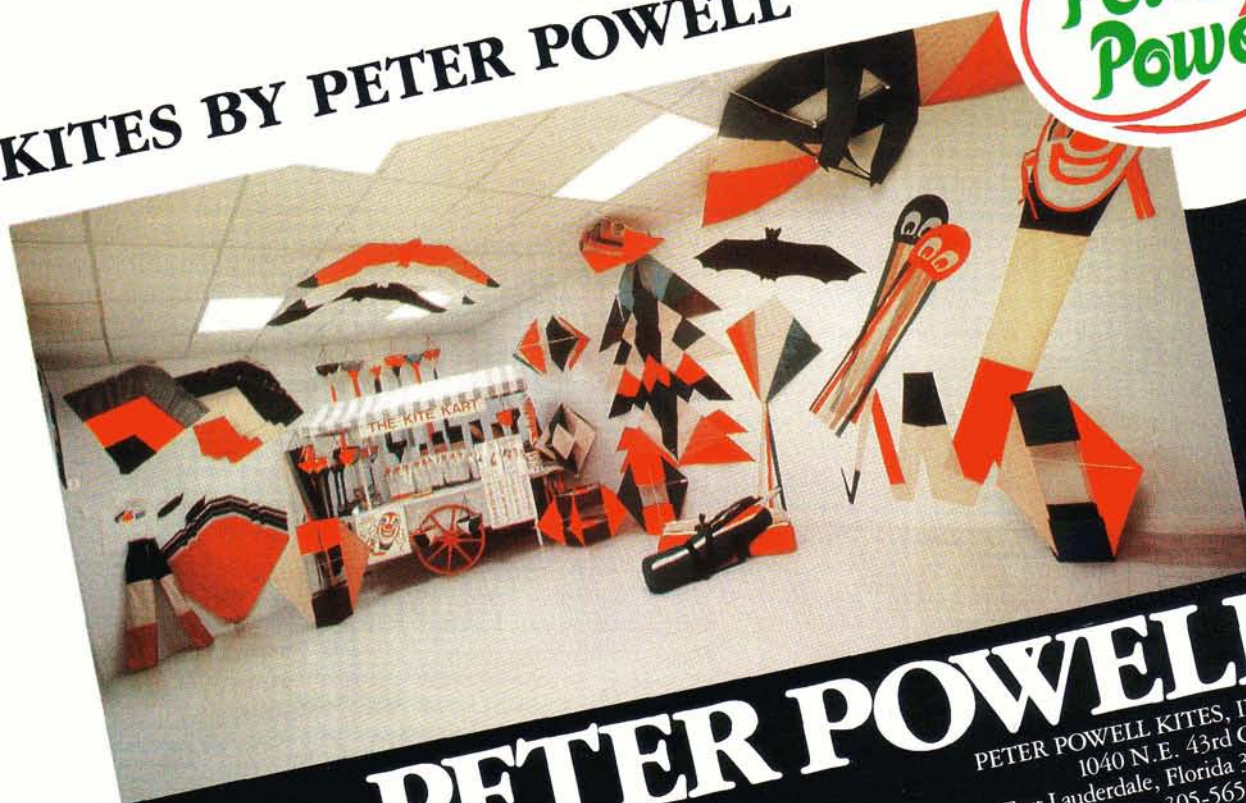
The 60-inch wingspan delta comes in a sturdy plastic bag and includes a 44" x 52" printed fabric panel, wood dowels, plastic tubing, a pair of large lifelike eyes and a paint set of eight specially formulated colors for the finishing touch. In addition to the assembly and flying instructions, there is this unconditional guarantee: "Should you lose, damage or make a sewing error on any part, we will replace those parts without charge." Now I felt a little more confident.

The cotton-polyester material has a crispness that makes it a breeze to cut, and it also creases easily with a simple fold and squeeze between the fingers. When sewing hems (clearly marked on



From top left down: three birds from Sky Delight Kites, the cockatoo, eagle and parrot. Top right, the *Quetzalcoatlus northropi* as finished kit from Dinosaur Kites. Bottom right, the Giant Diamond in its eight-foot version from Liddell Aviation.

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CAREY II SUPER STRENGTH

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What's New

...Continued

the pattern) I recommend you pin the folds. Pinning secures the narrow hems which have a tendency to slide open when you sew them.

If you're like me and you experience even the slightest bit of apprehension about following "assembly instructions," RELAX. The instructions are easy to follow and are in simple language with illustrations for each step, although the directions and the illustrations are not always side-by-side. The phrase "reverse at beginning and end of seam" means to back-stitch, which is how you lock the stitches at the beginning and end of a row. For "small tightly spaced stitches" I used 12-per-inch, which I found satisfactory.

On the whole, the kite is fun, fast and easy to make. The six pre-printed pieces fit together like a puzzle, matching perfectly and reflecting a well-planned pattern. You should be able to make the complete kite in a few hours (at one sitting) or do a little at a time and stretch the project out.

And when you finally launch your new kite you'll relish the thought that it's your own dinosaur soaring up there—homemade and hand painted. The toughest part of taming this pterosaur is learning to pronounce and spell its name: *Quetzalcoatlus northropi*. Hard to say, easy to sew, fun to fly. So, sew and have fun! —D.C.

SKY DELIGHT, EYE DELIGHT

Bird kites are nothing new to most of us, but the parrot, cockatoo and eagle kites of Joel Scholz (Sky Delight Kites, Austin,

Texas) deserve a closer look.

Earlier classics on the market include the Brazilian *papagaio*, the American version of it from the 60s called the Falcon, the Nantucket Kiteman's Eagle, Lee's various birds, the Sea Gull from Windy Kites and Martin Lester's inflatable birds. Most of these kites share the delta spreader bar, wingspars, a relieved sail to create a bird-like outline and realistic tails. They mimic nature and her usually dun colors. Colorful tropical plumage was not available in bird kites—until now.

These parrot, cockatoo and eagle kites from Texas have undeniable eye appeal on the ground or in the air. (Another bird in the collection is the hummingbird, which we did not test. Joel says that it is smaller than the others and more "active." He plans to redesign it to a larger size, so that it will better fit in the series.)

Joel has been building kites for six years. In that time, he has developed a fine sense of design and color, and he knows well the technique of layering ripstop to produce multiple subtle hues.

These kites are made of many (often small) pieces of fabric. Joel puts little tabs on his patterns which are transferred to the fabric when it is cut. At assembly time, if the tabs are aligned, then the fabric is aligned. Good system. On the other hand, close examination of our test models showed some crooked seams and poor choice of thread color. However, these defects did not affect flight.

The spars of our three birds were wood dowels 3/16-inch in diameter—fine for light winds, but easily bent or broken in less than ideal conditions. We understand that Joel is considering an upgrade

to fiberglass, perhaps as an option. Meantime, he thoughtfully has provided an extra wood dowel in each kite bag.

Neat details include a spreader that passes through a string loop on the back of the kite, which prolongs the life expectancy of the spar (a little) and also simplifies flying the birds in train. We have seen such a train, at the 1987 Smithsonian Kite Festival, where the kites made a color splash that was rare even for that event.

Other nice touches include spreader ends that fit into small metal rings sewn around the spars in the leading edges of the wings. Tension is maintained by sliding short lengths of plastic tubing at the cross spar ends. The framing cord that connects the head of the bird with its shoulders provides a means of correcting any off-center flying habits.

Because of the semi-circular shape of the keels on our birds, there is a portion of excess material at the leading edge which flops over when the bird is in the air. After a while, a noticeable crease forms where the material folds over. As realistic as these keels look when the bird is at rest, they obviously are not the best choice for aerodynamic efficiency.





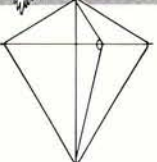
Nevertheless, of all the bird kites we have known and flown, few have achieved a higher angle of flight (65 degrees and up) or behaved more pleasingly in flight: lively without loss of stability.

Each Sky Delight kite comes packaged in its own nylon bag, complete with simple instructions (and spare dowel).

If you prefer a lifelike bird kite with colorful plumage, we think you will fancy these fine-feathered fliers. —L.M.C./M.G.

What's New continues on page 18...

DATA CHART

Name and Shape of Kite	Retail Price	Dimensions (inches)	Weight (ounces)	Major Components	Portability	Assembly Time	Durability	Wind Range	Ease of Launch	Skill Level
Dinosaur Kites Quetzalcoatlus Northropi 	\$12.00	58 x 31	6.0	polyester-cotton fabric, wood dowels	G	1 minute	VG	8-18	G	N-I-S
Sky Delight Cockatoo 	45.00	64 x 39	3.0	ripstop nylon, wood dowels	G	1 minute	G	5-12	VG	N-I-S
Sky Delight Eagle 	45.00	64 x 37	2.8	ripstop nylon, wood dowels	G	1 minute	G	5-12	VG	N-I-S
Sky Delight Parrot 	45.00	64 x 48	3.0	ripstop nylon, dowels	G	1 minute	G	5-12	VG	N-I-S
Liddell Aviation Giant Diamond 	80.00	88 x 96 (other sizes also available)	29.5	ripstop nylon, Sitka spruce	G	1 minute	VG	5-25	E	I-S

NOTE: Retail Price (U.S. dollars) is "advertised" or "suggested." Wind Range (mph) covers minimum and maximum speeds deemed suitable by our evaluators. Skill Levels are: N-Novice, I-Intermediate and S-Skilled. Other ratings are: P-Poor, F-Fair, G-Good, VG-Very Good, and E-Excellent. Dimensions (inches) are listed in the following order: width x height. Measurements were taken with the kites upright, on the floor, facing the viewer.

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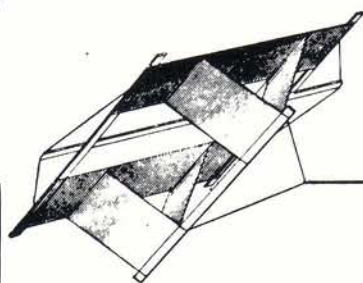


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Books

By Leonard M. Conover and Michael Steltzer

EIN, ZWEI, DREI VON BACKES

Drachen bauen (Kite Making) by Werner Backes (Ravensburg: Otto Maier Verlag, 1984), in German, softcover, 128 pages, DM 22.00.

Drachen aus aller Welt (Kites from Everywhere) by Werner Backes (Ravensburg: Otto Maier Verlag, 1986), in German, softcover, 128 pages, DM 19.80.

Drachen einfach und schnell gebaut (Kites made quick and easy) by Werner Backes (Ravensburg: Ravensburger Buchverlag, 1987), in German, softcover, 64 pages, DM 9.80.

The first kite book from Werner Backes came to us in 1984. We gave it to Felix Rosenthal, a German-speaking kiteflying friend of ours, and he reviewed it for us in the Summer-Fall 1984 *Kite Lines*.

He concluded that the book "is well organized and contains a wealth of information. It acquaints the reader with the basics, shows general structural detail, lists knots, tools, materials and special tricks. Precise and lucid graphics supplement easily understandable explanations which are further illustrated with many photographs, including 16 pages in color."

We have studied the book more closely since 1984, and we have concluded ourselves that *Drachen bauen* is a fine book by a knowledgeable writer/kiter. It is attractive and utilitarian, detailed but not complicated.

In 1986, Backes followed his first effort with *Drachen aus aller Welt*, a 40-kite sampler from around the world. Identical in style to his first book, this volume is loaded with clear illustrations and fine photography. The 34 kite plans in his first book are not duplicated in his second book. As a bonus, this is the only kite

book we have ever seen which contains plans for the Malaysian *wau bulan* (moon kite). This Backes book also contains both an index and a bibliography.

The third and latest paperback from Werner Backes is *Drachen einfach und schnell gebaut*, which like the others has accurate drawings and pleasing color photographs. But this is a slim, budget-priced, introductory volume, to help anyone get a kite into the air with a minimum of fuss, bother and expense. —L.M.C.

NOT MACHT ERFINDERISCH

Wir bauen Drachen (Let's Make Kites) by Friedhelm Winkel (Berlin: Der Kinderbuchverlag, 1986), in German, hardcover, 65 pages, DM 16.00 (about \$8.70).

Here is one of the most refreshing kite books in a long time. Originality is not the proper description for it, but perhaps it's more like "need leads to ingenuity" or "necessity is the mother of invention."

This wonderfully illustrated book by Friedhelm Winkel is from the GDR (German Democratic Republic) and contains several excellent examples of (East) German kite technology: how to make a multitude of connectors from a tin can!

This is the first complete kite book printed in the GDR which we know of. Obviously, there are strong influences from outside the GDR which reflect themselves in some of the models we are so familiar with. It always has been difficult for the East German authorities to give due credit (to the West), so the lack of credit or acknowledgement in this book may not be the sole fault of the author.

One should try to appraise the book in the context of the current political situation. Earlier this year, when a group of us

West Berlin kitefliers went to visit our East German kiteflying friends, some of us were not allowed to take our kites along. One official East German border guard asked me, "Do you have permission to fly kites in the GDR?" I answered naively, "Is it necessary to have permission to fly kites in the GDR?" I received a snappy return: "We ask the questions here!" It may be One Sky One World in which we fly our kites, but two Berlins and two Germanys from which we have to fly them.

You must realize that there are few if any Western (or Far Eastern) kite books or literature available in the GDR. (I would be surprised if there are any *Kite Lines* subscribers in East Germany!) You must also realize that the GDR has very little of what we consider to be modern kite building materials.

And yes, much manual labor is necessary to make those connectors and kite fittings. But if manual labor is the only requirement needed to adapt to material shortage and lack of parts, then Winkel has shown a way to solve this problem. Sure, Western kitefliers will use easier methods. Why shouldn't they? Who wants to go the long way if there is a shorter one? But better to show a long way than no way at all. —M.S.

Michael Steltzer is a transplanted American living in Berlin, West Germany, where he owns and operates the kite store Vom Winde Verweht with a partner, Christopher Sandy. Every year, Michael conducts a popular "Euro-Tour" of several major European kite festivals. He is active in the Drachen Club Deutschland (DCD) and the Drachen Club Berlin "Aero-Flott."

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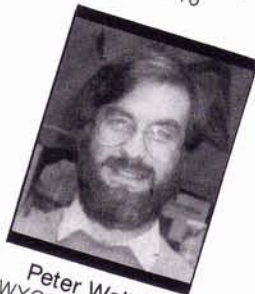
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HEAT~SEALING PLASTICS: A HOT TIP

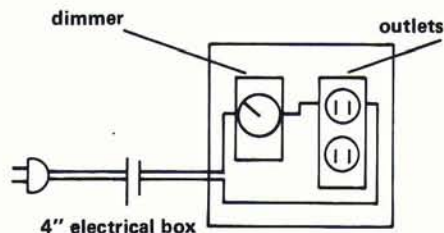
By Phil Modjeski

If you are looking for a better way to make plastic kites—better than trying to glue or tape them together—the answer is heat sealing, using *controlled* heat.

Like many kitemakers, I tried heat sealing some time ago and found the results unreliable. Even the lowest heat soldering iron or hot cutter was too hot to give uniform results. What was needed was a convenient and reliable means to control the heat.

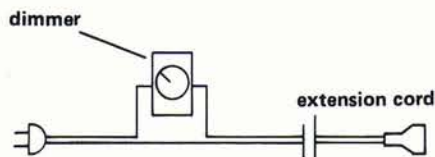
You can buy expensive equipment for this (up to \$100), but what I use is a rotary wall dimmer switch (less than \$10), designed to alter the intensity of room lighting. It serves very well as an accurate and inexpensive heat control device.

To set up my heat sealer, I mounted a dimmer switch with a standard wall outlet in a four-inch-square electrical box. The dimmer controls the voltage of the outlets.



An easier method is to wire the dimmer switch directly into a short extension cord. Cut one wire of the extension cord, remove about ½-inch of insulation from the cut ends, and attach the two wires from the dimmer switch to the prepared wires. Make certain that the bare wires

are adequately covered with wire nuts or electrical tape.



You will need to experiment with the heat control to determine what setting is best for you, your soldering iron and the material you are sealing. Somewhere between ½ and ¾ of a turn clockwise is a good place to start.

To seal or join thin plastic, cover the area with wax paper and, with light pressure, move the iron along the intended joint. Speed and pressure are important, but not critical. If you need a straight edge, I recommend a strip of Formica® or similar material in place of metal. Formica is a poor heat conductor and will not reduce appreciably the temperature of the iron's tip.

With a heat control switch, the wattage of the soldering iron is unimportant. I have used tools ranging from 20 to 100 watts successfully. The higher wattage irons are larger, heavier and more cumbersome. If you need to purchase a soldering iron for heat sealing, I recommend one rated at 20 to 30 watts. Also, try to find one with a smooth round tip. Otherwise, file the tip so that it has no sharp edges.

I have bonded together many types and thicknesses of polyethylene and also Tyvek

to polyethylene and Tyvek to Tyvek. With heat-sealing, I have eliminated the use of tape on my plastic kites. I not only have better-looking kites, I also have the confidence that the kites can be flown without concern for tape deterioration.

Here are some other applications for which I have used heat-sealing:

- joining small sheets of plastic together to make large sheets for large kites
- joining different colors to create a stained-glass effect
- doing applique on Tyvek (colored polyethylene produces a brilliant look)
- bonding Tyvek to plastic kites in high stress areas or to form spar pockets
- bonding a Tyvek keel to a plastic kite.

In moderate winds, the Tyvek will not deform under stress as will polyethylene. I urge you to try heat-sealing with *controlled* heat. It will add another dimension to your kiting—as it has to mine.

MORE HOT NEWS

From Tim Thompson of Baltimore, Maryland, we have learned of another type of light dimmer switch, one which requires no wiring or electrical skill at all. This unit is made to control the light level of lamps, as opposed to ceiling lights. You simply plug this dimmer into a wall receptacle and plug the lamp (or soldering iron) into the dimmer. You can even plug it into an extension cord, then plug the iron into the dimmer. That way, the dimmer switch is close at hand, not out of reach behind the television or refrigerator. ◇

DR. PHILIP MODJESKI is a retired dental professional (dentist and teacher) living in Richmond, Virginia, where he flies kites with a small group known as "T.A.K.O." (Tidewater Area Kite Organization). Other members include Victoria Cuevas, Alex Dunton and Andy Fleming. The four of them are regular attendees at weekend kite retreats held by the Maryland Kite Society, where Phil demonstrated his heat sealing method last winter.

That's where Arnold Simon of Baltimore, Maryland, tried Phil's control unit on a hot melt glue gun—with excellent results. The glue gun is a handy tool (see Kite Lines Spring 1977, page 31), but can be too hot for joining foam panels. At a lower temperature, however, it is more suitable and "user friendly."



Phil Modjeski at the Maryland Kite Society's Kite Retreat shows off two of his heat-sealed kites. Phil has experimented with numerous materials using his dimmer-controlled heat technique. It works well for inseting panels of colored poly in an opaque Tyvek kite (left) or if you want to join assorted color sections together in an all-poly kite (right).

KOOL-AID KITES or Things Your Mother Never Let You Do In Her Kitchen

By Anne Sloboda

Among kitefliers, nylon has a somewhat evil reputation as a difficult fiber to color. Among textile workers, it is considered one of the easier synthetics to dye. The reason nylon can be a problem for the amateur is a condition common to all textile dyeing: dyes are fiber-specific. This means that each family of dyestuffs will work only on a given fiber (or fiber type). If you have the wrong dye for your piece of fabric, the color simply will not bond to the fiber and nothing you can do will change that.

The solution is to find out what dye you need and then to obtain it. Most readily available commercial dyes (Cushing, Dylon, Rit, etc.) are combinations of different types of dye. For example, a packet of powder that is supposed to dye "anything" red generally will contain a little bit of red for wool, something for nylon, something for polyesters, something for silk and something for whatever else the manufacturers think you might wish to dye red. As a result, as little as 20 or 30 percent of the dye you purchase actually is reacting with and bonding to the fiber with which you are working. Pale shades are frequently the disappointing results.

Nylon fibers (polyamides to the industry) generally are colored with "acid" dyes. The acid in the name refers to the pH level of the dyebath. These dyes originally were developed for use on wool and silk (both protein fibers) but also will take very well on nylon. So then, the next step is searching out a source for acid dyes in a pure, unmixed form.

Textile printers and painters buy from specialty stores and suppliers. However, for the average human being who does not want to be bothered with fussing about and just wants to try something new and fun, there is another source—the Kool-Aid shelf at your local store!

Yes, believe it or not, Kool-Aid. The coloring agent used by the manufacturer actually is a weak acid dye. So, at the risk of putting you off drinking the stuff forever, stop giggling, roll up your sleeves and dive right in.

Caution

Remember that even though the powder is not harmful, it is messy. Skin and hair are proteins and will absorb happily any

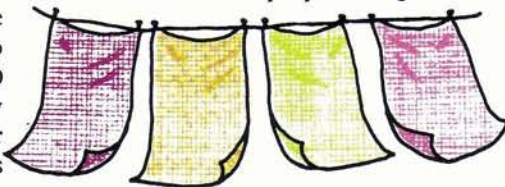
color you spill on them. Wooden spoons will absorb a small amount of color, but will lose it again within a few washings.

The Fabric

I have test-dyed swatches of three types of nylon you are likely to run across when making kites or windsocks: flag nylon and nylon taffeta absorb water quite readily; ripstop nylon repels water quite thoroughly. When simmered in a dyebath together for the same length of time, ripstop is always the lightest of the three shades that result, taffeta the darkest, and flag nylon falls somewhere in between.

The Colors

Kool-Aid gives you a limited palette—no blue, and yellow can be hard to find. Approximations of brown can be achieved by mixing orange or red with green. To make black, combine purple with green.



Materials

- nylon fabric (white)
- unsweetened instant drink mix
- white vinegar (4% acetic acid)
- Lemon Joy dish soap (optional)
- washing soda or sal soda (optional)

Tools

- large enamel or stainless steel pot
- long-handle spoon
- tongs
- colander (optional)
- measuring cup

The Method

1. Choose a pot or kettle large enough that the fabric can be moved about freely in the dyebath.

2. Measuring as you go, fill the vessel about two-thirds full of water.

3. Dissolve Kool-Aid powder in water (two to four packets per square yard).

4. Add the vinegar: one cup of vinegar to one gallon of water.

5. Wet the fabric thoroughly in plain water, wring out, and enter it into the

dyepot. Make sure that the fabric is lying in nice loose folds.

6. Raise the temperature of the dyebath gradually to a boil, then let it drop back to a slow simmer. Continue to simmer for half an hour, stirring occasionally. Lift up sections of the fabric with the tongs to check the color as you go. Pull the fabric from the dyebath if it achieves the desired shade before the half hour is up.

If at the end of the half hour there is still some color to the dyebath and you wish a darker shade, add more vinegar and continue to simmer until the dyebath is clear. If all the dye has been taken up by the fabric, add both Kool-Aid and vinegar. You will reach a saturation point at which all the dye that can be absorbed has been absorbed and the dyebath remains a stable color.

7. Remove the fabric from the dyebath and let it drain in the colander.

8. Discard the dyebath.

9. Rinse the fabric under cold running water until the rinse water runs clear. You also may give the fabric a quick washing in hot water with dish soap and washing soda to remove any unfixed dye.

10. Rinse again in warm running water. The last rinse will ensure that your kites won't give you rainbow fingers on a damp day or if you dunk them in a pond.

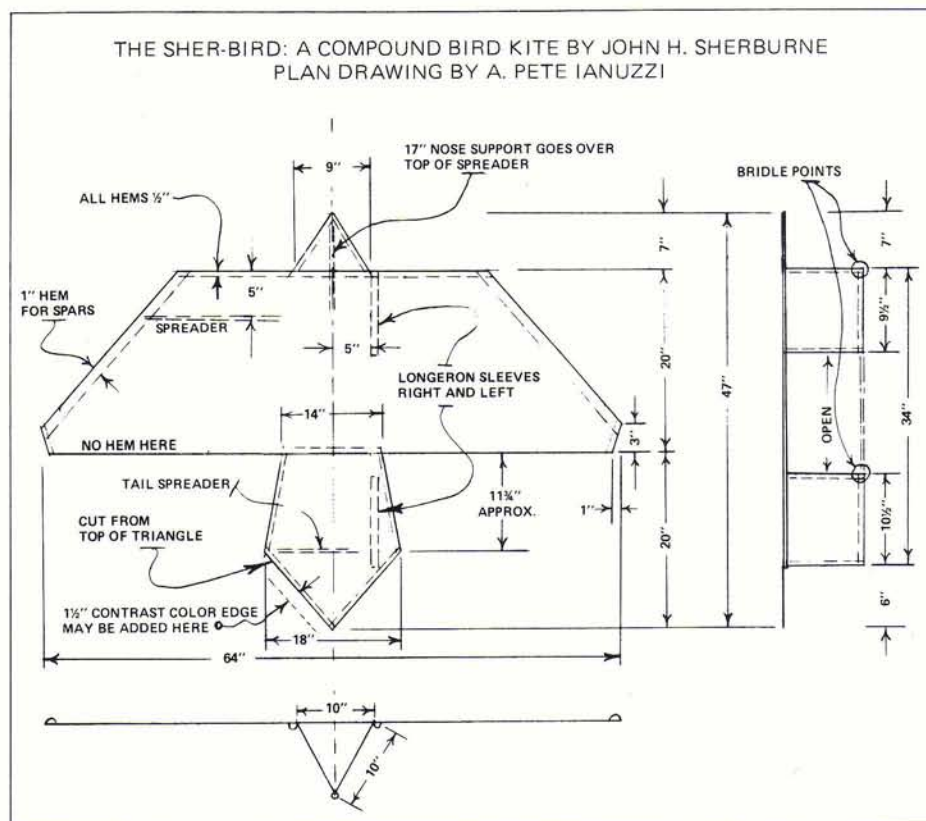
The Madness

Once you have mastered dyeing a single, solid color, you can go for deliberate streaks, stripes and polka-dots. Any technique (hand-painting, printing, tie-dye or batik) that can be perpetrated upon a piece of cloth can be used to decorate your kite. But first try the Kool-Aid and vinegar method. The smell alone is quite an experience! ◇

ANNE SLOBODA is a textile printer and designer. She and her partner Rick Curtis own Gothic Design, a small silk-screen studio located in an old schoolhouse in Sparta, Ontario, Canada. There they produce hand-printed, limited edition kites that are sold under the name Boreal Kites. Anne has survived twelve years in the textile printing business, including four years of specializing in ripstop nylon, thanks to a well-developed sense of the weird and an inability to know when to give up.

The Sher-Bird

A sure-to-fly kite by John H. Sherburne



Our Sher-Bird was made by my husband Mel in 1979 or '80, just after John Sherburne shared with us the plans for his compound bird kite.

We called it the Sher-Bird to identify it as a Sherburne design and because we quickly found that this kite is for *sure*.

Of course, similar kites have been created by others. But this kite is still John's own design. Its originality is not the point; its flyability is. Mel and I can verify that.

We have carried our Sher-Bird to every important kite event we've attended since the kite was made. The reason is that it's an ace in the hole. It flies reliably in almost any kind of wind, seeks altitude particularly and launches off the hand. It has the good habits we have come to expect of the delta-Conyne breed.

John used to demonstrate these traits in those years when he traveled around the East Coast from his home in Rye, New York to attend kite festivals. He especially liked the altitude or climbing speed events. In the minute or so that is typically allowed, his kite would soar up straight and steady.

John's personality is a good fit with his kites: straight and steady, smiling, praising others, having fun.

We don't see John in these parts anymore, but we hear he is still flying since he retired to St. Petersburg, Florida. So Mel and I are "sher" glad we have a Sher-Bird to remind us of John and of how to enjoy kiteflying.

Materials for a Sher-Bird

- A piece of ripstop nylon 72" x 41". (John also uses closely woven cotton blend fabric, 72" x 44", and uses the extra material to deepen the main sail by 3 inches and enlarge the tail section and box cells by a half-inch in all dimensions.)

- Extra colors of cloth if desired. You create a more birdlike effect when you use a different color for the head and a band along the trailing edge of the tail. Other colored inserts could be added if you have available time and fabric.

- 8 sticks (dowels or square-cut spars): 3 longerons 5/16" x 34"; 2 wingspars 5/16" x 22"; 2 braces (head and tail) 3/16" x 18"; and 1 spreader spar 3/8" x 44".

Tools

- Long straightedge
- Razor knife, hot knife or scissors
- Sewing machine (straight-stitch okay)

Cutting Order

1. Lay out fabric according to drawing, allowing for sewing margins as indicated.
2. Cut a large triangle, 72" across the base and 41" from base to apex.
3. Cut a 21" strip off the bottom of the triangle for the main sail.
4. Lay out and cut the kite's tail portion from the small triangle of fabric left over from the large triangle.
5. Lay out and cut the box cells from the off-cuts of the triangle. Do not cut on the bias or the finished kite will warp out of shape and fly with a list.

Sewing Order

1. Hem the head piece, tail piece and the two strips that will be the box cells.
2. Hem the main sail, at the same time forming sleeves for the wingspars.
3. Center the head piece on the leading edge of the main sail, and attach with two rows of stitching.
4. Center the tail piece on the trailing edge of the main sail, and attach with two rows of stitching.
5. Attach the box cells to the main sail, at the same time forming sleeves for the two rear longerons.
6. Sew a sleeve into the center of each of the two box cells to receive the forward longeron.
7. Attach pockets, rings, eyelets or your favorite attachment item in pairs at the following three positions: at the nose of the head and 17" down the center back of the kite; at each side of the tail section at the widest point; and at each edge of the spreader spar position.
8. Prepare your sticks in a manner appropriate to your method of attachment (e.g., sharpen ends in a pencil sharpener, notch or drill ends and lash to sail or through eyelets, or sand the sticks to make them smoother going into their pockets).
9. Use strong cord lashings or webbing material to hold longerons in place.
10. Attach a two-leg bridle (49" total length) at points shown in drawing. Set the towing point so that the top leg is 23" long and the bottom leg is 26" long. —V.G.

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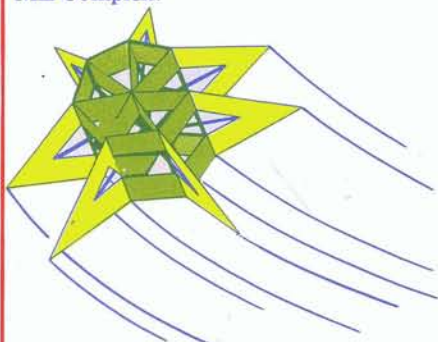
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WHERE TO STAY & WHAT'S TO SEE IN NORTHERN TASMANIA.

Launceston, founded in 1805, is Australia's second oldest city and is a centre of about 70,000 people, which forms the commercial and industrial heart of almost half the state. Situated at the head of the beautiful Tamar River at the confluence of the North and South Esk Rivers, Launceston lies in a rich agricultural area which provides much of the city's commerce. The region is noted for its hospitality. Attractive gardens and parks are among Launceston's most significant features thus: The Garden City. Probably the best known of Launceston's attractions is the Cataract Gorge and Cliff grounds, a large natural reserve of flora and fauna only five minutes from the city centre and adjacent to the world standard visitor attraction, the Penny Royal Gunpowder Mill Complex.



The Launceston Country Club Casino with its many and varied facilities is also a major attraction. And for those who want to get away from it all, there is superb mountain, pastoral and coastal country within easy reach of the city. The city boasts two most attractive pedestrian malls in the heart of its retail area and a Civic Square featuring varied forms of architecture from Georgian to modern. Launceston is truly the Northern gateway to the whole of Tasmania. Why not be tempted?

SOME PROGRAMME HIGHLIGHTS

Weather, as always, will be the final arbiter, but we will have a stand-by programme to cover the remote possibility that flying conditions will not be absolutely perfect.

- DAY 1: * Opening Ceremony
* Flag raising by kites. All participating countries
* City reception for visitors
- DAY 2: * Children's Day. Visits by children from schools and centres.
* Man Lift Attempt
* Illuminated Night Fly
- DAY 3: * Team Rokkaku Event
* Stunt Kites formation flying
* Exhibition flying
- DAY 4: * Pockock Event
* Hargrave celebration
* Auction

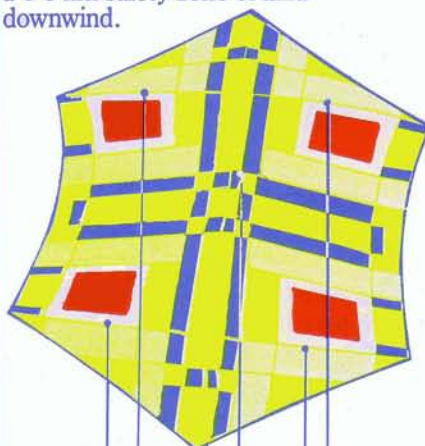
PREVAILING WEATHER CONDITIONS (Tasmanian Bureau of Meteorology)

February	Temp. 24.6°C	Daily Hours of Sun 8.9
March	Temp. 22.2°C	Daily Hours of Sun 7.1
April	Temp. 18.6°C	Daily Hours of Sun 6.0

LIKELY MARCH WINDS

MPH	CALM	1-10	11-20	21 Plus
AM.	13%	48%	24%	15%
PM.	5%	33%	30%	32%

VENUE: The site comprises a mown grass sport and recreation field 300 x 500 metres clear. Its long axis is orientated at right angles to the prevailing northerly or southerly winds. The area has open aspects with a 4-5 km safety zone of land downwind.



AND A GLIMPSE OF SOME YOU MIGHT MEET

Australia's first Festival will be one of the most colourful celebrations seen anywhere in Australia during 1988. It will be the more notable for its emphasis on participation, for which kiting must surely be pre-eminent.

The success of the World Kiting Festival will be a product of unstinting co-operation by members of the kiting fraternity from across the world. Singapore's cosmopolitan raconteur SHAKIB GUNN will head the commentating team.

DAVE and DOROTHEA CHECKLEY will continue their wonderful advice and guidance of the past year and lead their first 'Down Under' tour while DOUG HAGAMAN covers the sky in colour. From Canada ADRIAN CONN will come to fly his graceful hand made kites and among the Kiwis, the ebullient PETER LYNN and his chief of operations, the infamous CLYDE ('Brickie') COOK are likely to storm the field.

We hope to see a number of well known fliers from the United Kingdom and Europe, many will be in Australia for the first time.

MASAAKI MODEGI will lead the celebrated contingent from Japan and it is hoped that they will honour us all by performing the closing ceremony as only they can do.

Not to be outdone, Kitefliers are coming from every state in Australia to support the Festival and to celebrate Australia's first designated Lawrence Hargrave Day on Sunday, March 6, 1988.

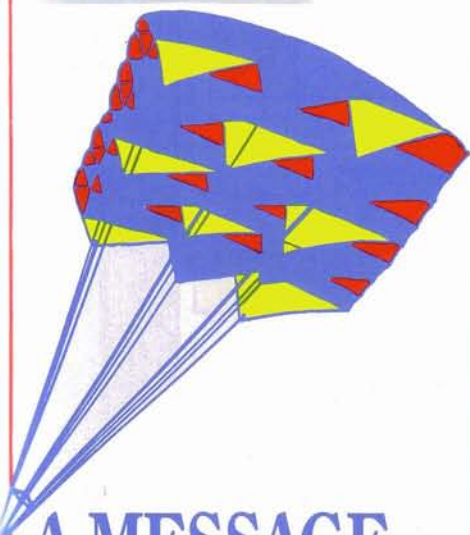
Our aim, throughout Australia and New Zealand and in your country too, if you wish, is to fly 100,000 kites on that day. I hope that you will join us in this tribute to our great kiting pioneer.

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A MESSAGE FROM THE FESTIVAL COMMITTEE

As every true kiteflyer knows, without being told, there is no better way to celebrate a birthday than with a Kite Festival.

It may have taken Australia's 200th birthday to provide sufficient reason but, with your help, it will indeed be something to remember.

Those who decide to undertake the long journey to the land 'Down Under' will be able to claim a number of firsts:

- * The World Kiting Festival will be Australia's first truly international event.
- * Sunday, March 6 will be the first ever celebration of the famed Lawrence Hargrave, as we stage 'Lawrence Hargrave Celebration Day' 1988. Please come and join with us on this special occasion and, if you cannot come, then please fly a kite for us on Sunday, 6th March, 1988, wherever you may be.

W.D. (Bill) Jackson
Chairman



A WORD FROM THE MAYOR OF LAUNCESTON

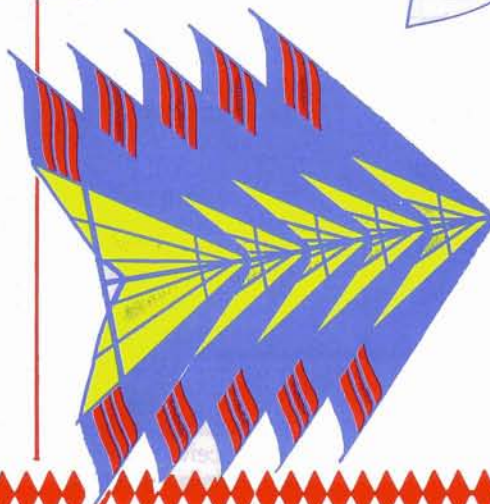
The prospect of Launceston staging Australia's very first International standard kite festival is, I believe, a most fitting contribution to the celebration of our nation's 200th birthday.

Few events will encourage such an exchange of national cultures, few will bring so many people together in one common pursuit, which so completely surmounts the barrier of language. And most important of all, none will encourage such concentrated interest and attention on our own City of Launceston and the idyllic lifestyle we all enjoy.

Launceston will welcome you warmly as its guests, and we will all join with you in paying a timely tribute to the wonderful achievements of Australia's renowned aeronautical pioneer, Lawrence Hargrave.

I look forward to seeing you.

A. Tsinoglou
MAYOR City of Launceston.



A WORD OF THANKS TO OUR SPONSORS

While it is difficult to name everyone we do wish to acknowledge the vital sponsorship provided by:

Qantas: Transport of special guests from around the world, carriage of the Chandler Star.

Ansett: For travel within Australia, kite materials, prizes and administrative assistance

Creative Studio: For design and production services.

Kitelines Magazine: For services to kiting 'Down Under'.

Four Seasons Hotels & Resorts for accommodation.

Breeze & Eeze Kites for kite supplies and voluntary assistance.

PHOTOGRAPHIC EXCHANGE

Kiteflying and Photography seem to go hand in hand throughout the world.

And many true enthusiasts have comparable skills in both areas.

It is to provide a singular opportunity, for those of us who are far less talented, that we are arranging to conduct a Photographic Exchange during the festival.

The exchange will function on a purely voluntary basis. Participants are invited to bring a collection of their most appealing slides or prints. The individual limit set is 6. All will be carefully displayed behind a transparent, protective screen. Each will be numbered and a correlated order form will be available. The turn around time for copies should be not more than 36 hours. Charges will be at normal retail rates. At the conclusion of the Festival all originals will be returned.

BRING YOUR BEST, YOUR MOST UNUSUAL OR YOUR MOST DRAMATIC KITE PICTURES AND JOIN IN !!!!!

AUCTION

Donate a kite or kite gear to the auction. Proceeds will go to the Australasian Kite Trust for the promotion of kitefliers and flying in Australia and New Zealand.

FESTIVAL REGISTRATION FORM

An endorsed Australian Bicentennial Authority Project

FESTIVAL PROGRAMME

1 I plan to make a donation to the Auction
(Auctioneer: New Zealand's famed James White)

YES/NO

2. I plan to submit _____ slides/prints to the photographic exchange

YES/NO

3 I plan to fly the following kites at the festival

i _____ vi _____

ii _____ vii _____

iii _____ viii _____

iv _____ ix _____

v _____ x _____

ACCOMMODATION

Our preferred accommodation suppliers are the Four Seasons Hotel Resorts group who have a network of properties located at some of Australia's most interesting destinations.

N.B. Rooms can accommodate up to 3 persons.

Special festival room rates are \$A60.00 per night.

Arrival date: _____

Departure date: _____

No. in party: _____

No. rooms: _____

No. of children: _____

Are you prepared to share ? ☐ Yes ☐ No I will be sharing with _____

Reservations can only be made on the basis of a minimum 5 night stay. An accommodation deposit of \$A 100 should accompany your registration.

FESTIVAL REGISTRATION

NAME: _____

ADDRESS: _____

CITY: _____ POSTCODE: _____

STATE: _____ COUNTRY: _____

TELEPHONE BUSINESS: _____ HOME: _____

KITE GROUP AFFILIATION: _____

REGISTRATION FEE (PER PERSON)

If postmarked by 31st October 1987 \$A 120/ On Arrival

If postmarked by 31st January 1988 \$A 140/ \$A150

Includes:

- * Pickup and delivery to local airport
- * Invitation to City Reception
- * 4 box lunches on field
- * 1 Festival Dinner ticket
- * Admission to auction/farewell evening
- * 1 copy of festival programme
- * Home Stay Evening
- * Transport to and from the field and functions

REFUND POLICY:

90% if postmarked by 30th November, 1987

** Please note:

We regret no other refunds can apply **

PAYMENT

No. Registrants: _____ Registration Fee Rate: \$A _____

Total Registration Fee: \$A _____

Accommodation deposit: \$A _____

TOTAL PAYABLE: \$A _____

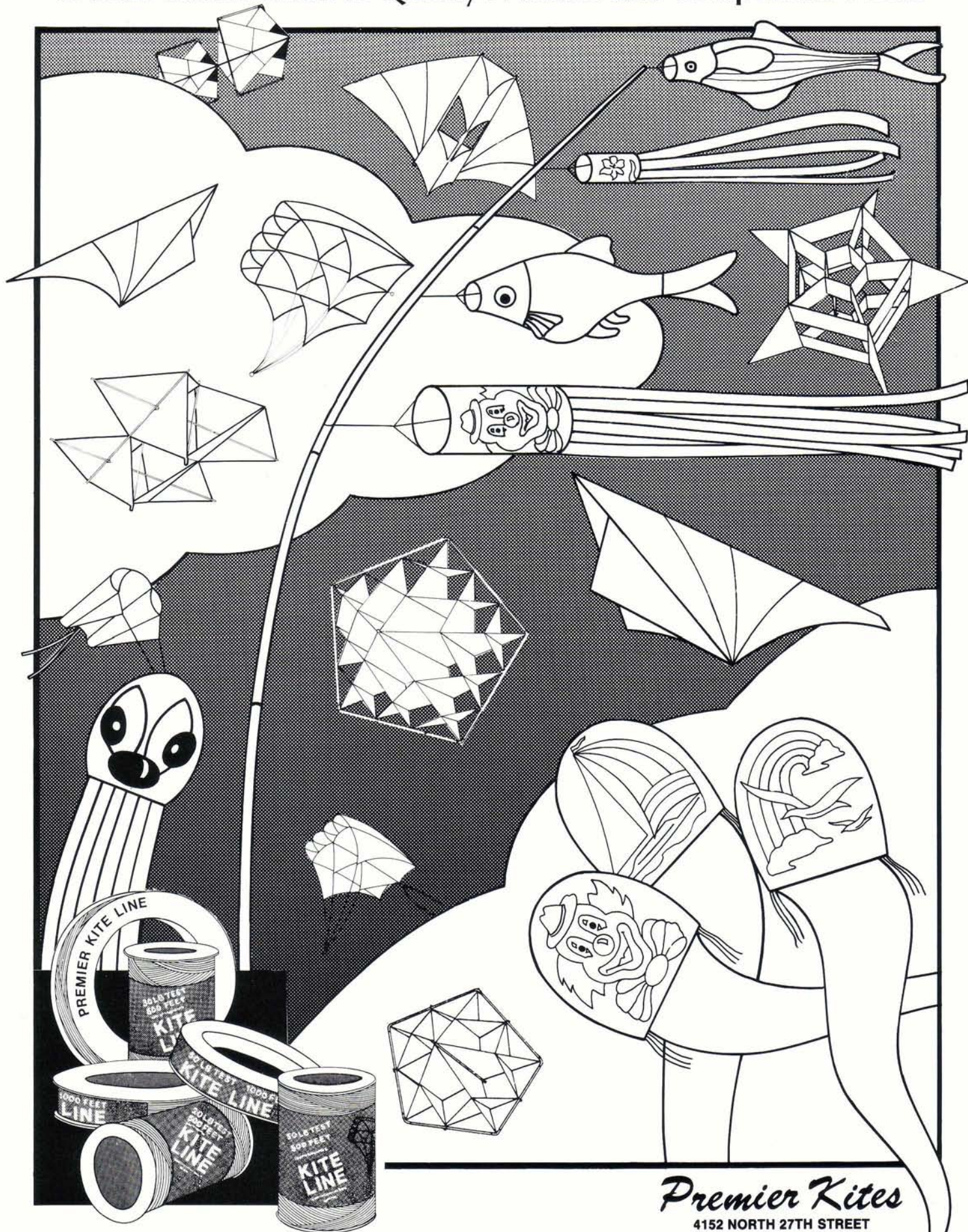
Please make payable to "World Kiting Festival Inc." in \$ Australian. DO NOT SEND CASH. Return this form together with payment to:

World Kiting Festival Committee Inc.
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Launceston, 7250 Tasmania, AUSTRALIA

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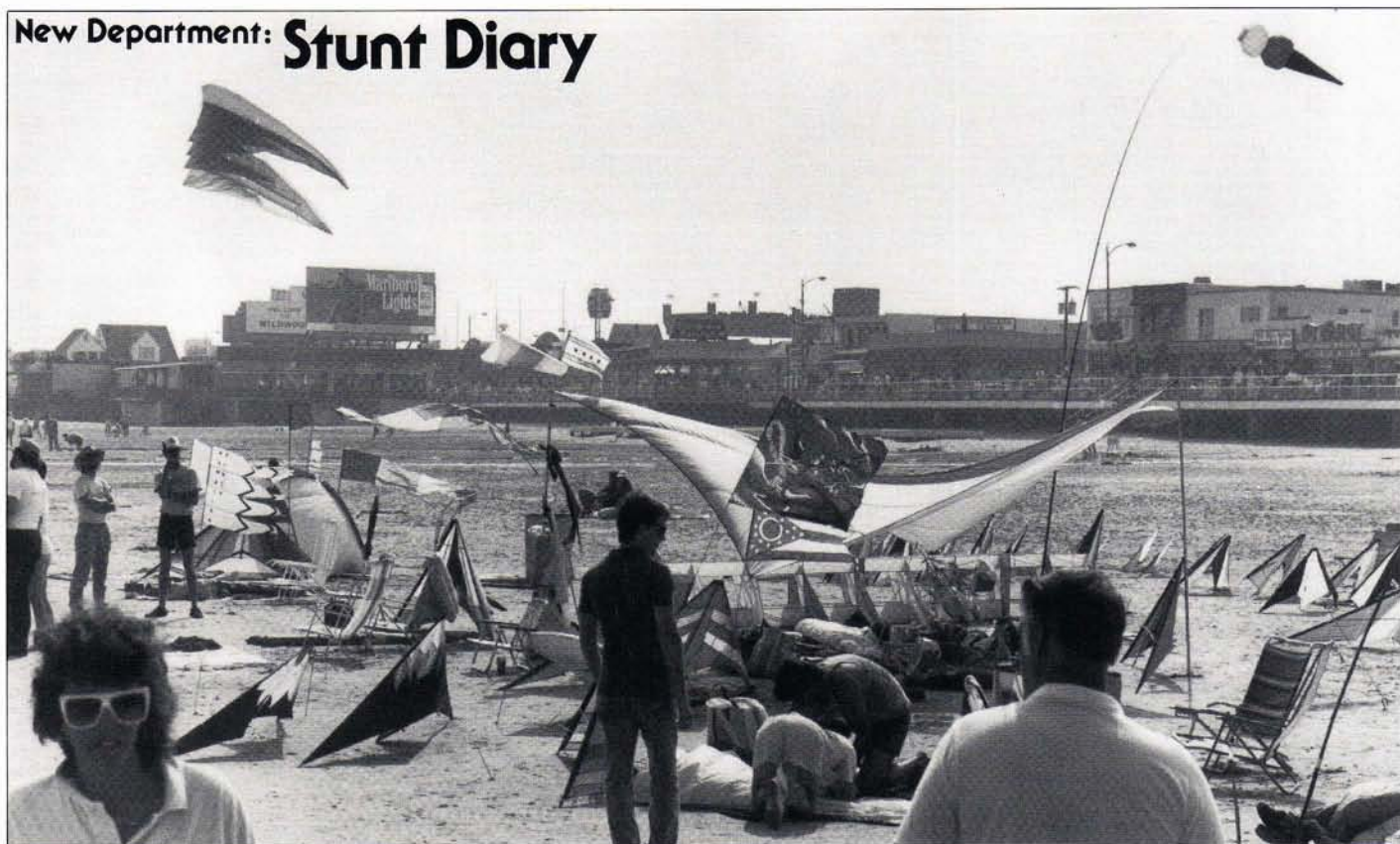
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Spectators at Wildwood, New Jersey pass alongside the competition fields and see rows of colorful stunt kites waiting their turn to fly.

New Styles, New Twists at Wildwood

Text and Photographs by Valerie Govig

The test of a kite event held in less than ideal weather is this: does it produce moments of value that transcend the conditions, that grip the mind and heart, that take you out of your surroundings?

At the East Coast Stunt Kite Championships in Wildwood, New Jersey over the Memorial Day weekend (May 23-25, 1987), there were several transfixing moments. But they were not part of the prescribed maneuvers. They were challenges the fliers had set for themselves, their gifts to the audience. For example:

Ron Reich of San Diego, California, with lines latched to his hips, did a flip while flying in the Individual Precision (Open Class), even though it contributed nothing to his score. Then, in the Individual Ballet, to music from the movie "Superman," he flew two kites, controlling the two outside lines by hand and anchoring both inside lines to loops near his belt buckle. When he pulled on the lines equally, the two kites would move in opposite directions; when he pulled alternately, the kites would maneuver in identical patterns. With this technique,

Ron synchronized the movements of his two kites—Superman and Lois Lane.

Mark Hergan and Billy Jones (the Rad Wing Express) from Ocean City, Maryland flew two three-pack Peter Powells with black and pink stripes and long tails to the song "One Singular Sensation" from "A Chorus Line." The tails added to the sense of flow and kissed dangerously at times. As the music ended with a crash, the kites came together in a planned collision and tangle. The judges had been told what to expect, but some of the spectators thought the crash was for real.

Philip Castillo, dressed in black kimono, flew with grace while blindfolded. Though he twice hit the ground and washed out of the competition, he was fascinating to watch. (He claimed that crashes never happened to him back home in St. Augustine, Florida.) Earlier he had demonstrated his style of stunt dancing, in which both the kite's and the flier's moves are composed in an integrated whole, which Phil calls "a new art form."

The Bay Area Precision Team from Sunnyvale, California, coached by Stan

Mullikin, showed an unusual technique they call "piggy-backing." Using controlled speed, position and line lengths, one kite noses in between the dual lines of the preceding one, resulting in four kites nestled together. After all four are connected, "locked" into their relationship and flying as one in the sky, they break away; the fliers move forward, slowing down their kites in graduated amounts, dropping their kites out of formation and peeling them away.

The most dramatic of the special stunts, however, had to be that of Lee Sedgwick of Erie, Pennsylvania to the song "Lady in Red"—using, of course, a red kite. In the middle of the sand, Lee thrust a hook through which he ran his dual lines. He flew his kite in normal orientation first, then walked *toward* the kite so that he was working the lines immediately under it and in a pattern reversed from usual.

One only can imagine the amount of practice necessary to make the reversal of mental and physical gears look easy. Flying this way is not without precedent in



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Stunt Diary ...Continued

kiting, but Lee's performance was more than just a controlled stunt—it was elegantly coordinated to the music. In the "cheek to cheek" passage in the song, the kite came down, brushed one wingtip to the ground and was stroked gently by Lee's hand as it rose back into the sky. The flight was an equivalent of opera's high C, a technical tour de force wedded to a crest in the music and story. Together they put chills up the spine.

As at last year's ECSKC, we experienced great things and crummy things in a mixture. This year the weather was the crummiest. All Saturday morning it was so foggy that the landmark roller coasters on each side of the flying area were air-brushed out of existence. You couldn't fly a kite to more than 50 feet and see its maneuvers. All the charged-up participants had to cool their heels and wait for the sun to burn off the fog. But fog was not really the worst enemy. Light winds were. The anemometer made by Pete Ianuzzi and posted at the announcing stand was hovering at 2-5 mph. Seven miles or more was the requirement.

Finally at about 1:00 p.m. a brave few tried the 6-7 mph winds, walking backwards as necessary to get minimum performance. Contestants had been assigned by lot to their flight numbers, but they could pass, once only, if the wind was not to their liking. Several people passed.

In spite of this, there were some very good performances, and later in the day,



Lee Sedgwick of Erie, Pennsylvania works his lines in reverse through a hook in the sand.



Phil Castillo of St. Augustine, Florida puts on a show of gymnastics while flying his stunters. He looks as flashy as his kites and coordinates, or choreographs, his movements with the kite's.

when the winds picked up, the contests moved faster. The judges already had cut back on the number of compulsory maneuvers in order to save time. They were prepared to run the event through Monday if the competitions could not be finished in two days. All this flexibility and forethought paid off on Sunday, when there was plenty of wind and it was possible to catch up on the schedule.

But it was a darned cold wind: 18 mph made the 60 degrees Fahrenheit feel like 40 degrees. All but the most devoted spectators vanished when at last the awards were made at the end of the day.

But on the great side were: a 75% increase in contestants and a doubling of judges, more teams, more ballet and more divisions of beach space for judging more than one category at a time. Also the viewing public was better served, with the addition of bleachers next to the main competition area, the moving of the entire event closer to the boardwalk and the increase in printed and spoken information provided to visitors.

A general mood of high spirits prevailed. Al Hargus of Chicago, Illinois expressed the feelings of the whole Chicago Fire team just after he flew his Ponderous Pink Pack of Flexifoils. He analyzed how delightfully the uncontrolled flapping and caterpillaring of his stack coordinated to the rhythms of his music. He hoped the judges would think it was planned, but admitted he didn't really care—"We're here to have fun!" he insisted. No question.

Although much effort went into making this a better competition, "on the cutting edge," as they like to say, of a very young sport, it still could stand some improvement. Perhaps an uncontrollable feature was the dominance of equipment from Top of the Line (such as Hawaiians, Spin-Offs and look-alikes). While the rule

is that the judges ignore what kind of kite is being flown, the effect is that the competition serves to advertise some brands more than others. On the other hand, Flexifoils made a surprisingly strong showing, demonstrating that precision is in the hands of the flier.

The divisions of the beach were confusing and excessive (numbers 1 through 8 plus A and B)—whatever happened to baseball's good old center field, right field, left field? And those of us who were interested enough to try to follow the maneuvers had a difficult time telling when a flier was doing what—where did the figure eight stop and the power dive begin? Spectators—confused or not—were forbidden from speaking to the judges, who communicated only among themselves and to contestants. Walkie-talkies helped the judges relay information to the announcer, but as competent as he was, he evidently didn't receive enough information (or know enough about kites) to provide a full, close commentary. To appreciate stunting, like anything else, you have to know what's happening. You couldn't find out at Wildwood.

For those of us who left the beach cold and crazed, there was a new and probably warmer day ahead. On Labor Day weekend (September 5-7, 1987) the West Coast Stunt Kite Championships will take place on the Marina Green in San Francisco, California.

More events is good; better events is better; more and better events is best. ◇

Stunt Diary is your forum for telling your fellow fliers about things that are happening in the world of stunt kites. Share your discoveries and despairings, prejudices and preferences, techniques and talents. Drop a line. Write to us.

The Sisson Sled or 2,700 kites in 3 days

By Margaret Holzbauer
and John F. Van Gilder
Illustrated by Deborah Compton

When Tom Sisson talks about the "Very Special Arts Festival" held every May at the Western Washington Fairgrounds in Puyallup, his eyes sparkle.

Now in its 14th year, the program's purpose is to enrich the lives of the handicapped—and to help educators to do so—by introducing them to a variety of visual arts, musical, dance and dramatic activities. Available to handicapped school children from three neighboring counties, the festival is supported by too many businesses and educational entities to list, as well as by such cultural organizations as the Washington Kitefliers Association.

Tom, as WKA's representative, became involved in the festival about six years ago. Introducing handicapped youth to the feeling of accomplishment that results

from completing a kite that flies well gives Tom an even greater feeling of accomplishment.

The first kites made at the festival were trash bag deltas, but three years ago Tom "invented" the Sisson Sled*—better suited to the skills of these young people. This kite is cut from a 18" x 24" lightweight, flat, nongusseted plastic bag. Instead of being taped in place, the spars are woven through slits cut in the plastic. The bottom ends of the sticks are snugged into pockets in the trailing edge and the tops of the sticks are taped to the leading edge.

Tom's crew consists of a few WKA volunteers with others from the festival organizers, the Tacoma High School's ROTC program, the Pacific Lutheran University—plus any strays who wander by within Tom's reach. People come in and work as long as they can, from a few minutes to a few hours.

The production line Tom sets up for prefabricating the kites is a marvel of efficiency. Starting at Station 1, one of Tom's Masonite templates is slipped into a plastic bag—but only partially into it.

This assembly is passed to Station 2, where the pockets for the spars are formed at the bottom corners by heat-sealing with a 20-, 25- or 30-watt soldering iron. Tom has devised a spoon-shaped tip for his soldering iron which is supposed to produce a smooth seal without the use of waxed paper between the plastic bag and the iron. Sometimes it works fine and sometimes it cuts clear through both thicknesses of plastic, but that's okay—the pocket is formed and sealed just the same.

Now the template is inserted fully into the bag and the assembly is laid across the gap between Station 2 and Station 3. Armed with utility knives, workers on opposite sides cut slits in each long

*The sled is the ubiquitous workshop kite. Its designer was William M. Allison. In the 1960s it was popularized as the Scott Sled by Walter and Frank Scott. An early commercial ventless sled, called the Wind Wizard, by Ray Holland, was adapted by the Maryland Kite Society and used widely (see "Hundreds of Sleds, Hundreds of Smiles" in *Kite Lines*, Winter 1977-78, available in reprint). Guy D. Aydtlett in 1980 introduced a relief scoop in the leading edge of his Hornbeam Sled-Kite Mark I. He also sought to rename the kite the Alliflex, but "sled" has stuck. Nearly every kiter at one time or another has tinkered with the sled. Tom Sisson's woven-spar version brings an original touch.



edge of the bag, guided by slots in the template. Tom insists here that the worker place his or her unused arm across the template so that there is no danger of slashing fingers. (It can happen: in fact, it did last year when someone ignored the safety instructions.)

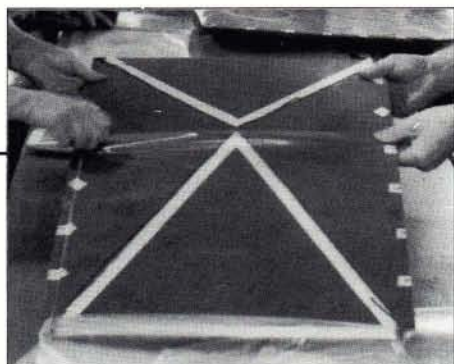
Workers at Station 3, following the guidelines on the template, now cut a scoop from the top (leading) edge.

When this operation is completed, the assembly is flipped over and, at Station 4, the final shape is cut. The workers simply follow the inked lines on the template, taking care not to cut into the heat-sealed pockets. At this stage, the templates are removed and returned to Station 1 to make the rounds again.

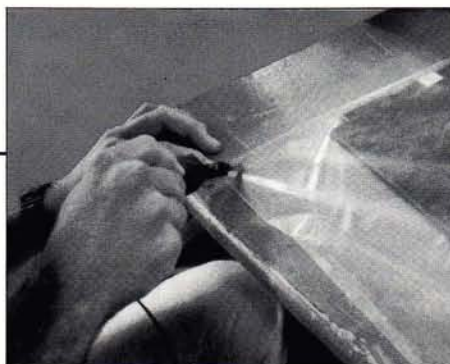
Before the kites are stacked, ready for the children to finish, the two bridle points are reinforced with tape and the holes are punched for the bridle string.

The tape used throughout the construction process is not really "tape" at all, but self-sticking paper address labels. They come approximately 7/8" x 3 1/2" on rolls ready for computer use. Sheets of labels are cut in half vertically, producing stickers about 7/8" x 1 1/4".

Now, of course, the purpose of all this activity is kids making kites. The 12 long

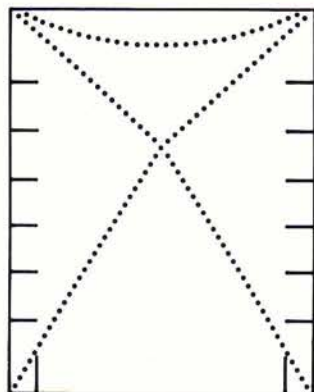


Sisson production details: The sled kite template receives an 18" x 24" poly bag smoothly when two people work together pulling it up on each side.

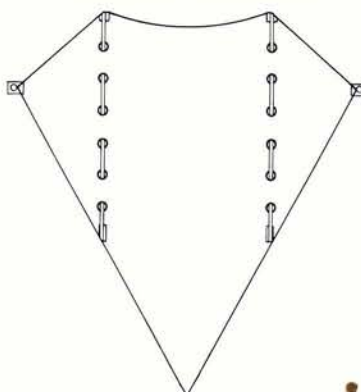


Small 3/4" spar pockets are heat-bonded with a soldering iron into the closed-end corners of the plastic bag. Children slip the ends of their sticks into these pockets in assembly.

SISSON SLED TEMPLATE



SISSON SLED OPENED OUT



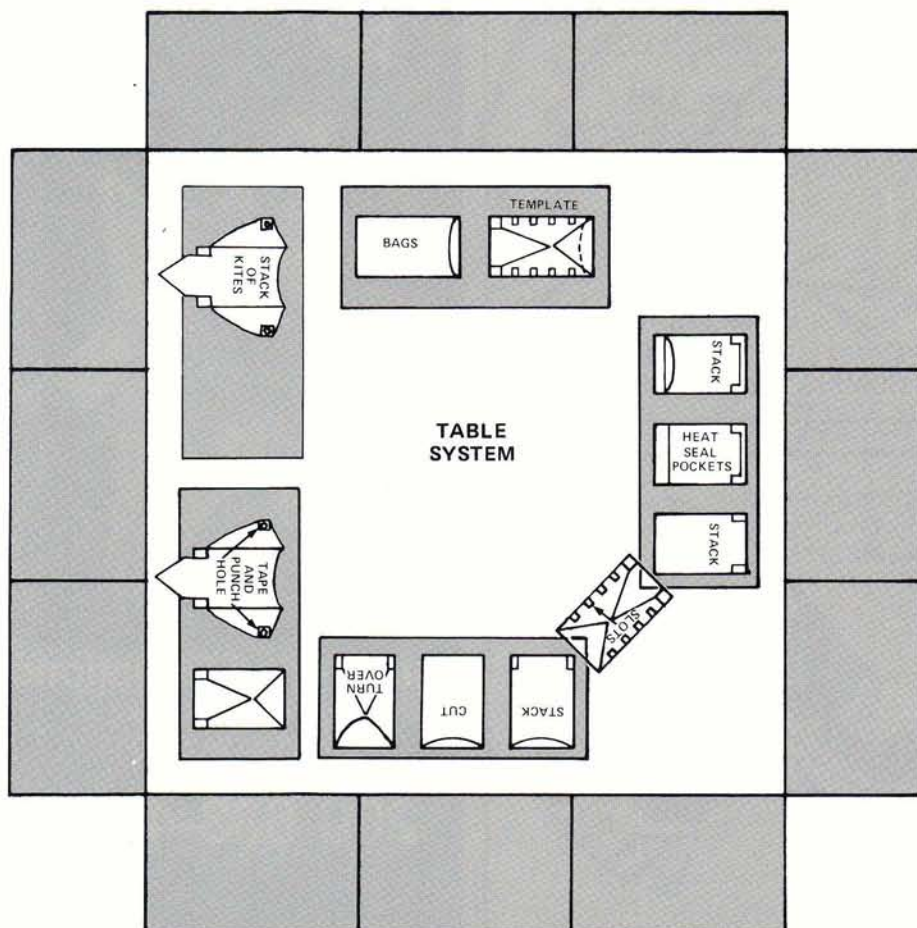
tables are arranged end-to-end in a square formation. Tom's prefab operation is set up inside the square. Each table is supplied with a quantity of 1/8"-diameter wood dowels, 24" long. (Tom found that it is less expensive and time-consuming to buy two 24" dowels than one 48" dowel which needs to be cut in half.) Lengths of precut string for bridles are taped in bundles at each location, along with the cut-in-half address labels, spools of thread for flying line, and rectangles of cardboard to wind it on.

Classes are scheduled to arrive at the WKA area at regular intervals, with one group leaving before another arrives. But schedules break down, and there are times when all hands must abandon the production line and help at the kitemaking tables. The number of kids a volunteer can work with successfully depends on the volunteer as well as the youngster (and the cooperation of the adults with each group). To his credit, Tom can handle several at a time. Some of the young kitemakers who came in this year had made kites last year, remembered how it was done, completed theirs quickly and helped their novice buddies.

The kids are encouraged to perform as many of the kitemaking operations as they can handle. Most of them comprehend the weaving of the dowels through the precut slits and tucking the ends of the dowels into the heat-formed pockets. A little more difficult is explaining that the tape strips must be placed vertically over the ends of the spars to keep them in place during flight. Horizontal just seems to look better! Still harder for many is tying the bridle string through the holes punched in the corner points, and then tying a loop in the middle of the bridle for attaching the flying line. (Tom says that Velcro fasteners on shoes should be outlawed. Kids don't learn to tie knots anymore!)

Kites completed, the proud owners go to a nearby table supplied with permanent-ink felt-tip markers. Here they decorate their kites, or at least put their names on them.

At the 1987 festival, Tom and his crew produced an incredible 2,700 kites in three days. And if you think that Tom was tired and glad that the project was over for one more year, you're right. But he is also thinking about improvements he can make in his system for next year. See that sparkle in his eyes?



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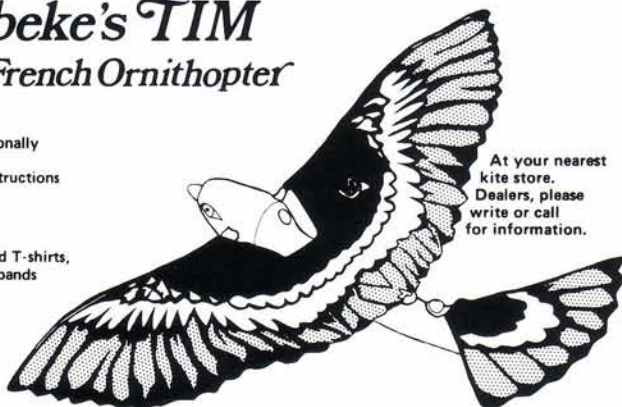
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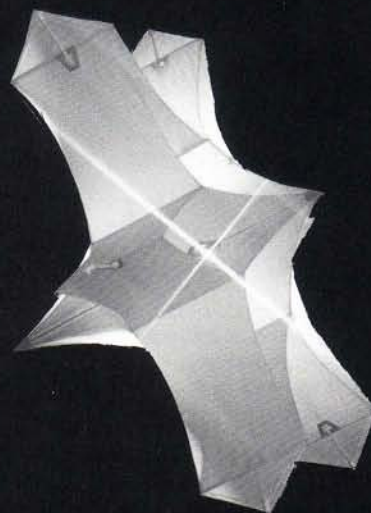
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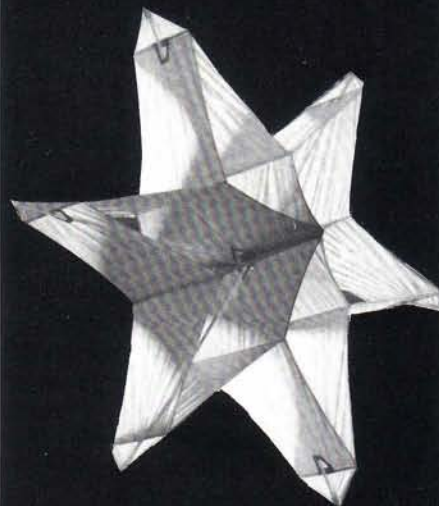
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fun (fun) *n.* [fonne, a fool, foolish, or *fonnen*, to be foolish < ?] 1. a) lively, gay play or playfulness; amusement, sport, recreation, enjoyment or pleasure 2. a source of amusement or merriment, as an amusing person [Colloq.] *fun* intended for or giving, pleasure *gift*/—*fun* funned, fun'ning to make fun; play or joke—*for* amusement; not seriously—*like* fun not at all: used to express *fun* doubt—*make fun of* to mock laugh, ridicule

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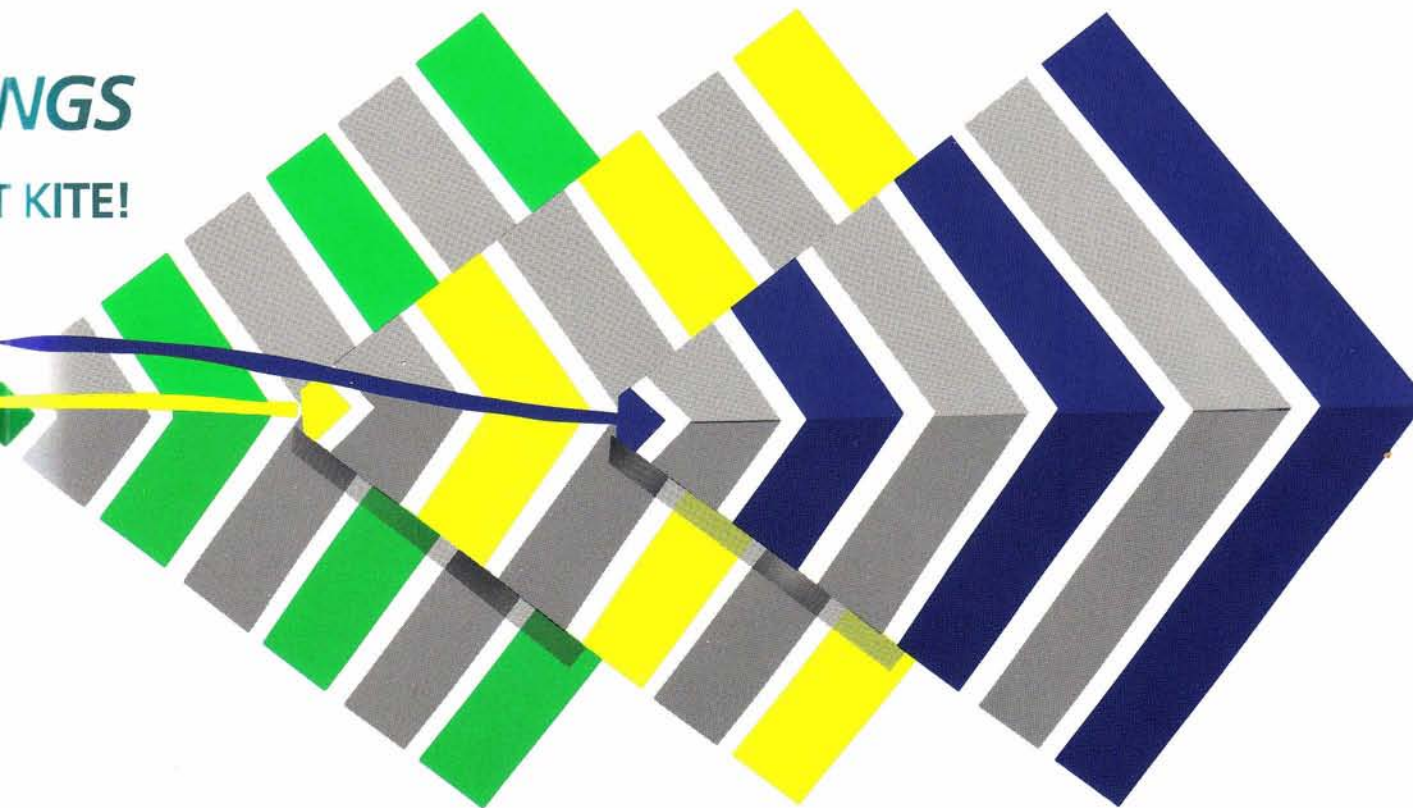
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CUTTING BORON:

A Kitechnology Follow-Up for Small Kites, or How to Get the Snap without the Crackle and Pop

WARNING—Boron wire is a potentially hazardous material and must be handled with care. Because of the small diameter and brittleness of the material, a piece can pierce the skin like a needle, become embedded like a splinter and be very difficult to remove. The result can be painful and dangerous. Pieces lost in a rug may reappear at a future date in one's foot. It is important to work on a clean, uncluttered area to make it easier to keep track of all pieces. Cut pieces should be stuck to tape until used. To dispose of unwanted pieces, encase them completely in tape.

To my knowledge, my method of cutting boron is original and, I believe, the best yet for precise, safe cutting. I hesitate to say that slivers never will be generated, but this method minimizes the problem.

1. Obtain an insulin syringe and cut the point off square. The outside diameter of the needle should be about .014 inch. The boron will be a tight, smooth sliding fit inside the needle. Remove the plunger.

2. Obtain a metal ruler and attach to it a two-inch piece of tape, preferably Scotch No. 230 Drafting Tape, with the sticky side up. This tape has low but adequate tack. Place the tape so that you can use the ruler as a length measure.

3. Insert a length of boron into the needle (from the tip end) with the desired finished length protruding.

4. With the needle at a very shallow angle to the ruler, press the tip of the needle and the boron firmly onto the sticky tape.

5. Gradually rotate the needle to a steeper angle, keeping the tip pressed into the tape. The boron should "snap" when the needle is at about 45 degrees. The cut piece is retained by the tape.

6. Although I never have found extra loose pieces after cutting, I still take the precaution—while the needle is over the tape—of pushing through about an inch of boron to be sure there isn't a loose piece inside the tube. ♦

The above information originally appeared in "Flapper Facts," the newsletter of the Ornithopter Model Society (Spring 1987 issue). We thank Roy White, editor of the newsletter, and Frank Kieser, author of the article, for allowing Kite Lines to reprint it. And we thank Charlie Sotich of Chicago, Illinois for bringing it to our attention.

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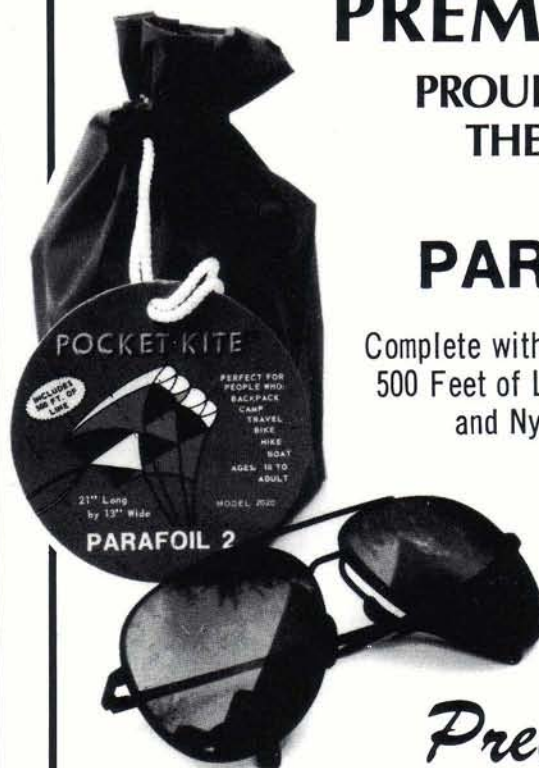
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The cart carries a vertical mast on which is pivoted a vertical piece of reinforced foam plastic. A 3"x5" card or other recording medium is held to the plastic planar spring clips. A simple planar spring is pivoted perpendicular to—and lies very close to—the plastic sheet. The spring, which looks like the letter W with a bend in each outer leg, is located so that the new segments are parallel and define a line through the spring's center of gravity. The stretch of such a spring is represented very well by a quadratic function of the applied force. This is also true of a helical spring. A planar spring is heavier than the equivalent helical spring but allows the tow line to lie much closer to the recording medium. Springs of several different force ranges are interchangeable to suit the kites being towed.

The far end of the spring carries a loop or pivot to which the tow line is attached and a pen which is lightly sprung against the recording medium. The pen is made from fine hypodermic tubing with a soft plastic reservoir. The ink is McCormick's food coloring, which dries out too readily for records of hours and days, but works fine for this application. Following each flight, the center of gravity of the ink spot on the recording medium is eyeballed. Angle and drag are computed, allowing for the weight of the spring. Above is my basis for thinking this project is worth doing.

—Bill Bigge

AWARDS

Highest ratio of lift/drag . . . \$50
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Other cash awards will be made for the most efficient kites of particular classes, such as:

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Box—Winged Box
Facet—Tetrahedral—Wedge
Rotor/Kinetic—Fighter
Bird—Insect—Other Figure
Soft (frameless)
Inflatable (framed)
Centipede/Train
Flat/Geometric
Edo—Rokkaku

or any combination of the above, or others not listed.
There will also be awards for kite features such as:

Craftsmanship—Ingenuity
Surface Design—Color
Simplicity—Complexity
Unexpectedness—Wit
Manners—Message
Durability—Historicity
Inexpensiveness/Expensiveness
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Use of Paper—Plastic—Fabric
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JUDGING

The efficiency prizes will be awarded on the basis of measurements made by a panel of judges under the direction of Chief Judge William R. Bigge. Decisions of the judges shall be final.

RULES & REGULATIONS

1. The maximum projected area of the kite shall not exceed 250 square inches (1,613 square centimeters). Multiple horizontal surfaces will be totaled (as in box kites, biplane kites, etc.), but multiple horizontal surfaces of inflatable kites (such as parafoils) will not be combined, but will count as one surface. Vertical faces such as keels, rudders, fins, etc. are not included. Actually, we hope most kites will not need to be measured. Of course, all kites will be weighed.
2. The kites will be mechanically towed at a nominal walking speed of 4 miles-per-hour (1.8 meters-per-second), and lift and drag re-



Bill Bigge, shown with most kites flown from one line in a snowstorm (also most kites destroyed after flying from one line), says: Let yourself go and build something TOO LIGHT to fly outdoors—why not?

PURPOSE

The purpose of the International Indoor Kite Efficiency Challenge is to stimulate the design and construction of moderate-size kites of high efficiency, specifically in terms of lift/drag and lift/weight. We hope to demonstrate that kites of moderate size can fly efficiently at walking speed, but since it is difficult to measure such efficiency in the varying winds outdoors, we are inspired to conduct the Challenge indoors.

I.I.K.E.C. ENTRY FORM (Please print)

Name _____
Address _____
City, State, Zip _____
Country _____
Telephone _____
Check appropriate box:
☐ I will bring my kite to the Challenge.
☐ I will send my kite to the Challenge.
Date _____

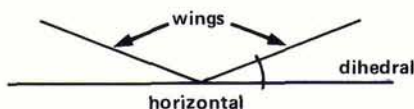
Of Areas and Angles

By Leonard M. Conover and William A. Rutiser

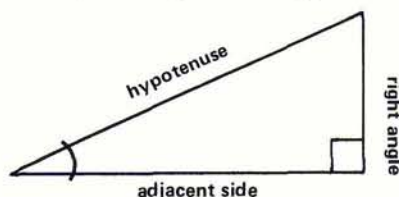
THE QUESTION IS A GOOD ONE: how can we determine the equivalent horizontal area of a kite if most (or all) or its surfaces are at angles to the horizontal?

To begin, we must know three things: (1) the total area of the surface, (2) the dihedral angle, and (3) the cosine of the dihedral angle. Then we multiply the area by the cosine of the dihedral angle.

The dihedral angle is that angle formed between the surface—the wing—and the horizontal.



The cosine of the angle is equal to the length of the side adjacent to the angle divided by the length of the hypotenuse.



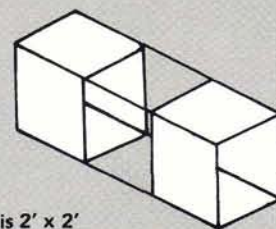
Basic books of trigonometry contain tables which list all the cosines from 0 to 90 degrees, or you can pound the keys of a scientific calculator (or your computer), or make the calculations from scratch.

Note that these illustrations do not account for pocketing of the cover material, even in so-called "flat" kites, or other subtle (or not-so-subtle) distortions and variations in real air. Obviously, the more surfaces your kite has (for example, facet kites), the more calculations you will have to perform and add together. Also, the attitude of your kite in flight (as determined by the bridle) can influence the effective area. Even the simplest box kite can fly from a variety of bridle points, resulting in different faces to the horizontal.

For those of you with a trigonometric leaning—here are some simple examples based on some simple kites. For the rest of us—fortunately, we do not have to know about dihedrals, cosines, areas and angles to fly our kites just for the fun of it.

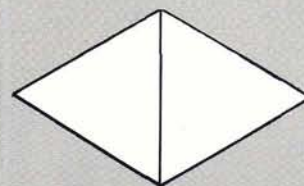
Of course, this explanation is simplistic and is only a small piece of the picture, but it may be helpful as a starting point.

A simple box kite



2' x 2' x 6'

Each panel is 2' x 2'
Area of one panel = 4 square feet
Total area = 32 square feet
Dihedral angle = 45 degrees
Cosine of 45 degrees = 0.707
Effective area = 22.62 square feet

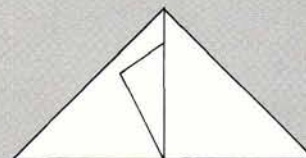


A simple tetrahedral

2' x 2' x 2'

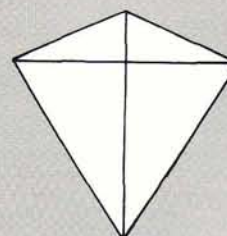
Each cell consists of two wings
Area of one wing = 1.73 square feet
Total area of cell = 3.46 square feet
Dihedral angle = 54.74 degrees
Cosine of 54.74 degrees = 0.577
Effective area = 2.0 square feet

A simple delta



2' x 4'

Total area = 4 square feet
Dihedral angle = 15 degrees
Cosine of 15 degrees = 0.966
Effective area = 3.86 square feet



A simple Eddy

2' x 2'

Total area = 2.0 square feet
Dihedral angle = 10 degrees
Cosine of 10 degrees = 0.985
Effective area = 1.97 square feet

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In response to several letters from Frank Callender of Stuart, Florida, on the subject of "how to figure the effective lift areas for box and facet kites," we asked Bill Rutiser of Gaithersburg, Maryland, to explain the technique to us. Bill is a long-time student of kite aerodynamics, the current Executive Secretary of the Maryland Kite Society, and a friend of ours (not necessarily in that order). ♦

Our Retail Family Scrapbook

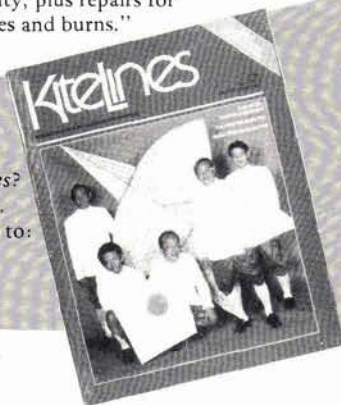


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**Number of years carried
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Last kite book read: re-read
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In the

A MISCELLANY OF

An International Kite Crematory Society? Ron Spaulding suggested there should be a worldwide registry for this. He, Mel Govig and others at the Pattaya International Kite Festival voiced the same wish: to be cremated upon death and have one's ashes scattered to the winds by kite.

Low winds and high tides," said Martin Lester of England. They were what prevented a successful final battle of rokkakus for the International Rokkaku Kite Challenge Trophy at the latest kite festival in Scheveningen, Holland. This location usually assures high winds and low tides. Bad luck. However, the U.K. regional rokkaku events were held with good participation, the original rules are working well and enthusiasm remains high, Martin said. Full report from him soon.

Kite books are a-comin': Jim Rowlands of England has written *Making and Flying Modern Kites* for Dryad Press, London, to be published simultaneously in the U.S. in March or April 1988. And Maxwell Eden has been writing away in New Jersey for several months on a big, colorful, "aesthetic" (read: expensive) book for Sterling, to be out in the fall of 1988. Fall isn't typical kite book timing, but we expect promotion for Christmas.

Corey Jensen, kiting's well-known MCP, phoned from Monterey, California, to say he had just received a new windsock made for him by Jane Ambrose. It's a giant pink pig—"as big as a Volkswagen. I went whole hog," Corey chortled. He is planning to hire George Ham to fly it at kite festivals on the West Coast.

Pat Hammond, First Lady of Kites in San Antonio, Texas, is at it again—exhibiting her kites. Nearly 100 of them are on display at the Witte Museum in San Antonio, through November 15, 1987. Lots of workshops and publicity generated. Title of show: "Kites: More than Meets the Sky." Pat for years has been assiduously collecting kites with symbolic and whimsical attributes.

Another kite movie is in the works. (These things seem to be getting common!) Kitefliers in the D.C. area have been scrambling to get into the background scenes of a kite contest in a movie titled "Likewise." Typical Washington summer heat and zero wind plagued the

Wind

KITE NEWS AND RUMORS

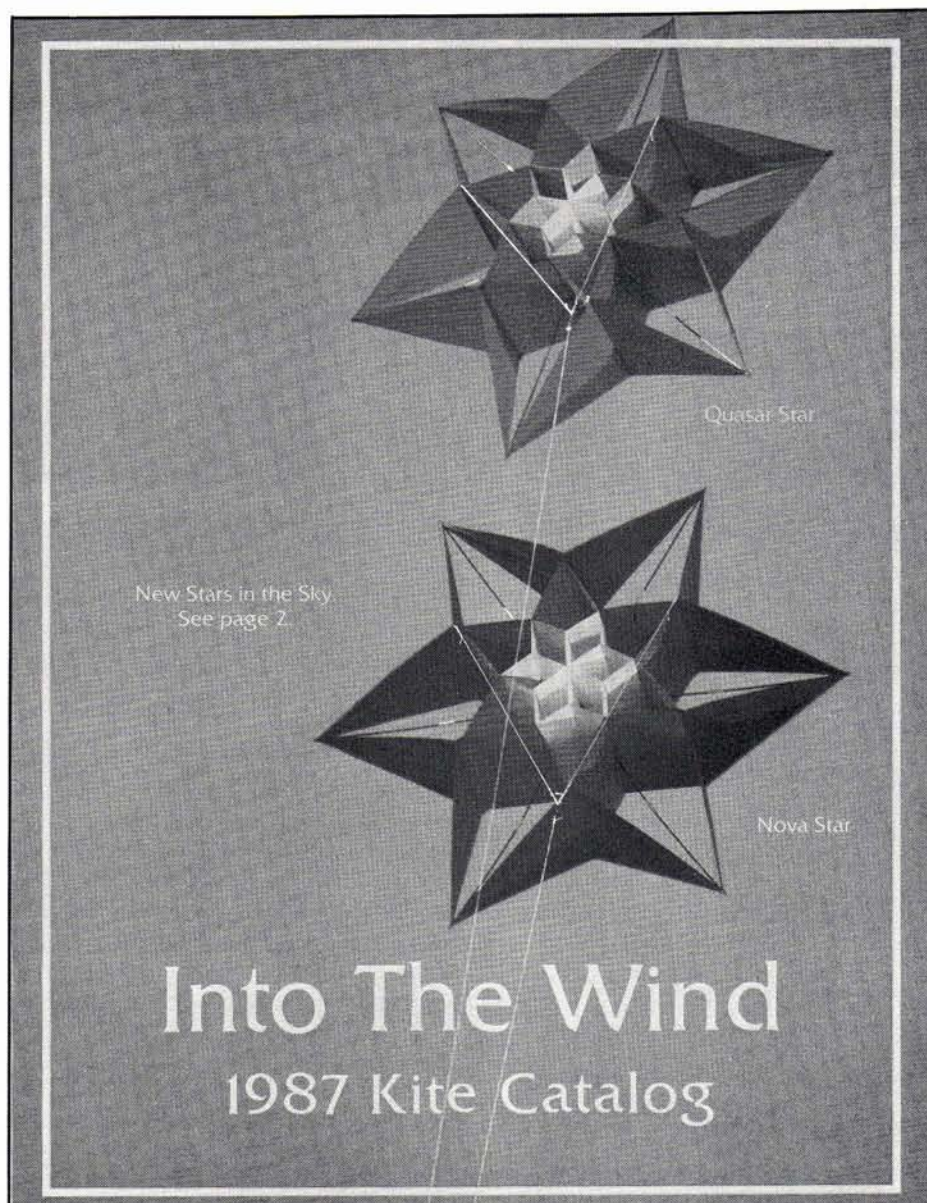
first shooting, so the crew attached lines to helium balloons! A helicopter shot film from overhead. A track was set out to dolly the camera around. Vans came full of equipment, costumes and kites, including a six-foot tall box with a shiny Mylar covering on *all six sides*. Local kites got plenty of laughs from the episode. A second shooting several weeks later went much better, with 200 kites showing up to claim free t-shirts.

Dallas, Texas got BIG winds during a stormy spell last April: 60mph and gusts to 80, according to Johnny Clemens of the Hobby Counter. "It's gonna take a helluva lot of kites to use up the wind down here—the Horizontal Thermals," he said. Johnny was keeping his humor even after a fire wiped out his shop and its invaluable collection of historic models as well as the best kite stocks around. Friends and local recognition came forth "like nothing I've ever seen," Johnny says, and he plans to open again next door as soon as possible.

Does a coney know a kite from a hawk? The answer was spotted on the Public Broadcasting channel's show "The Amateur Naturalist": Konrad Lorenz flew "hawk" kites in the Canadian Rockies to study reactions of coneys and marmots. Smart critters, they chirped but with a different tone. Also an attempt to darken the kite's cover had no effect—the animals still wouldn't scramble for cover.

Young high-schooler in Atlantic City, New Jersey named Lance Smith went to Russia in July as part of the national People to People program. That's right, boys and girls, he took a kite. On its 12-ft tail was a message in Russian: "Peace triumphs over war." The diamond kite, by fellow student Rosemarie Campbell, combines elements from the American and Russian flags. Wonder if Lance ever heard about Jane Ambrose and her trip to Russia two years ago—so similar in many respects. Lance's teacher, Ed Purinton, subscribes to *Kite Lines*. Coincidence? Or the sincerest form of flattery?

Visiting Buffalo, New York? Drop in on the Buffalo Hilton Hotel. Two big dragon kites by Singapore's Low Chin Nghee are hanging in the lobby. (Thanks for this item to Jon and Marian Harvey of Orchard Park, New York.)



Quasar Star

New Stars in the Sky.
See page 2.

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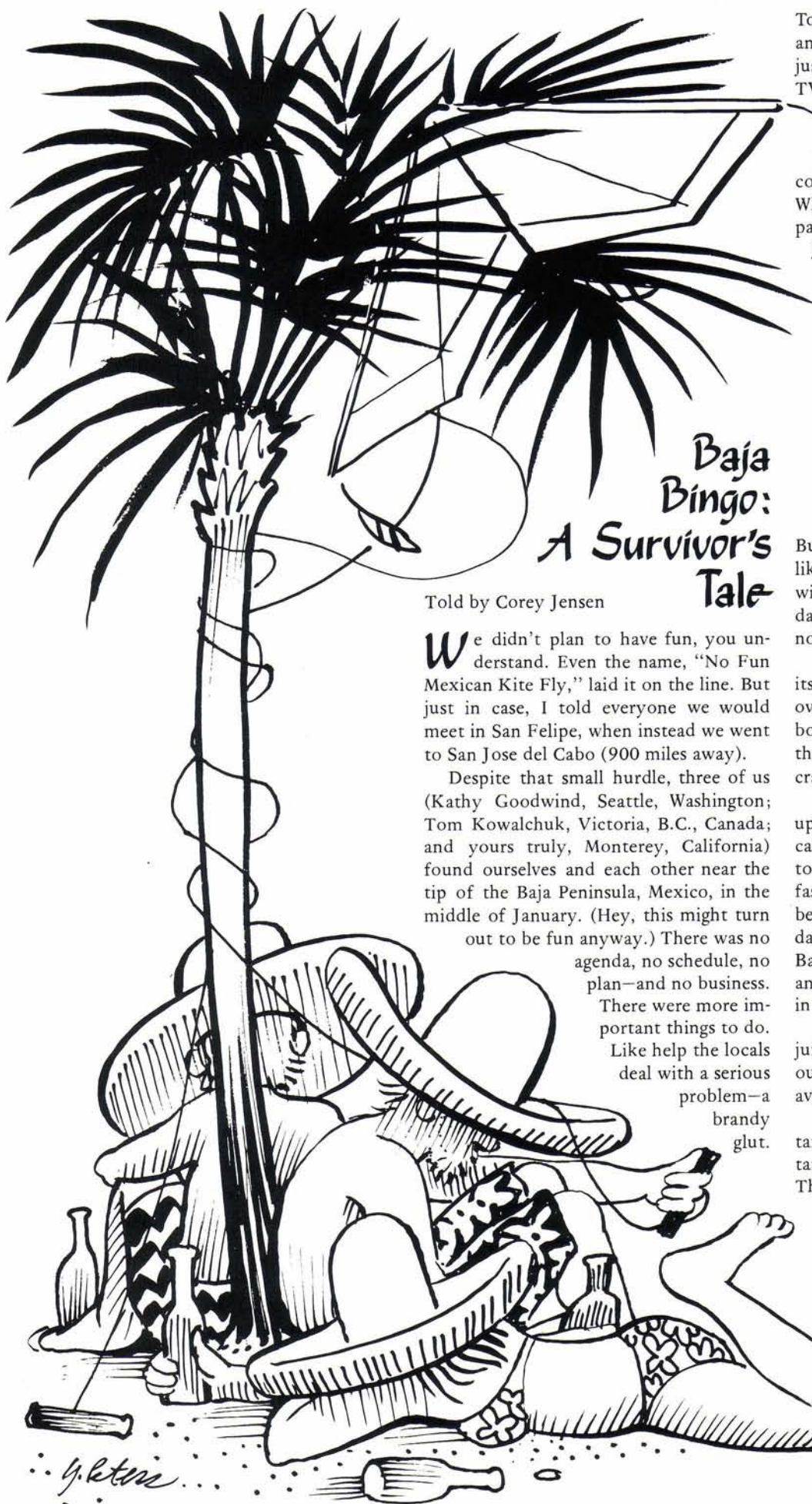


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Baja Bingo: A Survivor's Tale

Told by Corey Jensen

We didn't plan to have fun, you understand. Even the name, "No Fun Mexican Kite Fly," laid it on the line. But just in case, I told everyone we would meet in San Felipe, when instead we went to San Jose del Cabo (900 miles away).

Despite that small hurdle, three of us (Kathy Goodwind, Seattle, Washington; Tom Kowalchuk, Victoria, B.C., Canada; and yours truly, Monterey, California) found ourselves and each other near the tip of the Baja Peninsula, Mexico, in the middle of January. (Hey, this might turn out to be fun anyway.) There was no

agenda, no schedule, no plan—and no business. There were more important things to do.

Like help the locals deal with a serious problem—a brandy glut.

Tom, always anxious, had gone down early and found a "quaint" hotel on a beach just south of town. And what a hotel: no TV, no phone, but only \$12 a day for an air conditioned room by the pool, by the bar, by the ocean, on the beach, in the sun. And the beer was cold. And the kites were cool: a 150-foot White Bird Dragon, a pair of Hagaman parafoils, Hawaiian Team stunt kites, a Jerry Sinotte Magic Delta, one-of-a-kind fighters by George Peters and Lee Toy, Starflakes from Suspended Elevations and some radical lime/purple/aqua "fishsox" Kathy had made.

*The locals were amazed.
Turistas stopped and gazed.
"The most amazing display,"
They were heard to say.
So we added some lights,
And flew them at night.*

But it ain't a real vacation unless you act like a *turista*, at least a little. So, along with a group of other *norteamericanos*, we daytripped down to Cabo San Lucas, a noisy dusty stink at the very tip of Baja.

We explored Mexican culture through its *cantinas* and *bazars*, where we haggled over souvenirs. We took a glass-bottomed boat ride around the rocks at the tip of the peninsula. It was a boatful of beerful crazies and Tom's full-moon-sun-tan.

We roamed to feed. A few restaurants up and down the coast plus visits to the cafes and markets in town were enough to sustain us. Incredible fresh fruit breakfasts (\$3) included orange juice squeezed before our very eyes. Seafood was abundant and delicious at the "Benihana of Baja." We feasted on fresh red snapper and huge shrimp: "Last night they sleep in the ocean." Hey, I believe it, man.

Meanwhile, bottled water and fruit juices cooled atop the air conditioners in our rooms. Cold beer and munchies were available at the *palapa* by the pool.

Every day we flew kites, drank beer, tanned in the sun, flew, ate, drank, flew, tanned and drank . . . until the wind died. Then we didn't fly anymore.

After 10 or 11 days (who's counting?) we said *adios* and each of us—in our own way—made it home, survivors all of "Club Corey." Next January . . . hey, listen, let's all meet in San Felipe.

Illustrated by George Peters

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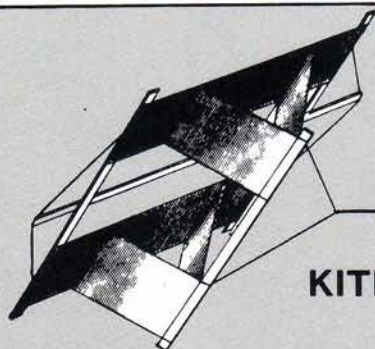
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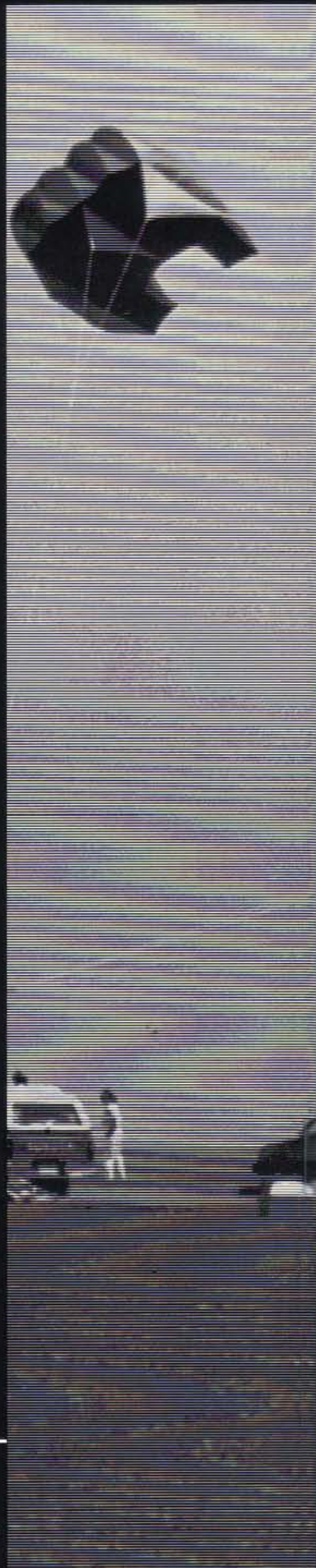
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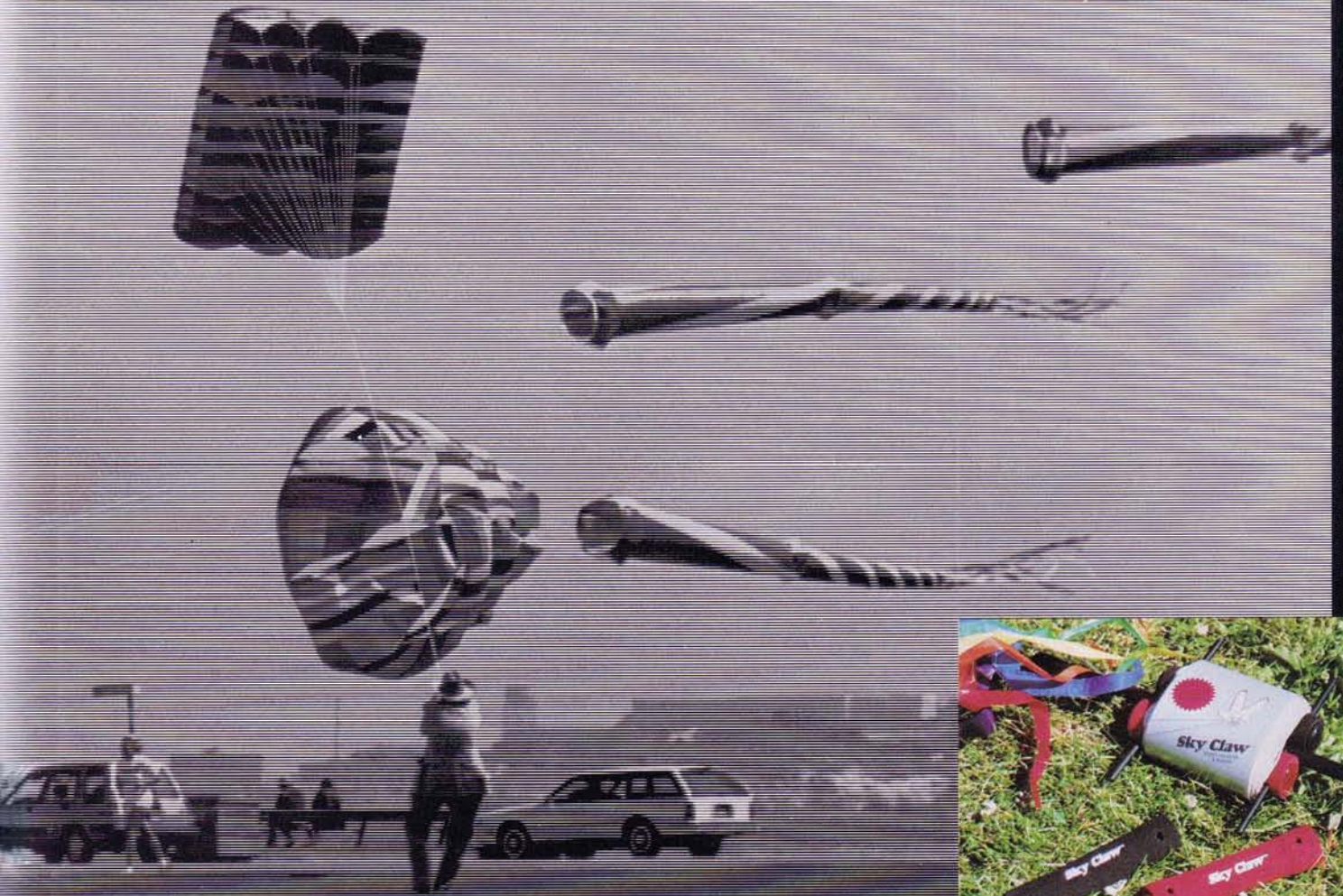
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An enormous yellow oil can sits in the center of the field on the first day of the Pattaya International Kite Festival in Thailand. It is supposed to be a kite.

Builders have arrived by motorcycle and are crawling around inside the can, tying together the intersections of the kite's dense bamboo strutwork. A helper is painting the sponsor's name "Helix" on the side of the construction, where the sun dries it quickly.

The can is like a big yellow cream puff: delicate golden crust, mostly air inside. Many of us westerners informally bet on it as Least Likely to Fly.

Little do we know. The oil can is but one of several unlikely three-dimensional contraptions engineered by "Superman" Prinya Sukchid and his motley crew. In

The sky in Pattaya at this moment is full of New Zealand kites, mostly made by Peter Lynn, with one lengthy exception: the black Thai cobra, center top, perhaps 700m long. At the far left is the 39-foot Kodak kite. In a stately procession, three Tri-D boxes carry aloft one of the 90-foot Spinsocks from Oregon, USA.

SCENES FROM PATTAYA

International Kite Festival, Thailand April 11-13, 1987

Text by
Valerie Govig

Photographs by Alberto Cassio, Simon Freidin,
Valerie Govig and Mark Schrader



Workers bend their backs inside the thicket of bamboo that supports the "Helix" oil can, a kite made for one of the sponsors of the kite festival in Pattaya.

the course of the festival, all these kites, created for the festival's sponsors, will fly.

Not to mention the festival itself.

The Pattaya International was dreamed up by Prinya, a wiry microchip of energy who flies his kites in a Superman outfit and is "a master of making noise," according to Ron Spaulding. Ron is the invaluable other half of the leadership of visionaries who pulled together this major new international kite festival during Visit Thailand Year (1987) and in honor of the birthday of the King of Thailand.

Festival sponsors were mainly Thai Airways, Singha beer and Pattaya City, together spending about 700,000 baht (US \$27,000) on the event.

Ron was enlisted by the Tourism Authority of Thailand (T.A.T.) to be the advisor for the international aspects of the festival. "Advisor" was Ron's modest word for his job over the previous five months of organizing, inviting, cajoling, planning and managing eight teams of kitefliers from eight countries (Australia, Holland, Japan, New Zealand, People's Republic of China, Singapore, United States—and of

course Thailand) to fly in Pattaya, the new tropical beach resort about 220km (136 miles) southeast of Bangkok.

My husband Mel and I are invited separately, but we consider ourselves to be part of the "American team," headed by Stephen and Sandra Lamb of Catch the Wind, Lincoln City, Oregon. In turn, the



the word KITES in Thai lettering

Lambs bring along Ron Brown, Drew Lamb and Troy Vickstrom, their strongest young fliers, to handle their big parafoils and windsocks, and Debra Lumpkins, their designer, to fly her loveliest custom-made kites. Serendipity also brings David and Dorothea Checkley and their tour group, including Tom Casselman and Mike and Liz Carroll of Newport, Rhode Island and

Joseph P. Vaughan of Mifflinville, Pennsylvania. The group has added Pattaya to their tour of kite events in the Orient and they increase the U.S. "team" substantially.

We are beginning to appreciate the amount of work that has preceded this occasion as we drive with Ron on the narrow highway from Bangkok to Pattaya. Our chauffeur is smiling Akom Kuanui ("Ah" for short) who drives in excellent synchronization with the traffic—that is, honking whenever honked at. We pass an industrial area, salt flats and some small towns, which slow us down slightly because of the motorcycles and trishaws (three-wheeled rickshaw-like vehicles). We stop in one town to buy straw hats, sweet jackfruit in plastic bags and canned drinks with mysterious Thai writing on the outside. Back on the road, we see many water buffalo in the farm fields, and—once—an elephant at work.

Ron keeps up his running account of the festival's birth as Ah twists past a cart jammed full of coconuts. Ron seems calm as we near the big weekend. "In Thailand," he says, "nothing goes like it's supposed

Clockwise: the smoking T.A.T. delta; small kites dropped for children; a train of dice by Theo Beerends; Quintet kite by Jan Pit, Holland; a native American motif delta by Debra Lumpkins; and Mel Govig's Maryland state flag "Edo."



to, but it all comes out all right—or actually better."

We arrive at bustling Pattaya and our refuge, the Siam Bayshore Hotel, nestled among well-maintained pools and gardens full of hibiscus and bougainvillea. Orchids adorn our cool room, which is spacious enough for doing kite work. Mel elects to do this while I go to the field on the first, preliminary day.

An area 300m x 1,000m (984 ft x 3,280 ft) of palm trees and canals has been leveled by tractors and elephants from Pattaya City just in time for the festival. The land is partly turfed, partly bare, dotted with occasional holes, mounds and elephant spoor. Metal-roofed stands along one side of the field offer the kitefliers shelter from the sun, but not much protection from the heat. It is about 96 degrees Fahrenheit (36 Celsius), very humid, and is going to stay this way all three days.

Actually, we are well cared for by the T.A.T. Urns of ice water are kept available all the time. A generous "western"-style box lunch (hamburger, chicken) is handed to each of us every day. Also Mel and I are provided with an excellent guide-interpreter-rescuer named K. Keesuwan ("Dang" for short), whose services we will never be able to repay.

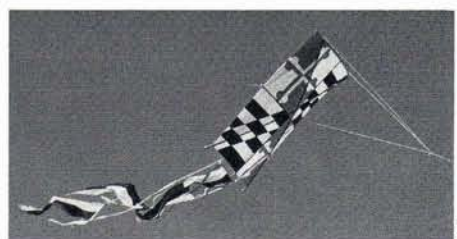
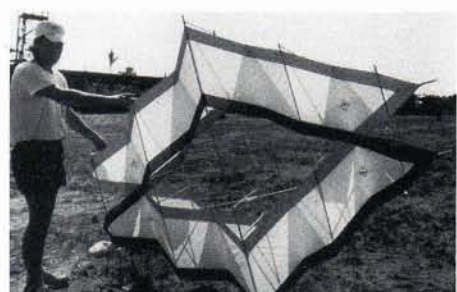
The winds are light and most of the kitefliers are "getting ready." But the Holland Kite Team puts up not one, not two, not three—but five trains, the most I've ever seen flying peaceably together. Roel de Bruyn's is longest at 240 units but the variety rather than the length is

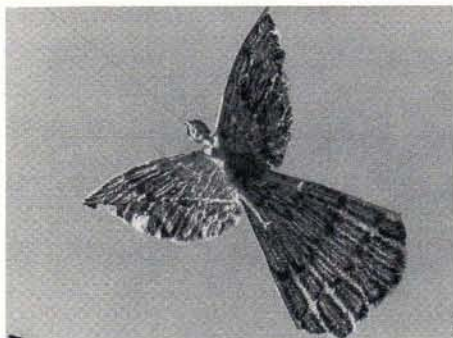
what I enjoy: two swallow trains, two Eddy trains, one octopus train. Soon afterwards I see a train of 13 dice kites being launched by three of the dozen fliers who have joined Gerard van der Loo for this trip. Of course Peter Lynn of New Zealand is flying something, but my notes fall apart here. I discover why when I go back to the hotel that evening, lie down and suddenly turn to stone: "jet lag" has caught up with me. Mel goes to the party for international guests and reports back that Shakib Gunn of Singapore brought skewers of garlic and pepper "for wind" and everyone was hoping they would be efficacious.

On Saturday morning, the official start of the festival, the wind is faint at first, but everyone goes about preparation confidently.

Shakib Gunn, having previously walked about the field collecting information about the participants, now climbs to the top of the tower to serve as commentator. He tells the international participants to gather at the end of the field in front of a tent where lovely young Thai girls with long golden fingernails are performing traditional dances to an exotic drumbeat. Other girls hold up placards for each country represented and we line up behind them in the sun to listen to speeches of welcome. A few "honored guests" (myself among them) are called to the reviewing tent to sip on a cool sweet drink of bright green color and unknown ingredients.

At the end of the ceremony, a huge yellow delta kite, made by Prinya and company for the Tourist Authority of





Thailand, goes up trailing red smoke, and releases hundreds of small kites in many colors. Children run to get them! The festival is off to a delightful start.

A Thai kite contest among invited villages had been held earlier and the winners now receive their awards. (This contest is very different from the chula/pakpao competitions we know already from Ron Spaulding.*) The rules for this contest state that the kites must be paper (no cloth) and bamboo only. Three categories are recognized: "beautiful, technician and amusing." Pong Form, an official, tells me, "We like to keep the old style of making. Not easy to make the kite by old style, but easy to make the kite by new technician." I nod my head. Though privately I have doubts, I think I understand him clearly past the charming English.

The light winds encourage trains again, and Masaaki Modegi flies one for Japan. A disciplined group of 60 Thai sailors is lined up to help with major launches, such as Holland's World's Largest Kite and its smaller prototype, which flies today.

Now the winds are good enough for almost any aerodyne, and we are treated to a feast of all the kites we've come to expect from the countries represented: Holland's witty and innovative kites (besides their World's Largest); Japan's great traditional kites, such as the Nagasaki hata and the Shirone battle kites; New Zealand's Tri-D boxes and other dramatic works by Peter Lynn; spectacular dragons

*Spaulding, "Thai Kites: Ancient Tradition, Perennial Excitement," *Kite Lines*, Winter-Spring 1987 (Vol. 6 No. 3), pp. 60-71.



Immediate left: the Peter Travis kite "Celebration" soars. Left column clockwise: winner in the Thai "picture kite" competition is this three-dimensional angel by Suab Ruarasri; the Princess flies a kite; dancers invite participants to the welcoming ceremony.

The major U.S. presence in Pattaya is mounted by Steve and Sandy Lamb and their entourage, who fly big parafoils in the 180-sq-ft class to carry their 90-ft Spinsocks and other banners into the sky. On some occasions, however, when the winds are light, the Lambs ask Peter Lynn of New Zealand for help and he lends his kites to their lifting tasks in a pleasing show of international cooperation.

In a sense the collection of kites we are enjoying in Pattaya is not unlike that of other international events. It is new and surprising especially to the Thais, while it is the Thai kites that we visitors are interested in. Yet the atmosphere in Pattaya is all its own.

We foreign participants are now called to a side tent for instructions on tomorrow's visit by Princess Chulabhorn. The protocol is as follows: We will receive gifts and then give gifts to the Princess in order of countries alphabetically. We will not turn our backs on her, we will keep ourselves lower than her and we will bow or curtsy as we give or receive the gifts. We will cover our skin and wear no rolled sleeves or sandals. We will speak only if spoken to.

Back into the broiling sun. Occasionally spice-scented smoke wafts by us from little barbecue carts set up along the road leading to the field. Kite stalls are around us, too, full of cobras and flying fish and small chula and pakpao kites. Although the heat and humidity take a toll, the foreign guests realize they were invited to fly kites—and that they do.

Joe Vaughan and Mel fly Grandmaster and other single-line maneuverable kites, which take less brawn and more brain to fly, as suits the weather. And the kites zip around even when the wind drops and the larger boxes sag in the sky. But lulls are temporary and we welcome the wind for cooling effect if not for kiteflying.

A soaring car—a Volvo—appears in the sky, and Shakib comments, "See the Volvo car. It requires no petrol and it runs all day." Like Shakib himself. He challenges the crowd to win 100,000 baht if anyone can fly a car and set a world record at Pattaya. The Volvo kite was made for Volvo

Continued on page 56 . . .

from the People's Republic of China; and stunts, parafoils and Spinsocks from the USA. Other countries show in the sky, too, such as England in one of Martin Lester's Icarus kites flown by Dave Checkley. Shakib calls from the tower, "Shake a leg!" and Icarus obeys; the crowd laughs. Shakib's suave patter helps make us aware of the kites, and his long warbling whistle is a signal any time a kite gets in trouble or crashes.

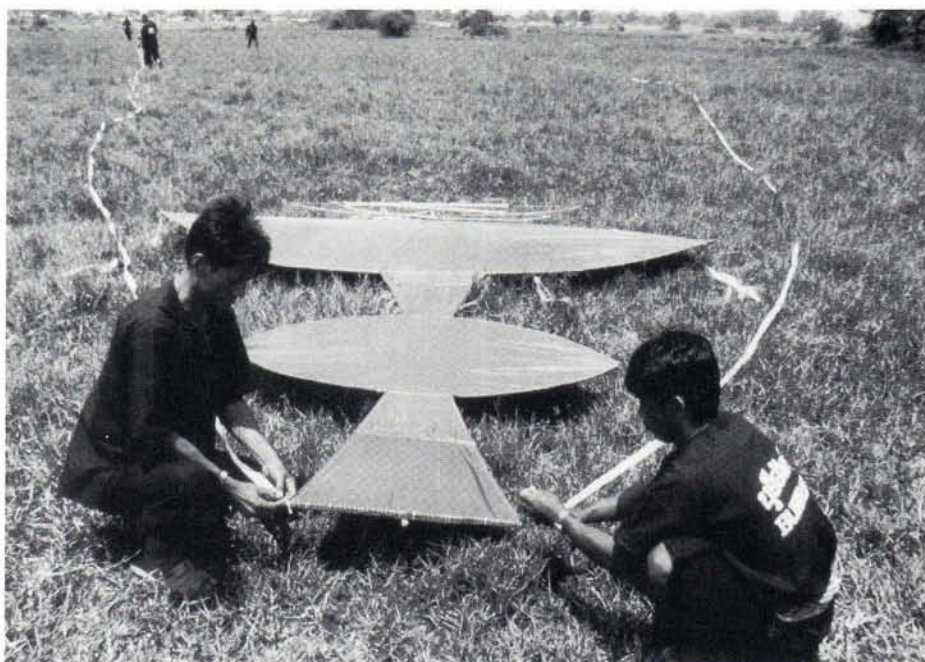
A tremendous crowd has gathered, mostly Thais. They show a strong, genuine interest in kites and are very friendly and mannerly. However, inevitably with the heat, they begin to edge into the stands so much that there is a housing shortage for the kites.

Mel puts up his Maryland state flag Edo and we are shortly visited by fellow Marylanders, a couple who happen to be here as tourists. We're surprised not only at the coincidence but that such a small kite can attract notice in a field full of large ones. An example is the 18m (59ft) kite made by Peter Lynn for Kodak, sponsor of the New Zealand team. The Kiwi kitefliers wear t-shirts to match the kite.

DISCOVERING BURIRAM IN PATTAYA



V.G.



A.C.

Even the kitefliers in Bangkok had not seen or heard about the *song hong* kites from Buriram, a province in north-eastern Thailand.

On our way to the festival in Pattaya, Ron Spaulding had told me that the organizers had asked the Governor of Buriram to bring ten kites and three people to Pattaya. They are here now, and even before we can see the kites, we can hear their hummers wailing over us with a high, ghostly cry.

I walk around the Buriram stand and observe the kitemakers and their families camped here (20 to 25 people came but were not given hotel rooms like the rest of us). The team members have built a little "spirit house" next to their stand. I learn that old Thai traditions require dwellings for the good spirits and that spirit houses can be found in gardens all over Thailand. Before flying, the Buriram kites pay homage to the guardian of the land as represented by the spirit house.

As Ron foretold, these are big kites, typically 3m tall x 2m wide (10 x 6½ ft). Newin Chidchob, Chair of the Provincial Council of Buriram, explains the kites. "Song hong means two sections," he says.

"These kites were made especially for this festival." Indeed, final work is still being done on two of the three kites in the stand. They take up much of the space available. One kite bears the message: "TO ENJOY IS AN KITE FESTIVAL." The other says: "VISIT BURIRAM, LAND OF ANCIENT ARTS & CULTURE."

For two years, the annual province-wide kite festival has been held in Buriram in the first week in December, but "competitions among the villages have been going on for hundreds of years," Newin says.

Sizes and materials for the kites vary. Paper made from pineapple stem is the traditional choice for sail material in the province, but cotton is also used. Some of the smaller kites at this festival are made of clear plastic.

Newin describes the uses of bamboo for frames, and rattan or palm leaf for hummers and tails. I am to learn more about the construction later, but I sense that it is an involved process when Newin says that the time required to build these kites is "three days for the big ones, the small ones just a few hours."

I see a few Buriram kites far up in the

Top, a *Song Hong* kite flows like water on the wind; bottom, palm leaf tails are attached to the kite (notice hummers at head of kite).

sky—but it is such a distracting environment for them. I feel the need to see them more properly, in a space and time just for them.

The next day, during a quiet period in the activities, Ron suggests that we take some time to talk to the kitemakers from Buriram. Ron is invaluable not only as a fluent speaker of Thai and English, but also as a sensitive receptor of cultural information.

We hike across the field to a spot under a few coconut trees. About 14 men are there, and nearly as many women and children. They have portable cooking supplies and plenty of water, kept miraculously cold. (They offer me a refreshing tin-full.) The group seems to have planned to fly their kites especially for Ron and me and Alberto Cassio, a photographer friend of Ron's.

The *song hong* kite has been part of the culture of Buriram for centuries. Where they came from, "nobody knows," Ron says. They are flown every December at the full moon, when the wind is



Left, the Buriram stand at Pattaya includes a "spirit house" at the corner; right, a smaller song hong kite made of plastic is adjusted on the field.

best and after the rice is harvested, for good luck and rain for the next year. If the wind is on time, the rain will be on time. The kites should fly well and make a good sound for three or four days and nights, or as long as the wind blows (as many as 10 days).

The farmers and natives who make these kites have come to Pattaya "to call up the spirit of the wind, to give them safety and to indicate the harvest success for the next year." Not quite incidentally, they also hope to stir tourist interest in Buriram. (Ron tells me later that "if *anyone* were to go to Buriram for its kite festival, he or she would be treated like a king.")

Known as the City of Pleasantness, Buriram is the center of 1,920 villages and one of the largest provinces in the region. About 410 km (254 miles) from Bangkok, and less than 100 km (62 miles) from the Cambodian border, it has several attractions, including—on a mountaintop—a pink lava stone castle with elaborate wall and door carvings dating from the 12th century. A painting of this castle decorates one of the group's kites (*see cover*). Buriram is also noted for its prize-winning silk weaving, for barge races run during high tide season, and for unusual geology/archeology including glass ceramics dating back over 2,000 years but only recently discovered. Buriram is reported to have good hotels and delicious food.*

We look closely at the song hong kites and see that the shape resembles the *chula* only slightly and is more nearly like the *wau bulan* of Malaysia. The kites tell us that the kite's shape is thought to represent a mother (in the leading wing) and a

baby (in the trailing wing). The center surface is the waist. A kite with a long waist is more stable; one with a too-short waist may swing too much. The tail-end section is thought to be an extension of the waist. The top of the "mother" wing is called the head, and the hummers (one or more) are placed there.

Pineapple plant fiber is used to make the kite's paper sail. The fiber is pounded, boiled and spread over water in a thick or thin layer as needed for a particular kite. Bigger kites use thicker paper and perhaps some string for reinforcement. Flying line formerly was made from the *ban* tree, but nowadays it is purchased.

Bamboo is plentiful and thus neither the frames nor the sails of the kite are saved from year to year; however, the hummers are often saved. Ron interprets: "During the rainy season, children are not allowed to play with the bow, or the rain will stop and there will be no more rain during the season."

The humming bow is unique to the song hong kite. The bow is made of bamboo. The vibrator is made of long thin rattan or palm leaf attached to short strings and stretched between the ends of the bowed bamboo. A small ball of wax at each end of the palm leaf controls the sound. The larger the ball of wax, the lower the hummer's tone. Also, the kite-maker puts wax on his or her fingers and rubs across the palm leaf to change the tones, from louder to softer, depending on the wind. A very strong wind will get more tones from the hummer. I asked one of the men, how many and he said, "for a professional hummer, as many as seven sounds in one bow." Also, as many as seven hummers may be attached to the kite to make more sound. As a finishing touch, some hummers have tendrils of bamboo curved outward at each end "to

make it look beautiful."

The tails, also of palm leaf, are usually 100 to 150 meters (about 300 to 500 feet) for each kite. They have special effect and meaning. They suggest, and call for, the rain that the crops will need in the next season. The kite itself, therefore, is most effective—and beautiful—when its flight is not *too* stable, when there is flow and movement from the wind imparted to the tails. In the air, they glitter like water in the moonlight.

Although "everybody makes kites" in Buriram—children, too—it is a serious endeavor. "In my country," one man says, "we do not make a joke with a kite. We believe that the kite flies in the sky; it has a higher being than us."

That seriousness of purpose is seen in the annual kite festival. "Every village comes, with three to ten kites each. The champion wins 10,000 baht (US \$385) when his or her kite is louder, gets the most tones from the wind, and is the most beautiful in flight—that is, flowing on the wind."

After our talk, the kites get ready to fly a kite for us. While one of the fliers holds the palm leaf tail, another blows a spray of water on it from a bottle to make the tail properly moist. Two fliers walk the kite out to an open space and attach the tails to each side of the trailing edge in front of the kite.

Suddenly, the kite is up. It climbs like an arrow, calling out all the way with a high wavering whine. In the upper air, at a very high angle, its lonely vibrato and long rippling tails take us observers out of the heat, out of the dusty mobs of Pattaya, out of ourselves. For a moment, we have that pure sensation of flight that is the magic of kiteflying. Or, as they say in Buriram, we are in the presence of "a higher being than us."

—V.G.

*For further information about traveling to Buriram or anywhere in Thailand, contact the Tourism Authority of Thailand, 4 Ratchadamnoen Nok Avenue, Bangkok 1, Thailand.

... Continued from page 53

sponsorship and is built of paper and bamboo in three dimensions, the style that Prinya has perfected. Yongyuth Theadkeartisugdi, the kite's designer, talks to me with intense, shining brown eyes, about building the kite over four days and four nights with help from four other people. Yongyuth has been a kite-maker for 20 years and used "special paper from China" to make the kite in a "size exactly the same as a Volvo."

We are beginning to see now the bizarre kites of Prinya and his co-workers. Figure kites advertising various products are launched. To our particular amazement, the huge Helix oil can really flies!

But perhaps Prinya's most startling kite of the festival is the "Longest Cobra," a dark eminence which flies for a short while never getting fully off the ground, but then a little later returns and this time, to the cheers of the crowd, lifts completely, right down to its last bit of tail, and flies for 7 minutes 33 seconds.

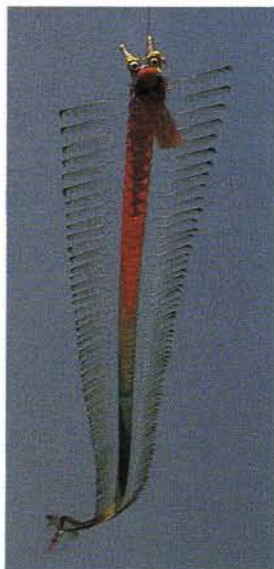
The kite was to have been built 1,000m long (3,281 ft) and is claimed to be 700m (2,296 ft), but Ron Spaulding voices some skepticism. The kite needs to surpass 650m (2,133 ft), the current record for Longest Kite, flown in 1984 by Dutchmen, including Hermann van den Broek, who is here today and paying special attention to this cobra. Mel and I want to measure the kite, but as we trudge across the field, it seems to get farther and farther away from us. We decide to do it tomorrow, when the kite is slated to fly again.

The cobra kite, like the snake itself, is a native of Thailand. Its characteristic oval head and long sinuous tail/body have been exported and copied in countless versions for many years. It seems only proper that the record for this kite should belong to the country which originated it.

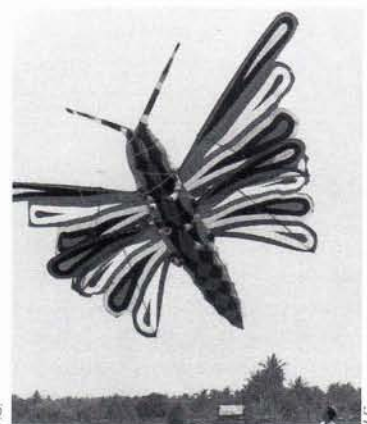
On the next day, however, Shakib announces, "The black cobra has *disappeared*. That is what I am told, the kite has disappeared."

There is still plenty of time and wind for other kites, such as the large seven sisters kite called Celebration by Australian artist Peter Travis. The kite is made of custom-dyed cotton for control of color. Peter has already explained to me his philosophy that his kites are meant to be "immobile platforms" to carry the tails, which are his chief interest because of their constant movement.

Later, Tom Casselman flies a version of the seven sisters made by Wayne and Jan Hosking. Tom also flies kites by such



From left clockwise: a 160-unit dragon is the work of Singapore's Low Chin Nghee; a dragon head is proudly shown by a Weifang kiter; a 9-meter moth kite by Peter Lynn flutters up in honor of the birthday of the King of Thailand; an anti-smoking kite by Prinya Sukchid dangles its bones; shaded by umbrellas, pedestrians view Midsummer Snowflake, a three-dimensional Peter Travis kite.



original Americans as Bobby Stanfield (an oblique multicell box) and Curtis Marshall (delta-Conyne).

Satoshi Hashimoto keeps as busy as a bee with his elegantly crafted bee kites, which buzz realistically throughout the festival. His teammate from Japan, Akira Tanaka, has a flying kimono in the air all day while he himself wears an ice bag on his head in the punishing heat.

At the end of the day we are wilting. The winds are light now, but the crowds have grown heavier in anticipation of the four o'clock demonstration competition of chula/pakpao kiteflying. Interested as we are, when the Thai commentary takes over from Shakib's English, we cannot follow what is happening. The teams are not uniformed or easy to track on the field, nor are they flying very close to the spectators. Mel and Joe go out to get closer and make a few observations.

They find that women do participate, as string tenders, carrying baskets. And they learn that Thai kiteflying has many restrictions built into both the kites and techniques—the heavy tail on the pakpao,

the large size of the chula, the complex rules of play that would frustrate most devotees of single-line maneuverables. But it is these very restrictions, these checks and balances, that make up the unique competition of Thai kites.

In spite of these fascinations on field, we are very grateful when Dang gently says, "Would you like to go back to the hotel?" We fall into the air-conditioned car with relief. After baths, we go to an open-air show of Thai culture, including music, dance and martial arts.

The dance is mesmerizing: rows of colorfully costumed dancers (mostly young women) move in stylized patterns to tell legends from the different regions of Thailand. The people seem to love gold; it is woven into dress fabrics, attached in long back-curving fingernails and lavished on tall pointed crowns. We are ashamed that some of us are so tired we nod in our seats.

The next morning we gather in our best clothes to greet the Princess. Kitefliers are not noted for their formality, and we make an inconsistent but some-

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how appropriate group, from Peter Lynn in dark suit and tie to Dave Checkley in Banana Republic-style togs. However, we are consistently obsequious in our behavior as the Princess, her Prince Consort and two young daughters arrive with their extensive retinue. A special tent has been set up with pink fabric roof, aqua bunting, red carpeting and gold throne-like chairs. After brief speeches, we receive lovely plaques and medals and offer our collection of kiting objects in return.

We change clothes and are quickly caught up in the action, which today

includes flights of dragons: one 30m long (98 ft) from Weifang, Shandong province, People's Republic of China with 80 units and the traditional fierce head; another 380 feet long with 160 units of bamboo and fabric made and flown by Singapore's dragon master, Low Chin Nghee.* Low's dragon draws a crowd of onlookers and photographers, but it is also admired by the Kodak kite, which suddenly veers and

*For additional background on Dragon-Maker Low and his smooth method of collapsing and hauling down a dragon kite, see *Kite Lines* Spring 1986 (Vol. 6 No. 1), pp 56-58.

drapes itself over the dragon. Peter Lynn and James White rush out of the New Zealand stand to untangle the couple.

Today also brings us a flight of Peter Travis's spectacular Midsummer Snowflake kite, though the winds are light. Peter, his nephew Andrew and friend Simon Freidin work hard on the line to make it happen.

The longest train of the festival goes up now—350 units of the "standard" tailed diamond variety from Japan. The team was unable to bring the 1,000 kites they had flown in China, which were in turn part of the 2,233 train flown for a world record in March.*

In another part of the field, an effort is underway by the Dutch team to fly 100 stunt kites. Though hefty Hermann van den Broek holds the control bar, he needs three other men to hold him down. The kites weave about for some minutes, giving the fliers a good workout and the crowd a good spectacle.

Mel does a creditable job of keeping his stack of 11 Cloud Seeker boxes in the air for a couple of hours, aided by two techniques: recruiting local enthusiasts to help and covering himself with his shirt as a tent in order to lie on the ground part of the time.

Hot or not, this is a good day for most kites, including the World's Largest. In the initial inflating period, the kite tends to roll around and go down, in need of conditions that are just right. A 10-wheel truck serves as anchor to the kite's three lines.

At last it flies—very well and rather long, for 40 minutes, its longest flight in seven years of flying in 12 different countries. Gerard van der Loo had asked for elephants to help with launching the kite, but has to make do with the less exotic but very capable Thai navy men.

At day's end, we revive at the hotel, have a Thai-flavored Continental dinner and again go to the classic dances for as long as our eyes will stay open.

The sun again heats up the festival on its last day, which is also Songkran, the Thai New Year and the start of the water festival, in which it is customary for everyone to sprinkle water on friends and on Buddha images.

In the dead calm at the start of the day, only a few kites are up, such as the Nagasaki hata kites flown by our friend from Japan, Seiko Nakamura. Undaunted Peter Lynn succeeds in flying three of his Tri-D boxes under a big red-and-black flare kite. Only two people are holding

*For further details about this and related world records, see story on page 62.

down the four kites. And inflating of the World's Largest starts again.

During this slight pause in activities, Ron Spaulding and I walk across the field to talk to the kitefliers from Buriram (*see box*). It is a valuable "interruption" and I do not feel I have missed too much when I come back to the center ring and hear that, in my absence, tiny video cameras of an American television crew (NBC) have been successfully launched.

The World's Largest Kite is flying, but just as I arrive at the stands, it changes its form before my very eyes. Shakib's whistle is heard at its loudest. The kite is tearing apart! About one-third of the giant on its right side is peeling away. The fabric falls into a heap on the ground while the rest of the kite keeps flying. It is some time before the entire assembly is collected.

Gerard later voices the opinion of the team that the heat caused the tear. I suggest ultraviolet deterioration. Whatever the cause of the disaster, the team vows to repair the kite and keep it in service.

There are still more sights to behold before the day is done. The Weifang team sets off firecrackers from its dragon. A stunt flying challenge by Tom Casselman (117 successive spins in the same direction with his Hawaiian Spin-Off) is taken up by Ron Brown, who goes to 250 spins. Shakib, not hoarse yet, counts the spins and announces a "world record." The crowd seems to love this.

A handsome 5m x 7m (16½ x 23 ft) Shirone rectangular kite, largest of the Japanese kites, is pulled up several times. It is not only of impressive size but of superb traditional craftsmanship, magnificence in any sky.

We hear that the Governor of the T.A.T. has said that this was the first time ever that there was a traffic jam in Pattaya. We who have made it through this last day, most of us sprinkled for the New Year, have no doubt that it's a holiday here. My mood is a tangled mixture: exhilaration from the sight of so many great kites, especially those of Buriram; relief and surprise that we have survived the heat and humidity; unbelief that it is over; delight to have discovered a charming people with so intense an enthusiasm for kites.

It is not quite over. After another recovery at the hotel, we go to an evening of outdoor dining with our friends, while a pleasant orchestra plays and lanterns sway slightly in the night air. There are even fireworks in the distance—just for us? We think so! A few succinct speeches. Much thanks by everyone, to everyone,

especially Ron Spaulding. And to each of the countries represented, a gift—a song hong hummer! Ron calls off the names of recipients. There is one hummer left over. "I think it is appropriate that this last hummer go to Valerie Govig." I dash forward, speechless. (Of course, at this point I have no preview of the perils of a hummer as a piece of carry-on baggage, or the fishy eyes from customs officials as we explain this "bow" with no arrows.)

The next day we return to Bangkok, where we spend two days before flying back to the States. There is one more

celebration, a dinner hosted by Ron at a Thai restaurant on the river. Many heaping dishes are passed around the table, all in the true Thai style, which means *bot* (as in forget-Mexican-this-is-HOT). The dinner gives us our last chance to talk, make toasts, say thank you, say goodbye.

During our last two days, we enjoy many sights in Bangkok—wonderful silks and crafts, a boat trip on the *klongs* (canals which are lined with markets); temples everywhere—their lavish splendor contrasting with houseboats and high-rises; call girl services more obvious than



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necessary; yet a high standard of living and a sense of freedom and good humor.

One day we visit the Pramain Grounds, in front of the Grand Palace, where there are more kites flying than you'd ever see in any American park unless a festival were underway. And *this* in the off-season! Unfortunately, it starts to rain just after we arrive, and all the pedestrians and kitefliers scurry for cover. We manage to buy three small kites from the

last seller in sight.

Our last day in Thailand is especially rewarding. Ron takes us to visit Vinai Poomaitong's house. Like many buildings in the area, it is set on pilings to help it survive the flooding rains. Three generations live in Vinai's house, but he still finds room for making kites and storing materials, including a large pile of bamboo.

It's a rare chance for us to see and touch the kites and flying accessories in person.

Here is a line control stool, a pulley, some chula barbs, and some baskets for line collecting. Something new to us is the repair box, a vital item on the competition field. An old partitioned wooden box with a sliding cover contains various tools and materials used to mend damaged kites in the midst of battle. A fractured bamboo spar may be spliced using glue (they use cyanoacrylate now!), tape and finally tin plating that is bound around the spar. A glutinous flour paste with alum added is used to mend the paper. Fuzzy lengths of hemp are stored in one section of the box. Vinai demonstrates how deftly he can spin—by hand—these strands into a strong braided cord to splice a line on the field.

All of a sudden, at 3:00 p.m., the skies darken and the rain falls down straight and heavy and loud. The rainy season is indeed here! Little lakes and rivers form around the courtyard immediately.

We keep talking, wondering aloud about the origins of the chula and pakpao kites. Ron says that the chula is thought to be Muslim in origin, while the pakpao came from India to Thailand, where tails were added.

It is thought that originally the King made chula kites to catch the pakpao kites that would dive into the castle and damage the roof. A game then developed between the "outside palace" with the pakpao and the "inside palace" with the chula, the kite the King preferred.

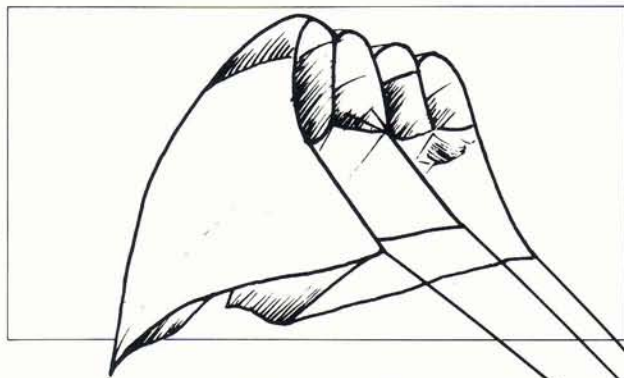
In the Thai language, "pak" means "miss" and "chula" means "master."

"I've been here 12 years," Ron said, "and I still don't know all about Asia. I'm still learning about Asia and about kites."

Mel and I, with fewer than 12 days of exposure to Thailand, felt even humbler.

As if the entire trip—the fine hotels, the marvelous food, the delightful gifts and friendship—were not enough, these kitefliers in Bangkok would not let us leave without taking one more item of interest and peculiar value. It was a plaid cotton wrap cloth for waist or head, a sort of all-purpose towel or bandana that is always with you when kiteflying. Already since Thailand, Mel has used his cloth on hot days in Maryland. It makes sense, like everything you see but never quite understand in the dense context of Thailand.

The Pattaya International Kite Festival will be held every other year, probably around April 13. For information, contact the Thai Kite Heritage Group, c/o Ron Spaulding, 888/88 Ploenchit Road, Mahatun Plaza, Bangkok 10500, Thailand. ♦



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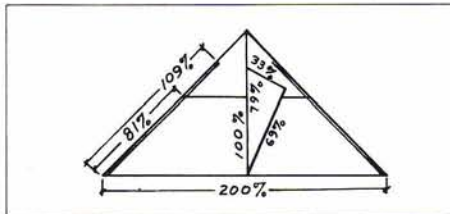
Tony Cyphert is Mourned

Anthony (Tony) S. Cyphert died on April 19, 1987 in the veterans hospital in San Diego, California after a battle with cancer. He was 74.

A native of Wyoming, Tony taught pilots to fly Stearman aircraft in early World War II. Later he worked for the Navy as a battle damage photographer and a rocket telemetry tracker. In California, his occupations varied from chef to window dresser to camera shop owner. He was married five times, had four children and seven grandchildren.

About 10 years ago, Tony became interested in kites in Pacific Beach, California, and became a friend and helper at Carol Hamilton's shop (now in Seaport Village). Tony began making kites, starting with small paper ones and finishing with large fabric ones that he called "search and destroy" kites because of their tendency to wipe other kites out of the sky.

He was perhaps best known among kilters as the maker of Tony's Big Deltas



Tony Cyphert's delta proportions

(20-ft and larger). In 1982, he and his friend Gene Carey constructed and flew the world's largest delta kite (75-ft wingspan). When they tried to fly the kite later in front of national television cameras, it collapsed and crashed dramatically. Tony laughed more than anyone about this.

He could afford to. He had a solid reputation as a delta maker, in part because of his concept of percentages for measurements. He not only applied these rules to his own kites, but printed them on his business stationery for all the world to use.

In 1984, Tony joined forces with Carol Hamilton and Bill Pressler to establish the Avenger Kites company. It later became a partnership between Tony and Jerry Sinotte, who will carry on with Avenger.

Tony was also well known for his activism in the kite community. He was the de facto chairman of the 1985 AKA convention in San Diego. He was also an outspoken telephoner and letter writer. Tony represented Southern California but was sympathetic to the needs of all kilters.

For years, Tony had tried—with little

success—to start a kite club in the resistant San Diego area. Then, in 1985, when the new California Kite Group was formed, Tony became its first president, a position he enjoyed and deserved.

Shortly after his death, a memorial kite fly was held at Embarcadero Park in San Diego, Tony's favorite flying spot. "We filled the sky with beautiful kites for Tony," Carol Hamilton said. —V.G.

A Tribute to Tony Cyphert

I really did not know Tony Cyphert personally—and I feel it was my loss. I was aware of his many contributions to kiting and I had wanted one of his big deltas for a long time.

I finally met him in October, 1986 and told him I wanted him to design me an unusual kite. He agreed and said it would take two or three months. So I waited patiently but never received the kite or heard from Tony. Late this spring (1987) when I tried to call Tony, I reached Jerry Sinotte and learned of Tony's death.

Jerry said that he had shipped all of Tony's last kites and he remembered that one of them was to be sent to Texas. He agreed to check into the whereabouts of my kite and found that, through an error, it had been shipped to a kite shop in Saratoga Springs, New York. Jerry contacted the owner (Jane Gifford) and she graciously sent me the kite. I am much indebted to her—and Jerry—and Tony.

My kite is one of the last big deltas Tony Cyphert built. It rides on the wind very high and steady, and is a beauty. I will fly this kite regularly and each time I will think of it as a tribute to Tony.

Bill Lockhart
Lubbock, Texas

Ansel Toney Dies at 99

Ansel Ivan Toney died on May 1, 1987 in Farmland, Indiana, the small town he and his kites had made famous. He was 99.

When Ansel retired from farming, he discovered the joy of building, flying—and giving away—kites. In 1975 he developed a delta that was to become his trademark.

In 1977, the first of many stories appeared in a national news wire article and in 1979 he was featured on Charles Kuralt's "On the Road" television series. These were the start of more and more articles and interviews which made Ansel Toney internationally famous.

Ansel would make kites and sometimes reels (like his grandfather had made for

him) for people who requested them—free of charge—if they provided him with the materials. In about 10 years' time, he made over 2,000 kites this way, just for the enjoyment of doing it. He started out making kites for the children of Farmland, but soon he was making them for fliers around the world.

In his late 90s, Ansel officially gave up kitemaking and started to refuse requests for his kites because he had so many "orders" that he knew he could not live long enough to finish them all.

Ansel also shared his designs and techniques with dozens of admirers all over the midwest. He was an inspiration for Nick and Sallie Van Sant (Kites of the Four



Ansel Toney, looking up

Winds). In return, Sallie showed Ansel how to make their Snowflake facet kite, and Ansel taught it to others, such as Merritt Beck, who will carry on the tradition as the "new" Kite Man of Farmland.

In 1982, Ansel was the center of a political debate about prohibited road signs on state routes. Highway officials had removed signs posted outside Farmland declaring it to be "Home of Ansel Toney, The Kite Man." Eventually, an "Ansel Toney Bill" was enacted in the Indiana state legislature to permit such signs, and a resolution was passed proclaiming Ansel a "master kite maker." Ansel also was honored in 1983 when he was presented with the Honorary Order of the Kite Award by the Maryland Kite Society.

The Hoosier Kitefliers Society held a memorial kite fly for Ansel on May 17, 1987 in Farmland. The HKS plans to make it an annual event.

Ansel Toney will be remembered for his kites, his generosity and his personality, reflected in remarks such as: "The reason I like flying kites, you're always looking up. You're not looking down like you do when you're playing golf or some of the other things. You're looking up at that pretty blue sky. It's a beautiful sight."

—V.G.

For the Record

This department is devoted to reports of record-setting achievements with kites. News will appear from time to time, as it arrives, in KITE LINES. Publication of a report is not to be construed as official recognition, by KITE LINES or any other party, of any attempt at a record. Neither are any of the methods that are described in the contributed reports necessarily recommended.

How Many Thousand?



Above, about 50 people in Japan line up and lend a hand in an effort to fly the most kites from one line. The final count is 2,233, approved by the Japan Kite Association. (Records of longer trains that have been claimed are awaiting verification.) Below right, another view later in the activity.

We left Nop and Michele Velthuisen in the last Kite Lines after they flew to Japan and bicycled all around before flying to Bangkok. Then they cycled to Malaysia, Singapore and back. They plan to fly to Athens and cycle home to Holland at year's end. (Whew!) In Japan they paused just long enough to take photographs and write the following eyewitness report:

We happened to arrive in Japan just in time for a big kite event on the 14th and 15th of March, when the record for the world's largest kite train was going to be challenged. Masaaki Modegi invited us to participate in the effort at Futtsu in Chiba prefecture, southeast of Tokyo.

The event was sponsored by Fuji Television Network and the kites were prepared by the Hiroshima Kite Club led by Kinji Tsuda, a gentleman of 70-plus years.

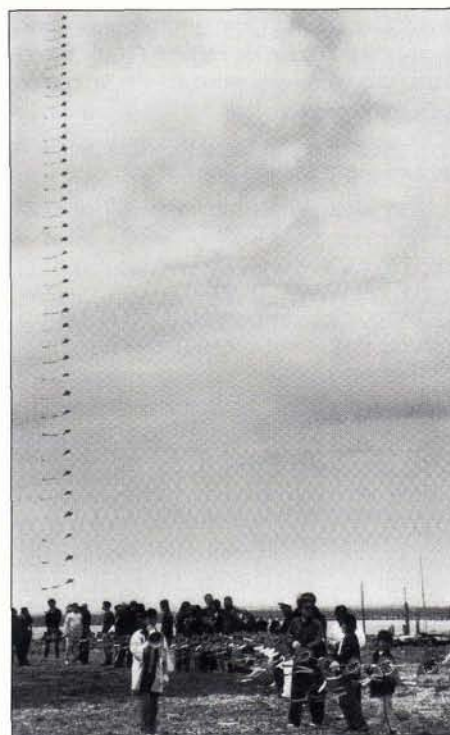
Those who participated in the event were: the Hiroshima Kite Club, the Japan Kite Association, the Chiba Kite Club, the Yokosuka Festival Association, the Ryu Kite Store in Shikoku, employees of

Fuji Television Network, the audience, and us (Nop and Michele).

The first attempt was made on the 14th, but after about 300 kites were lifted, the line broke and about 50 kites fell into the sea (later rescued by a fisherman). The wind was gusty and turbulent, and later it rained, so the event was postponed to the next day.

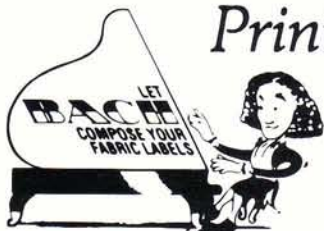
The wind was very strong the morning of the 15th, but because of the obligation to the TV station, the kite teams decided to go ahead anyway and at least fly as many kites as possible. But first we flew various other kites for the camera as a sort of introduction. Within ten minutes, there were kites of all shapes and sizes coloring the sky.

At 11:30, about 50 people helped to start the kite train. By 12:00, the first kites went up and 2 hours and 40 minutes later the record was broken. The wind had shifted from the north to the south and the new record of 2,233 kites (not counting 4 broken ones) rose up to 1,000



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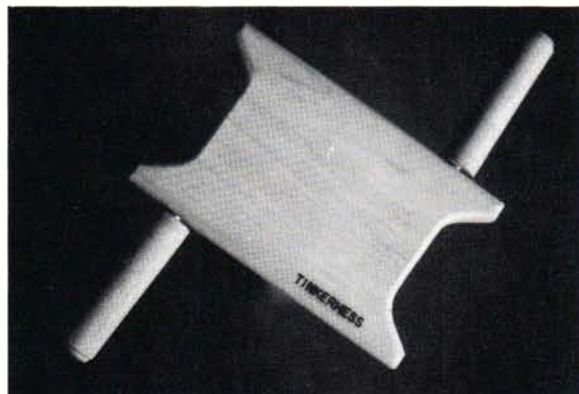


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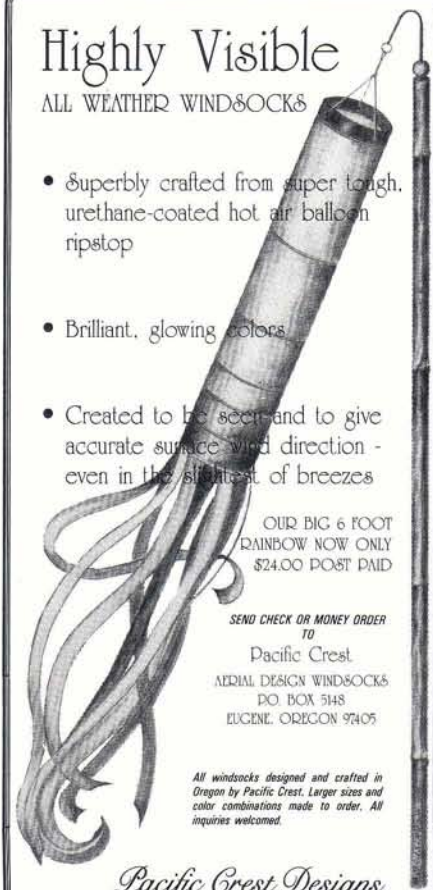
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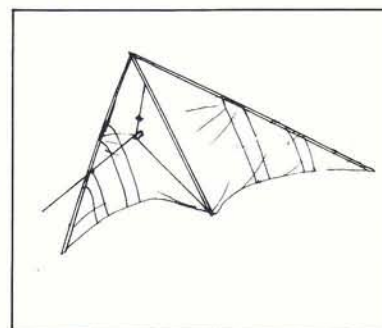
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Jennifer VanSant

"The VanSants have always made quality kites. I know because I've been on the Research and Development team longer than my other siblings (exactly eight minutes longer than my fraternal twin Carrie) and I've logged countless hours flying them. My favorite kites are the Feather Deltas. They come in a terrific variety of sizes and color patterns plus they only need a light wind to fly. They're perfect for line toys, streamers, etcetera, and they all honor the First Up/Last Down challenge you've read about. As Dad and I have always said, 'Ask any bird, nothing flies like a feather.'

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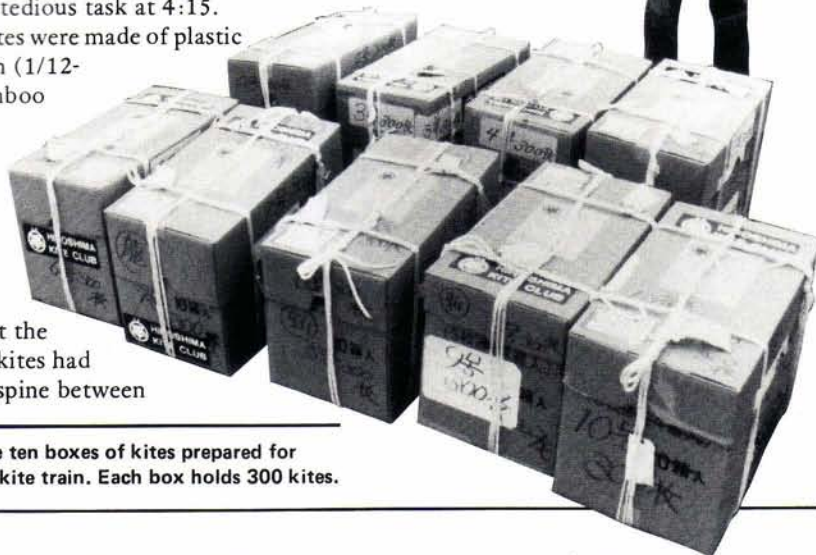
KITES OF THE FOUR WINDS

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meters (3,280 feet). The height of the first kite was measured by a helicopter. The wind speed at the time dropped to 2-4 meters (5-9 mph) and it turned out to be a perfect day for the event. At 3:00 we started to bring in the kites and we finished the tedious task at 4:15.

The kites were made of plastic with 2mm (1/12-inch) bamboo sticks of 34cm (13 inches) used for the frame.

All except the first 100 kites had a double spine between



Nine of the ten boxes of kites prepared for the record kite train. Each box holds 300 kites.

which the rope passed. The first 100 had plastic joints which connected the vertical and horizontal spars. Cellophane tape was used as a stopper on the line for the first five kites, then rubber bands for the next 100, and steel rings for the rest. The double tails of the kites were 70cm (27.5 inches) long.

Two meters (6.6 feet) separated the first and second kites (with the first kite having a bridle); 1.5 meters (4.9 feet) separated the second through fifth kites, and 1.1 meters (3.6 feet) separated the rest.

The flying line was 0.3mm (0.01 inch) thick for the first five kites and increased from 1mm (0.04 inch) to 6mm (0.24 inch) as the kite train increased in length.

At the climax of this event, about 60 people were helping to hold the line, although the pull of the train itself wasn't too bad. Everyone was elated when the record was broken, but exhausted by the time we had pulled the train back down. It seemed like an endless task.

It was a lucky day, with the wind diminishing at just the right time, and another 1,000 kites easily would have gone up as well, but the general attitude of the record breakers was, "Why make the next challenge too difficult?"

K.A.L.M.

Dan Eisaman of Madison Heights, Michigan, is a "gee whiz" kind of kiteflier. He has never understood how it is that sailors have yet to discover the potential of kites for traction. "Good grief," he says, "if you've got to anchor your kite to something like a fire engine or dump truck, what would that kind of pull translate into if it were applied to a boat?"

Sounds logical, so Dan came up with his K.A.L.M. Project (Kite Across Lake Michigan). To keep the project uncomplicated, Dan gathered the minimum equipment necessary: an eight-foot inflatable boat (with oars, just in case), a 16-square-foot Sutton Flow Form with line and reel, something to eat and drink and wear, plus a camera and a few odds and ends. Everything but the wind. His wife Suzanne agreed to bring him back home (by car) from the other side.

Dan's first attempt ended up nowhere: "the wind didn't cooperate," he said. "The second was more rewarding, even though it was also unsuccessful." In fact, the second attempt ended with Dan being fished out of the water at 3 a.m. by the crew of a Great Lakes ore ship—the same ship which had knocked him overboard

What Does Guinness Know About Kites, Anyway? (from a conversation frequently heard at Sunover Beach, New Jersey, USA)

"HEY, MISTER, HOW MANY KITES YOU GOT ON THAT LINE?"

"One hundred."

"Wow! Is that the world's record?"

"No, not hardly. The record is somewhere in the thousands, but no one knows the exact number."

"Why not?"

"Well, you see . . . the last 'official' record was 5,581 flown by Kazuhiko Asaba in Kamakura, Japan, in November of 1983. Then in the spring of 1987, a fellow named Sadao Harada flew 7,150 kites on one line in Kumamoto, Japan. Then there were two previous claims: one of 4,128 in September of 1978 and another of 3,800 in August of 1978. The problem is that none of those are recognized by the Japan Kite Association, the local authority and the only people close enough (or knowledgeable enough) to verify such a thing."

"Well, what does Guinness say?"

"Who cares? What does Guinness know about kites, anyway?"

"So, what is the record then?"

"On March 15, 1987 members of the Hiroshima Kite Club—under the watchful eyes of the Japan Kite Association—launched 2,237 kites. About four hours later, when the kites were brought down, four of them were found to be broken, so the 'official' record is 2,233—witnessed, documented and verified."

"2,233 kites, huh? Thanks for the

information."

"You're welcome. Meanwhile, there's a fellow in Indiana who has 8,000 kites sitting around waiting for the right wind, but he uses the 'Christmas tree' system: one heavy main line running up the middle with 'branches' going off both sides. Each branch is a string of 100 kites."

"Oh. Is that the same as flying all the kites from one line?"

"Well, no, but an 'official' decision has not been made yet—because he has not flown more than a thousand yet. He may be starting a whole new category: most kites on a Christmas tree!"

"Hey, I like the sound of that. Well, thanks again for the information."

"You're welcome. Meanwhile, there is a fellow named Kinji Tsuda coming from Japan to the Washington, DC, area in August and he's bringing 5,000 kites with him . . . maybe more. And he's the same man who led the Hiroshima Kite Club flight of 2,233. So he knows a thing or two about kites."

"2,000 . . . 5,000 . . . 8,000. How do you keep track of all those numbers?"

"I don't. That's why I only fly 100."

"Smart thinking. Thanks again."

"You're welcome . . . anytime."

"HEY, MISTER, HOW MANY KITES YOU GOT ON THAT LINE?"

"One hundred."

"Wow! Is that the world's record?"

"No, not exactly . . ."

—L.M.C.

Continued on page 67. . .

ARE YOU MISSING SOMETHING?



Back issues of KITE LINES offer a wealth of information and ideas. Many readers 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 23 back issues, only 2 are still available in paper copies, but all 23 issues are obtainable on microfiche, so the serious kiter need never miss

an issue entirely. The microfiche may be read in almost any library and paper copies made on special copiers.

If your nearest kite store can't supply you, order your back issues from us (see order form on next page), or write to us about your needs and we will try to match you up with someone who has back issues for sale.

A partial list of the contents of all back issues is given below.

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Outrigger Kite Plans; Brummitt's Kite Categories; Exhibits in New York and Paris; Paul Garber Profile; Two Marconi Kite Plans; Festivals of Japan; Magazine's History; Tail Talk; Paper Bag Kite; Glue Gun Use.

SUMMER 1977 (Vol. 1 No. 2):

Which is the Perfect Kite?; People-Lifting Kites; Trains (Van Gilder's Deltas & Van Sant's Trampoline); Proposed Standards for World Records; Stunt Kites; Greger's Dutch Kite; Mike Weletyk Profile.

FALL 1977 (Vol. 1 No. 3):

Guatemalan Kites; Ansel Toney Profile; Selecting a Tail; Seagull Delta; Kite Fishing in Oregon & Micronesia; Reels Analyzed; Seattle Exhibit; Greger's Vietnamese Kite; Sycamore, CA Fire; Aluminized Mylar.

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

Medieval Dragon by Hart; Stacked Delta by Thorburn; Tetrahedral Symposium; England's Jubilee Year; Shipping Kites by Ingraham; Sleds with Hundreds of Kids (Hundreds of Smiles).

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

Rogallo Corner Kite; Lincoln Chang's Rokkaku; J. C. Young Profile; Flexifoils; Kite Festivals; Spendlove's Taxonomy of Kites Poster; Le Cerf-Volant Club de France; Figure Kiting by Braswell; Kite Safety.

SPRING 1979 (Vol. 2 No. 2):

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

SUMMER 1979 (Vol. 2 No. 3):

Flow Form Kite Plans; Marshall's New Nylon Cutting Technique; AKA First Meeting and Grand National Kite Festival in Ocean City, Maryland; The Sky Is Big Enough for All of Us by Brummitt; Altitude Record.

FALL 1979 (Vol. 2 No. 4):

Sri Lanka Craftsmanship; Monumentality in Kites; Giant Kites of Japan and the Bedsheet O'Dako; Louise Crowley Profile; Kite Fishing from a Lighthouse by Trebilcock; Art Kurl'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 Sagami-hara; Kill Devil Hills, NC; Manassas, VA.

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

Searching for the Real Will Yolen; Tetrahedral Variations by Bevan Brown; Kite Aerial Photography; Who's Done it and How; Shirone's Largest Kite; How to Bridle a Japanese Giant by Van Gilder.

FALL 1980 (Vol. 3 No. 3):

Scheveningen, Netherlands; Kites as Art by Streeter; World Records in Kiting; E.C.C.'s Largest Kite; Asymmetrical Kites; Kuroda's Convertible Cubics; Spendlove's 14d Box; Piney Mountain Hornbeam Sled.

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

Dieppe Festival by Fissier; Sled History by Scott; Cambalare by Gilbert;

the Falcon Kite; What is DELTA?; Kiting in Bangkok; Kites vs. Model Airplanes; Indoor Duration Record; Kite Club Directory; and more.

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

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

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

Best of Show—Verschoor; Sky Art Conference; Fighter Kites—How to Pick & Wield Your Weapon; India's Utran; Scheveningen Album; Venice Pier, CA and Singapore Festivals; Grauel's Flapper; New Pelham Book.

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

Detroit Convention Panorama Picture—Bailey; Blackheath, England; Coup de Vent & Maebishi Festivals; Rokkaku Challenge; Harpers Ferry Delta; Kites of Trinidad; Peter Lynn Box; Adrian Conn Profile; New Reels.

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

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

SPRING 1984 (Vol. 5 No. 1):

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

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; New World Records; Caldwell's Counter-Rotating Box; More Stunt Kites.

SPRING 1985 (Vol. 5 No. 3):

The Great Kites of Bali, Mama-sans!—World's First Women's Kite Team; Tucson Museum of Art Exhibit; Original Conyne Found; Hotcakes Kite; Stunter Nomenclature; Will Yolen; Wyatt Brummitt; World Records.

SUMMER-FALL 1985 (Vol. 5 No. 4):

The Italian Kite Renaissance; Cervia Bellissima; The Hösle Himmelbett; Mama-sans in Europe; Guinness Kite Records Dialogue; The Alex Dunton Light Wind Delta-Box; Splitting Bamboo; Kite and Book Reviews.

SPRING 1986 (Vol. 6 No. 1):

Scheveningen, Netherlands; Long Beach, Washington; San Diego, California; 1986 Kite Calendar-Almanac-Poster; Tips & Techniques; Death of Will Yolen; Woglom Parakite; The 4-17.5x2 Parafoil; Singing Line; Guinness.

SUMMER 1986 (Vol. 6 No. 2):

People Socks by Oscar & Sarah Bailey; The East Coast Stunt Kite Championships; Chicago Hook & Ladder Flexifoils; One Sky, One World; The Brandes Flare; Team Combat; International Rokkaku Challenge.

WINTER-SPRING 1987 (Vol. 6 No. 3):

Thai Kites; Really Small Kites by Sotich; Stunt Kite Records; Budget Delta Stunter by Jarvie; Berlin, Germany by Fissier; An Award for Hod Taylor; Calendar-Almanac-Poster; Kite Club Directory; and more.

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(predecessor to KITE LINES). The only available issue out of 40 that were published is Vol. 10, No. 3 (Nov. 1976). These are the only paper copies left, and supply is limited \$3.00 each, postpaid.

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with its big bow waves. Eventually, Dan was picked up by the Coast Guard and they retrieved his overturned boat, which still was being dragged by the kite.

Along the way, the Coast Guard gave Dan some valuable tips, especially regarding the use of aluminized Mylar® ribbons as radar reflectors. Dan says, "If you've a mind to try this sort of thing, remember: the large ships can't see you at night, so put something on your kite or line (or both) that will reflect radar. Radar is the only 'eyes' they have on the water."

With his newfound knowledge (and hard earned experience), Dan made his third—and successful—crossing attempt the weekend of July 10-12, 1987.

His route was from the north side of Chicago, Illinois to Whitehall, Michigan, just north of Muskegon. The exact distance of the trip is unknown, but the straight line distance between the two points is at least 100 miles (161 kilometers), which far exceeds the previous record for kite traction on water.*

Not content with crossing one of the Great Lakes, Dan "went international" two weeks later when he crossed the bottom part of Lake Huron from Michigan to Canada. As this is being written, Dan is preparing to kite-boat across Lake Erie from Ohio to Canada, and—if he can find a sponsor to pay the expenses—he would like to try a kite-cruise across the Atlantic ocean.

Don't laugh. Dan has a new idea for a "keel" under his inflatable boat which he hopes will allow him to sail "off the wind." And his wife is willing to pick him up and bring him back home from Europe.

Faster than a Speeding Bullet

For years, stunt kite manufacturers have been telling us how fast their kites fly: 60 miles-per-hour . . . 70 . . . 80 . . . and more. And for years, stunt kite fliers have been thinking of ways to measure the speed of their kites.

Meanwhile, Ray Merry (co-designer of the Flexifoil with Andrew Jones) and John Waters (chief of the research department at Catch the Wind kite shops in Oregon) teamed up with the local police department in the self-proclaimed "kite capital

of the world" to settle the question once and for all. Or until a stronger wind comes along.

On May 16, 1987, they gathered on the beach at the D-River Wayside in Lincoln City, Oregon, with a handful of

Fast flying kites on the beaches of Oregon can burn you more than the sun or your line.

specialty equipped Flexifoils for a "shoot-out" with the cops.

To make the kites more "visible" to the police radar, the leading edges were covered with aluminized Mylar held in place by double-sided tape. The kites were flown on 300-pound-test SpiderLine.

First up was Ron Brown, an employee at Catch the Wind, with a six-foot purple Flexifoil. Flying the kite in large figure-eight patterns, Ron achieved the maximum speed on the downhill legs (upper right to lower left). At 3:32 p.m., police officer L. A. Ford, using a calibrated radar gun, "shot" the kite going 107 miles per hour (172 kilometers per hour). Ron then handed the flying lines to Ray Merry, who managed to coax the kite up to only 100 mph (161 kph).

Next up was Troy Vickstrom, another employee at Catch the Wind, with a ten-foot yellow Flexifoil. At 3:47 p.m., he was "nailed" doing 108 mph (174 kph). He had set a new world's record and he has the traffic ticket to prove it.

In fact, all three fliers were issued citations from the Lincoln City police department for "exceeding maximum

speed" in a business/residential area with a designated speed limit of 20 mph (32 kph). In Oregon, the beaches are public highways and are subject to the traffic laws of the state. *Gotcha!*

According to both John and Ray, the wind at the time of these flights was "nice," but not particularly strong or smooth. Turbulence at ground level significantly reduced the speeds of the kites. They told *Kite Lines* that higher speeds can and will be reached easily—and they welcome all challengers.

1141 Figure-Eights in One Hour

In August of 1985, at the beginning of a week-long kite festival in (and sponsored by) the village of Bachant, Frenchman Michel Trouillet set out to break the world's record for kiteflying duration outdoors.*

Using a delta kite with a 2.5-meter wingspan (8.2 feet), Michel managed a 36-hour flight, but not before tangling with a 250,000-volt electric line, stampeding a herd of cows and causing a small panic in a local cemetery during a funeral service.

In September, at the conclusion of the same festival, Michel decided to break the world's record for the number of "loopings" or figure-eights per hour with a dual-line kite (even though no such record previously existed). Under the watchful eyes of municipal officials, and using a kite of his own making, Michel completed 1141 figure-eights (2242 loops) in one hour, without stopping and without grounding the kite.

Michel's lozenge-shaped kite is made of nylon fabric with wood dowels. The kite measures 1m58cm high (62.2 inches) and 1m52cm wide (59.8 inches). He flew the kite on dual lines 50m in length (164 feet) with a 26m tail (85.3 feet). Michel used a sturdy wooden control bar about 1.3m in length (4 feet) and he estimated the pull of the kite at "a dozen kilos" (26.4 pounds).

According to Charles Gouiran, who supplied *Kite Lines* with this documentation, Michel is an avid kiteflier who is not afraid of "monster" kites and he has had numerous escapades at the end of a hard-pulling line. Charles has promised to keep us well informed.

*The current duration record for kiteflying (outdoors) is 180 hours 17 minutes, set by the Edmonds Community College Kite Team under the leadership of Harry Osborne, at Long Beach, Washington, USA on August 21-29, 1982. The kite was a modified J-25 parafoil.

*The previous record was 25.6 miles (41.2 kilometers). It was set by Gregor N. Locke and Simon Carter, copilotting an 18-foot catamaran towed by a 67-square-foot Stratoscoop kite from Selsey-Bill to Port-Slade-near-Sea, England on August 28, 1982. The classic record is 23.4 miles across the English Channel set on November 5, 1903, by Samuel Franklin Cody.

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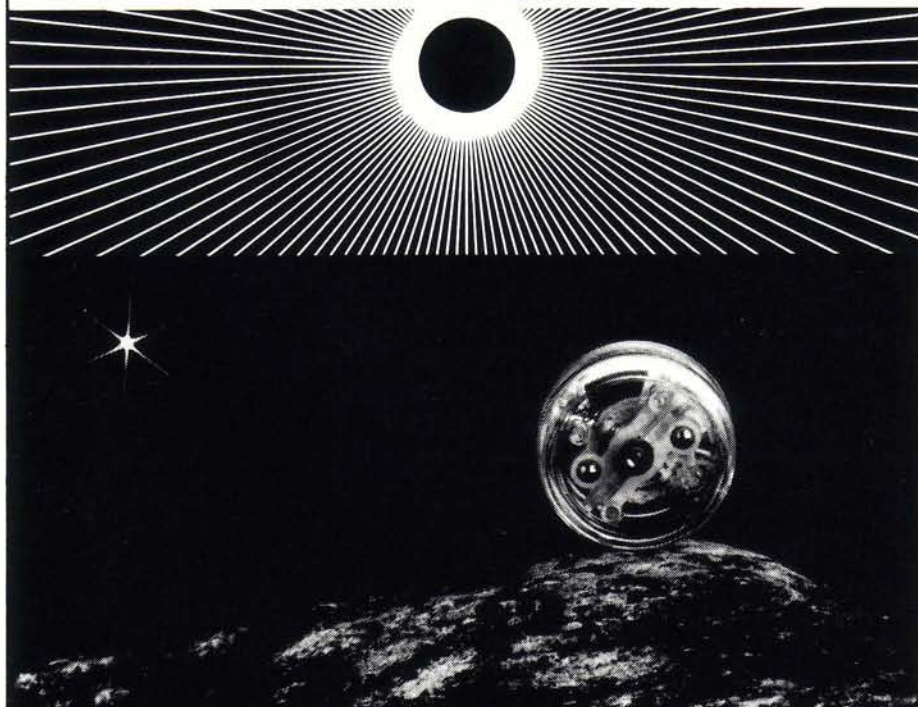


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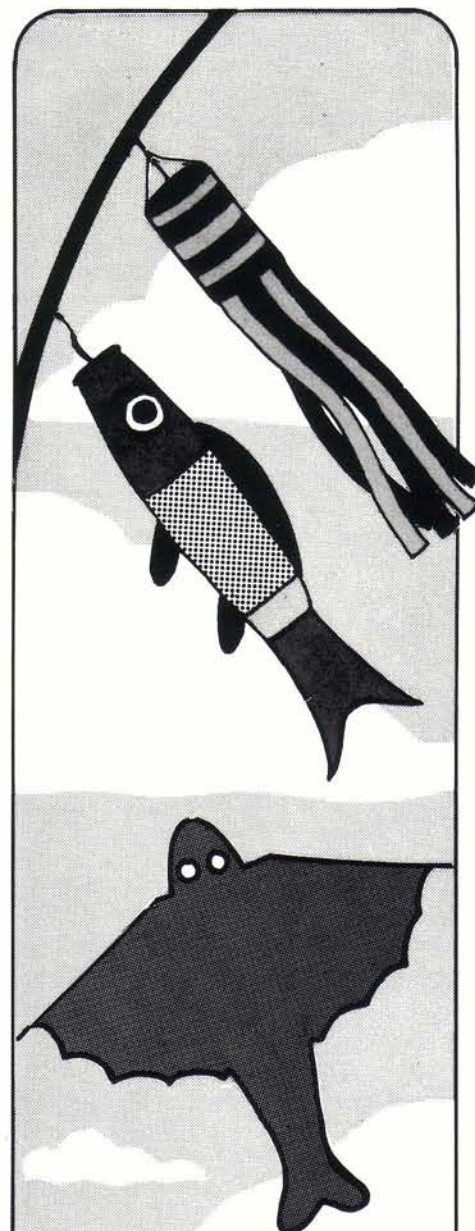
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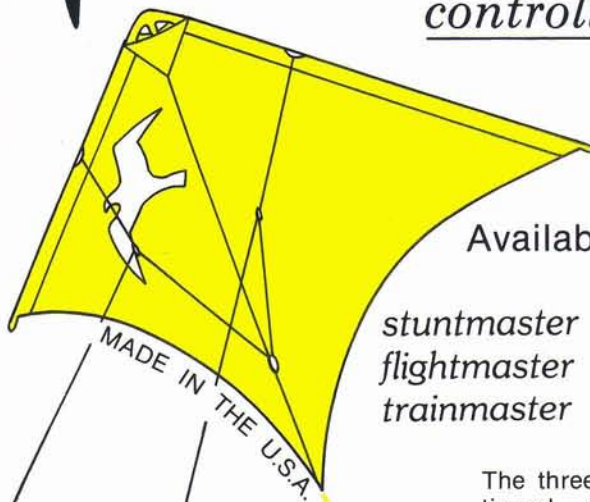
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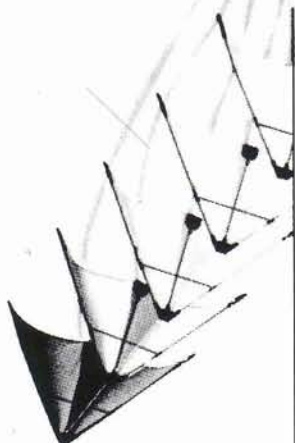
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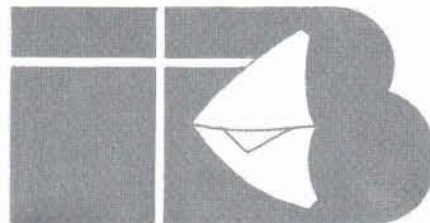
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This Issue's Best of Show **best of show**

What Is Best of Show?

STRANGENESS, many people say, is a component of beauty. If so, this issue's Best of Show kite is indeed beautiful.

Silvio Maccherozzi, 37, of Parma, Italy is a doctor of psychiatry and has been a kiter for about three years. He says that *psychiatry* is his hobby and *kites* are his work. He is a member of the Associazione Italiana Aquilonisti (AIA) and the Gruppo Aquilonisti di Parma (GAP), an association of "many people, including my two children, my psychiatric colleagues and my kite teacher, Franco Giubilini."

Silvio attracted much attention with his kite at Cervia Volante, June 1987. He says he demonstrates psychiatry through his kites because they are all well balanced, "like me." Kites make for hypnotism, too, particularly this one, which Silvio calls *Doppio Esagono* (Double Hexagon).

It was born by chance. "I had many cuttings of ripstop nylon and decided to sew them together to make a very long multicolor stripe," Silvio says. "Then I did not know what to do with it. Some months later, a bee entered my room and I thought of a beehive and slowly the plan was born and I began to work. I had sewn more than 100 meters (328 feet) of nylon and I could not stop. He [the kite] absolutely wanted to be born."

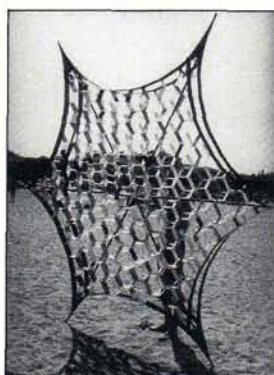
"When I finished my kite, I wondered if it would fly. It looked very fragile."

"I went into the country, I assembled it, I put a single line in the center. There was a light breeze. Much to my surprise, it flew alone, with no help from me."

"My friend Franco Giubilini is still studying why it flies in spite of its being very thin. It has much supporting surface, although I have not made calculations. It measures 3m 58cm (141 inches) from tip to tip. Materials are ripstop nylon, fiberglass fishing rods, a fiberglass center triangle and aluminum for the central tensioner."

"With a strong wind, it always flies incredibly—with a single line—and it is very difficult to get down from the sky."

—Jacques Fissier / Silvio Maccherozzi



An alternate, conventional view of the Doppio Esagono kite shows the figure of the kiteflier and the beach of Cervia in the background.

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

- First, the kite must fly well. Supporting information must be included describing the 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 (as a separate consideration from the kite in it) must be of high artistic and technical quality—sharp, well-framed, rich in color. For printing, we prefer 35mm or larger transparencies. We can also use color prints if they are 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 the 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 the 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 the kite. Snap it in the sky, at festivals, morning, noon and night—even indoors on display. Discard any preconceptions of what a "correct" kite photograph should be. Then send us no more than *five* photographs of *one* kite at a time. To avoid risk of sending an original transparency or photograph, you may send a duplicate for review.

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

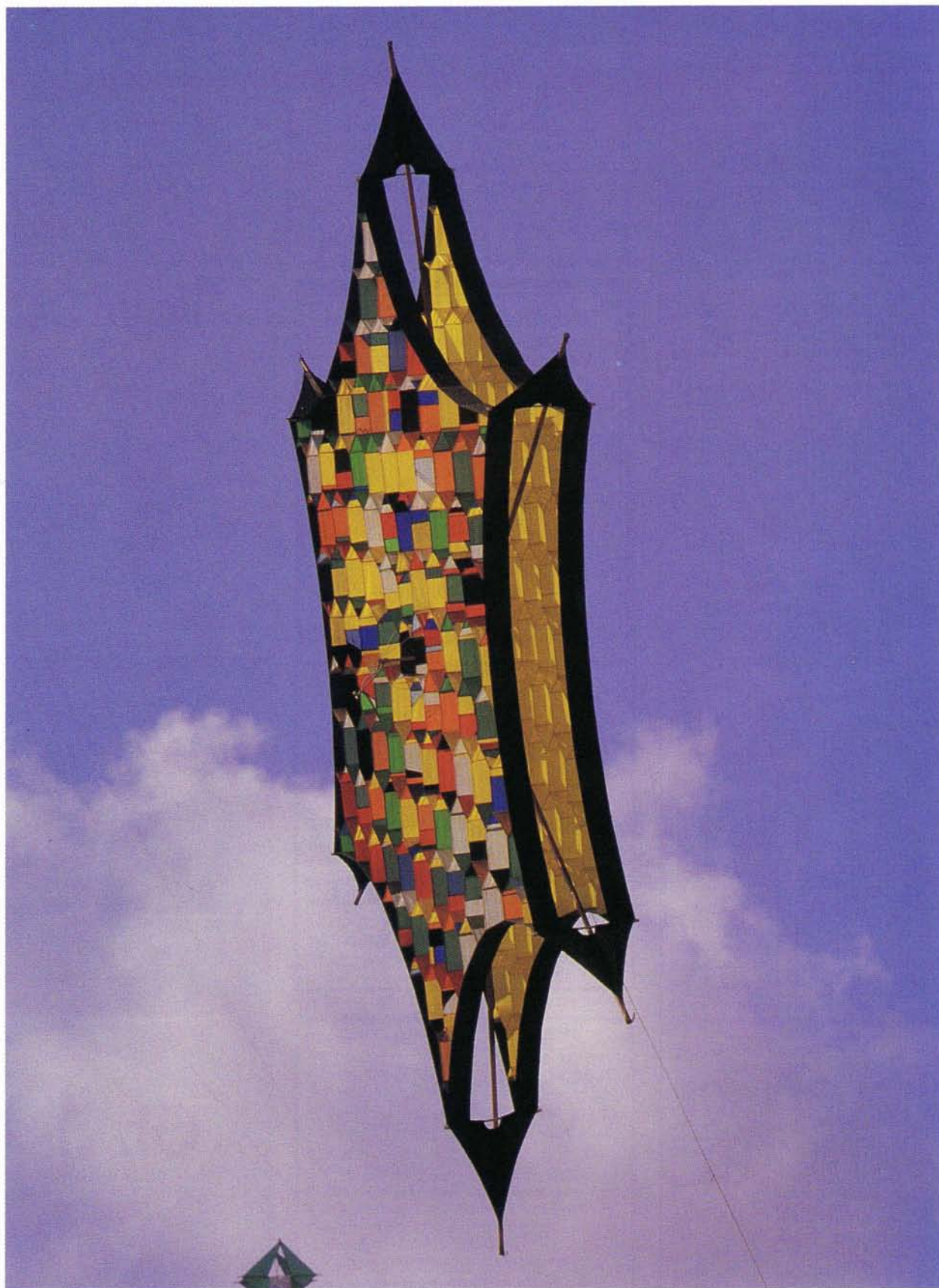
Photographs submitted must be not previously published. After publication in *Kite Lines*, further rights revert to the photographer and kitemaker.

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. ♦

Kite by Silvio Maccherozzi

Best of Show

Photograph by Jacques Fissier



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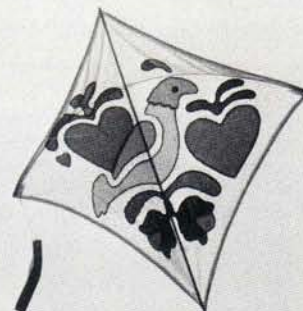
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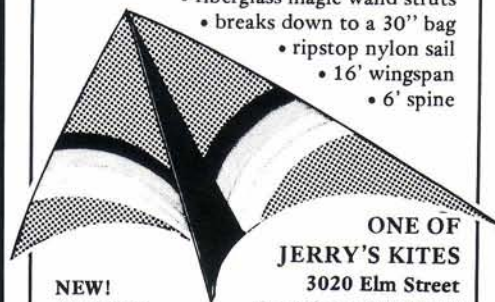


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