

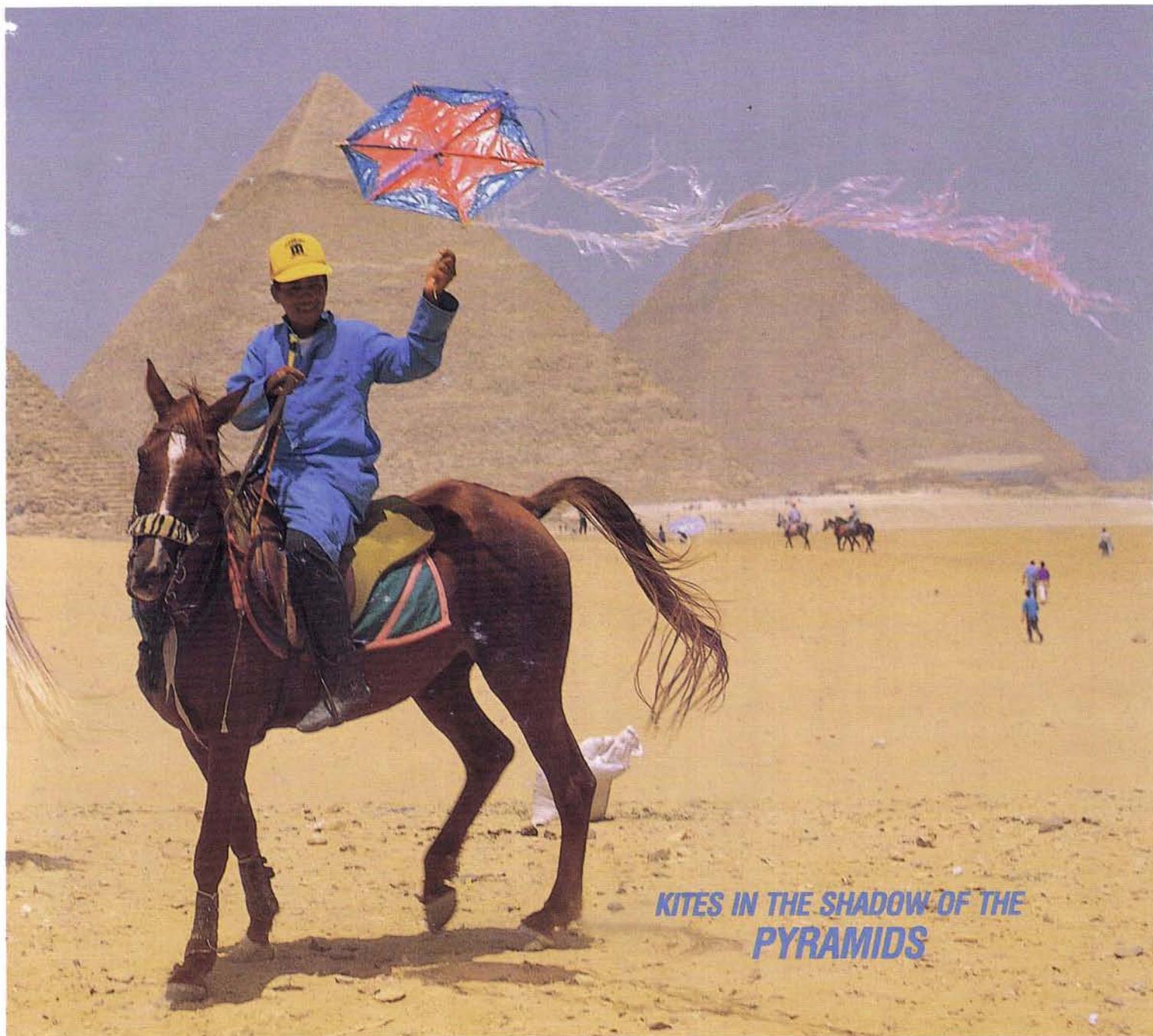
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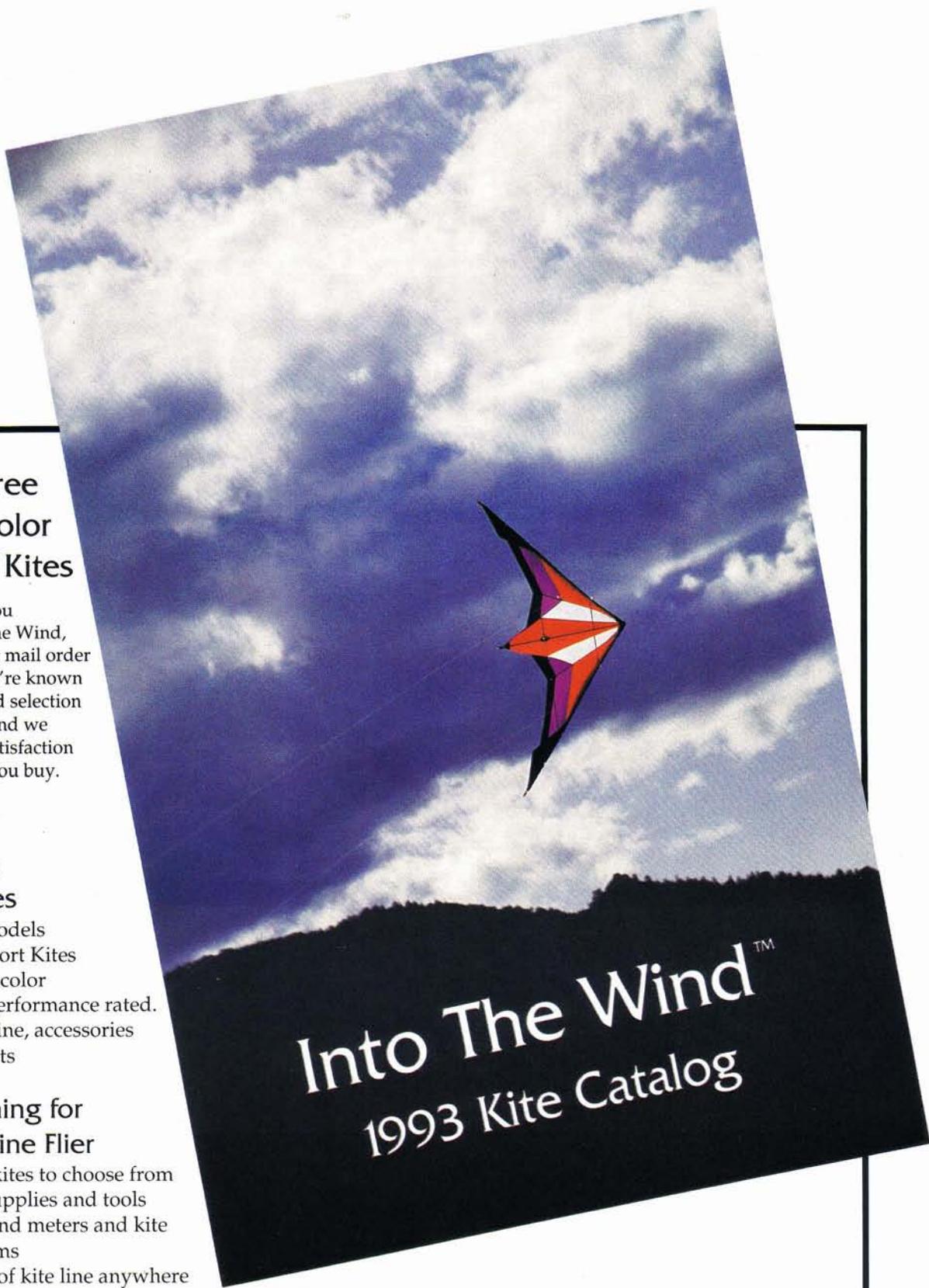
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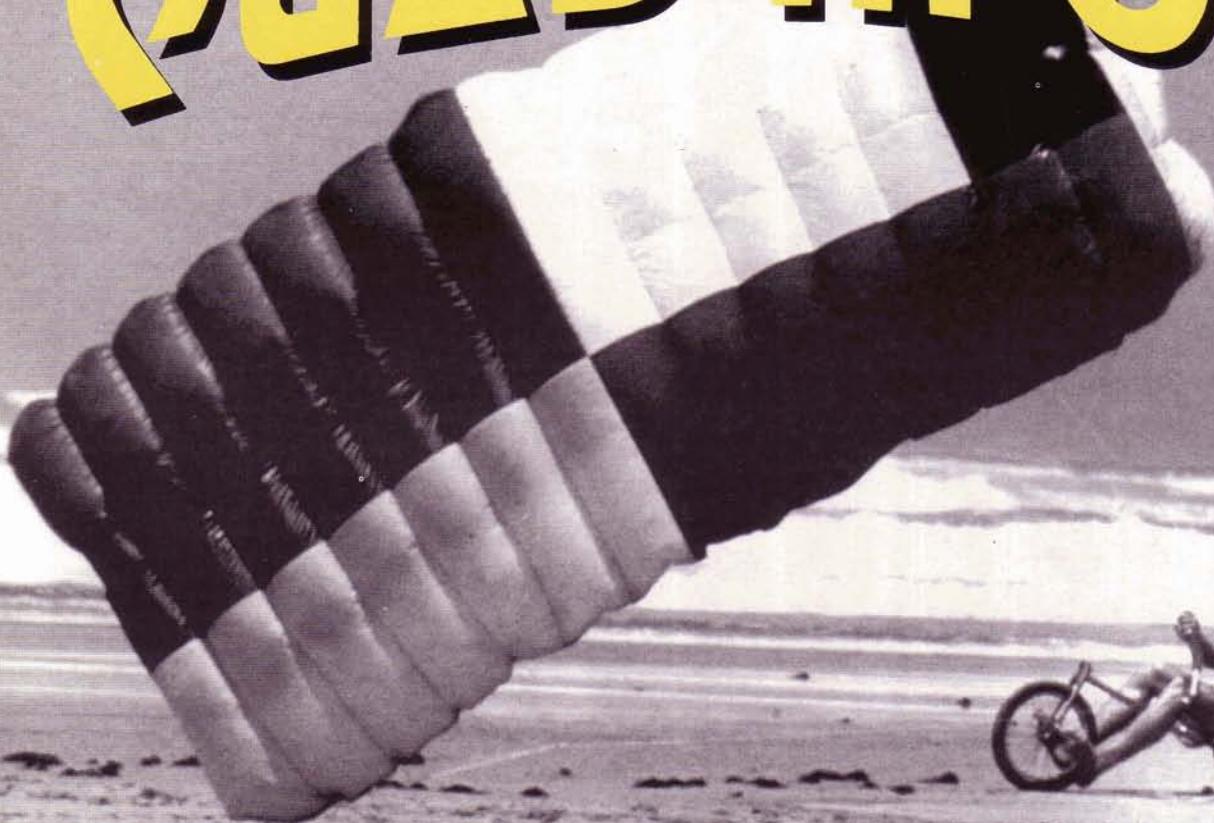


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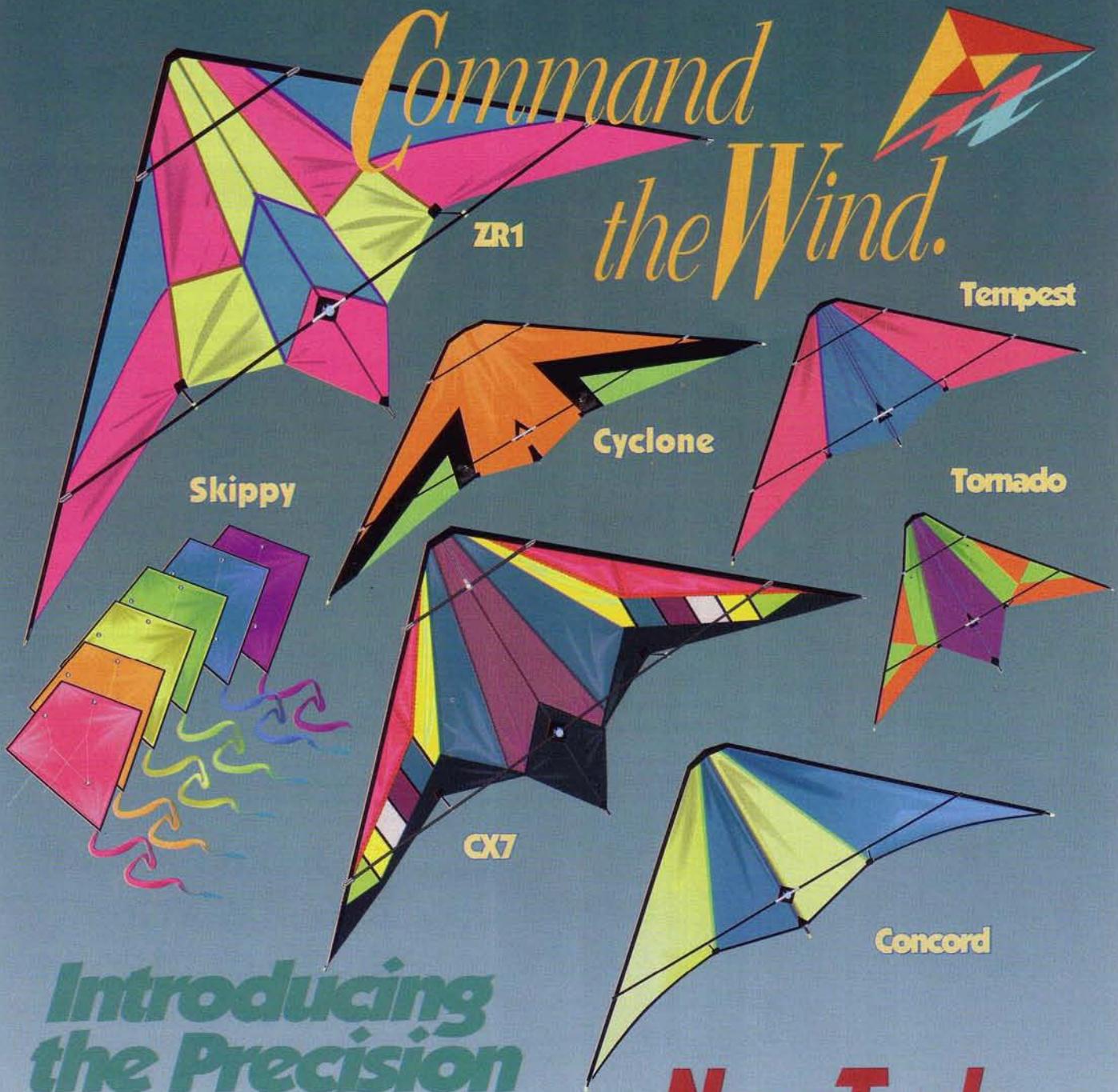
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Kite Lines Lifetime Subscriptions are no longer being offered. In appreciation for those who contributed to the establishment of *Kite Tales* and *Kite Lines*, we publish their names here from time to time.

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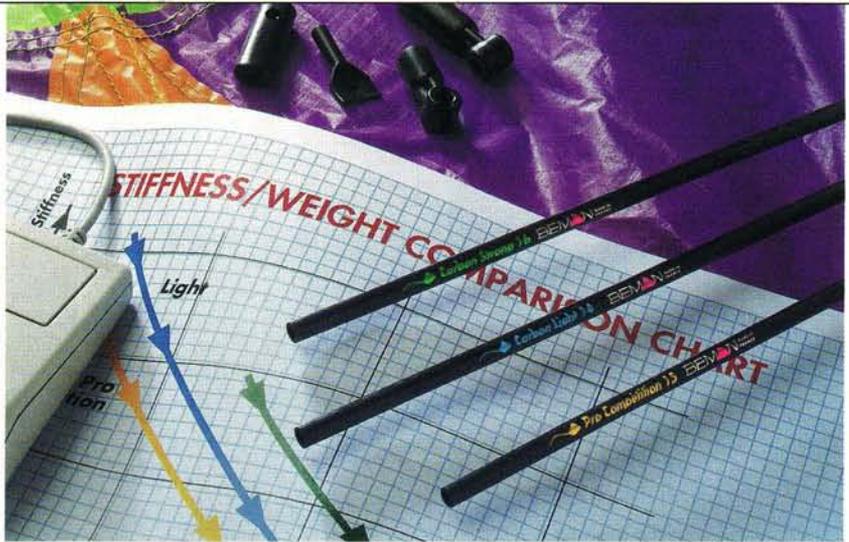
Among the visitors at a promotional kitefly in Egypt, some fly on horseback. Most of the kites are traditional paper hexagonals. Photograph by Pierre Fabre. (Story on page 52.)

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## LETTER FROM THE PUBLISHER

# For Heaven's Sake



Yours truly on the field in Randallstown avoiding being swallowed by Martin Lester's whale.

When did it start? When did politics first worm its way into kiting? I don't remember politics being a big part of the scene back in 1967, when I first became involved with kiting. But by 1977, it was detectable. That's when I created *Kite Lines* out of Bob Ingraham's original publication, *Kite Tales*. By then there was a large enough group of people involved in the enthusiasm that differences—especially the urge to suppress differences—came to the surface.

For the first rosy year or two, I persisted in my belief that kitefliers are a special breed of Wonderful People. I may have clung to my naive view partly because the alternative would be to accept unseemly schism in what was then (still is) a very small group of people. It seemed uneconomical to split our meager resources.

Well, older now and wise enough not to claim wisdom anymore, I have come to see politics as not quite a disease (although it feels like that sometimes), but just the result of being human. Politics is one of life's inevitables. And I think it is actually all the more inevitable with kites, who are as disparate a bunch of people as you will ever find: all ages, socioeconomic levels and religions, spread through many countries across the globe. We have in common only an ardor for kites, which (let's face it) does not exactly bridge every gap.

I have seen patterns of disagreement erupt all over the field of kiting. You, dear reader, probably already know exactly what I'm talking about. You may have politics growing like an ugly weed in your own backyard, right?—probably in your own

state, certainly in your own country.

Some examples are famous. In Hawaii, land of Aloha, there have been at least three groups who will barely talk to one another. A festival starts in date conflict with another and the letters, phones and faxes are smoking. In France, nation of beauty and refinement, associations layer themselves on top of one another with casual disregard for previous establishments. In some cultures, like Japan's, disagreements are

carefully concealed, but we suspect politics exists there, too, in kite organizations as in parliaments.

Who knows why we have politics in kiting? Kites do have differences, but also we have bigger than average ego investments in what we do. We have more competition (not only on the sporting side but on the business side) in what we do. Kiting is absolutely loaded with politics. I wish, fervently, that it was not. I wish we could bypass politics altogether and just fly kites, for heaven's sake.

But I have seen so much of politics over so long now, that I guess I am habituated to it. I remember Peter Lynn once saying to me, with his usual honesty, that he enjoyed kite politics. I puzzled over that confession for a while. Is it permitted to enjoy kite politics? Well, it's not illegal and not fatal, it's mostly just unattractive, like dirt that gets all over youngsters in a ballgame. That's what politics is for some people, a game, a form-of play for participant and spectator alike. It is only a problem for those who are caught in its web, victimized or ruined. Maybe it's a matter of degree. If politics crushes kites and kites, we should be ashamed to enjoy it.

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**Floor space:** 5,000 square feet  
**Hours:** 9:00-6:00 winter,  
8:00-10:30 summer

**Other stores in:** Norfolk, VA;  
Duck, Corolla and Avon, NC

**Years in business:** 20  
**Years profitable:** 17  
**Years carried Kite Lines:** 16  
**Owner:** John M. Harris  
**Age:** 45  
**Favorite food:** angel food cake  
**Last book read:** *Leadership Is an Art*, by Max DePree

**Last kite book read:** *Wil-Bear's Kite Book*, by Wayne Hosking

**Favorite flying spot:** Jockey's Ridge State Park, Nags Head, NC

**Latest promotional effort:** Joint promotion with the NC Zoological Park. KHK provided kitemaking workshop and demo. Zoo provided publicity and volunteers. A big success!

**Specialty of the store:** Selection (we have everything) and what's new (we carry what we think are the best of the new products)

**Most important advice ever received:** Get organized.

**Nicest sale ever made:** Sold many kites for decorating a Ronald McDonald House.

**Best fringe benefit of the store:** People! Our customers are adventurous, life-loving people who have interesting backgrounds. There is nothing more rewarding than to see them walk back in with a big grin on their faces after flying a kite you recommended.

**Favorite issue of Kite Lines:** Spring 1979, the one with the article "Nirvana in Nags Head."

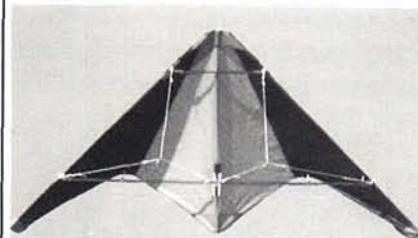
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### Kiters' Traits Revisited

One trait [of kitefliers] which I would like to add to your list (Letter from the Publisher, Spring 1993 *Kite Lines*), is what I call *creative determination*. This can be in the form of either mechanical or graphic expression. Determination to go against and beyond the normal. When people tell you that it cannot be done, you go out and prove them wrong. (I wonder why Peter Lynn springs to my mind when I say this!) Determination to finish something started a long time ago. Determination to start all over again if things didn't work out as we had hoped they would.

Perhaps this is because we are unique in that our world always hangs by a thread!

—*Iqbal Husain*  
Castelrotto, Switzerland

Some of the kites' traits? Well, you may have overlooked one that is understandably hard to catch hold of in words: a love of seeing a part of one's self flying out there, free in the sky.

—*Tal Streeter*  
Verbank, New York

Regarding the editorial in the Spring 1993 issue of *Kite Lines*, I have three more words to add to your list: Inventiveness, Motivation, Inspiration. —*David Webster*  
General Secretary, Wessex Kite Group  
Southampton, England

### Pin Pandemonium

Great issue! Loved the travelling tips! Loved the reviews! Loved it all!

The Stunt Kite Evaluator patch is a great idea. How about a pin for contributing editors: those who have had a story or photograph published in your magazine?

No, wait! How about a *Kite Lines* Advertiser Pin? A trinket for your loyal supporters.

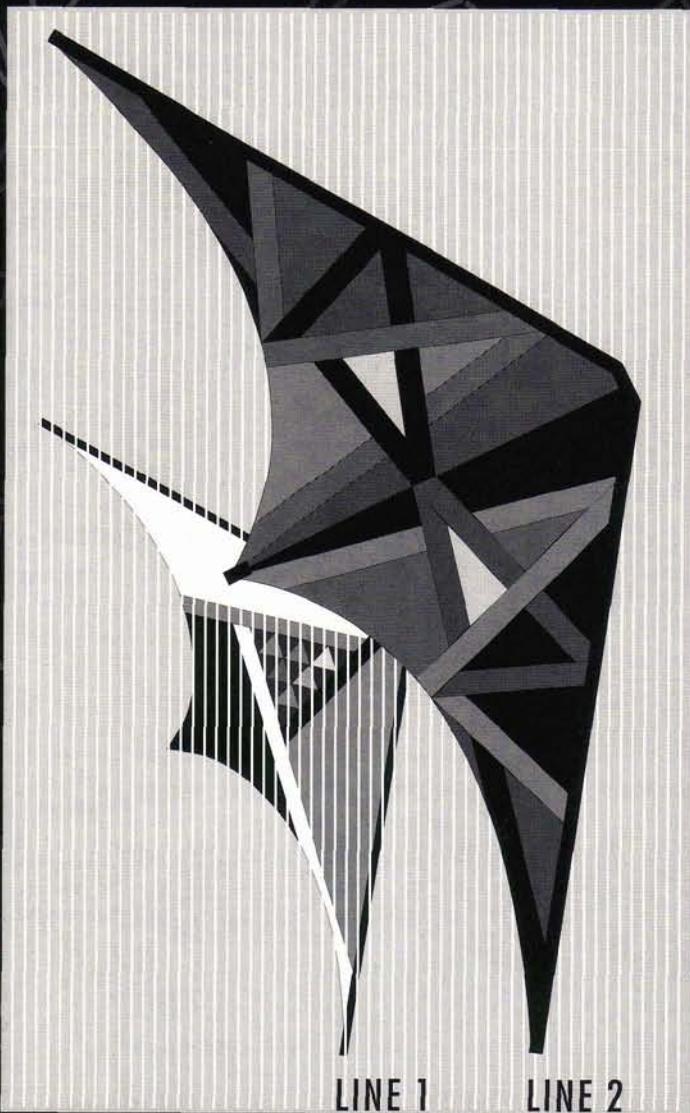
No, wait! How about a series of pins for your long-term subscribers? One each for three years, four years, five years, etc.

No, wait! How about a pin for just really long-term subscribers: more than five years?

No, wait! How about a pin for writers of more than two bad kite books? (lots of those folks!)

No, wait! How about a pin for *Kite*  
Continued on page 13 . . .

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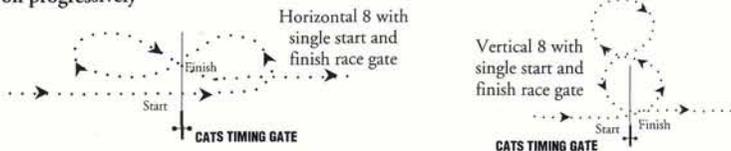
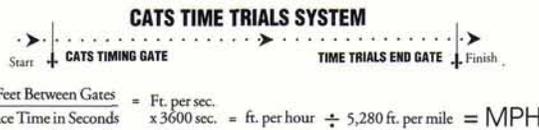
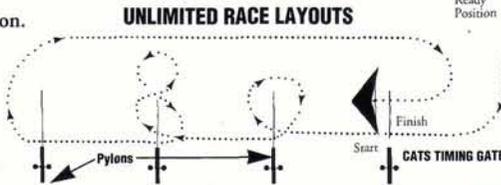
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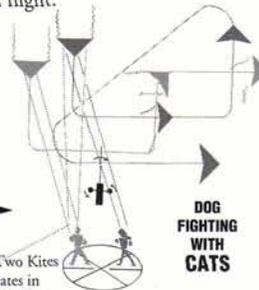
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### More on Moulton

On *Kites: A Practical Handbook* by Ron Moulton and Pat Lloyd (reviewed in the Winter 1992-93 *Kite Lines*):

This book contains a lot of information, somewhat garbled and occasionally contradictory. It is claimed that restriction of casual flying to a height of 60 meters (197 feet) has not seriously affected British kiting. Among other things, it may have added to the importance of decoration and to the willingness to fly on more than one line.

Perhaps it makes plausible the misperception that an airplane kite trimmed to glide away from the reel will not fly well except in near-zero wind. In fact, less incidence difference between wing and tailplane is needed as a kite than as a stable tail-first glider. My kites tend to be rather heavy so that they can be rapidly lofted to where sustaining wind and/or serious thermals may be encountered. An elastic bridle allows the kite to be flown in wind up to 20 mph on a line light enough to have sinking speed considerable less than that of the kite. —William R. Bigge  
Germantown, Maryland

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Continued on page 15 . . .

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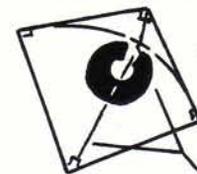
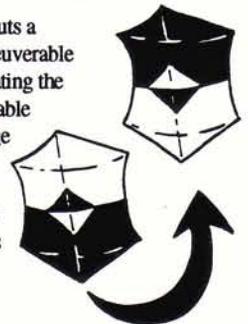
Sometimes it is more than a kite. It is not just a sail or a frame. The delicate sewing and the careful measuring are left behind. Bamboo, glass, wood, brass, aluminum, steel, nylon, and kevlar, these are not what make a kite. The kite is made by a person. And soiled, chattered, and assumed, these things that fly are always attracted to the maker, the flyer. The rest of the world is so small and so much a part of the creation. The kite is not complete in and of itself and must always have the other, or it will not function. Some kites are made by Carl Crowell, most are not.

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### **Corrections & Clarifications**

In our Winter 1992-93 issue, we listed the fighter kite from Fighter Kites Australia (Peter Lloyd) at \$28, its price in Australia. In the U.S. it would be about \$10 more.

Ed and Bonnie Wright of Clayton, California, were incorrectly attributed as makers of the Largest Windsock (in our Winter 1992-93 issue) and the 126-foot-diameter Bol (in our Spring 1993 issue). Both of these kites were made for Bob Anderson of Concord, California by the indefatigable crew at Greens of Burnley in England.

*Kite Lines* apologizes for the errors.

**Write us a letter!** Anything you write to *Kite Lines* may be considered for publication, so please mark it "not for publication" if you want no doubt to be left about it. Address to: *Kite Lines*, P.O. Box 466, Randallstown, MD 21133-0466, USA. Or fax us at 410-922-4262.

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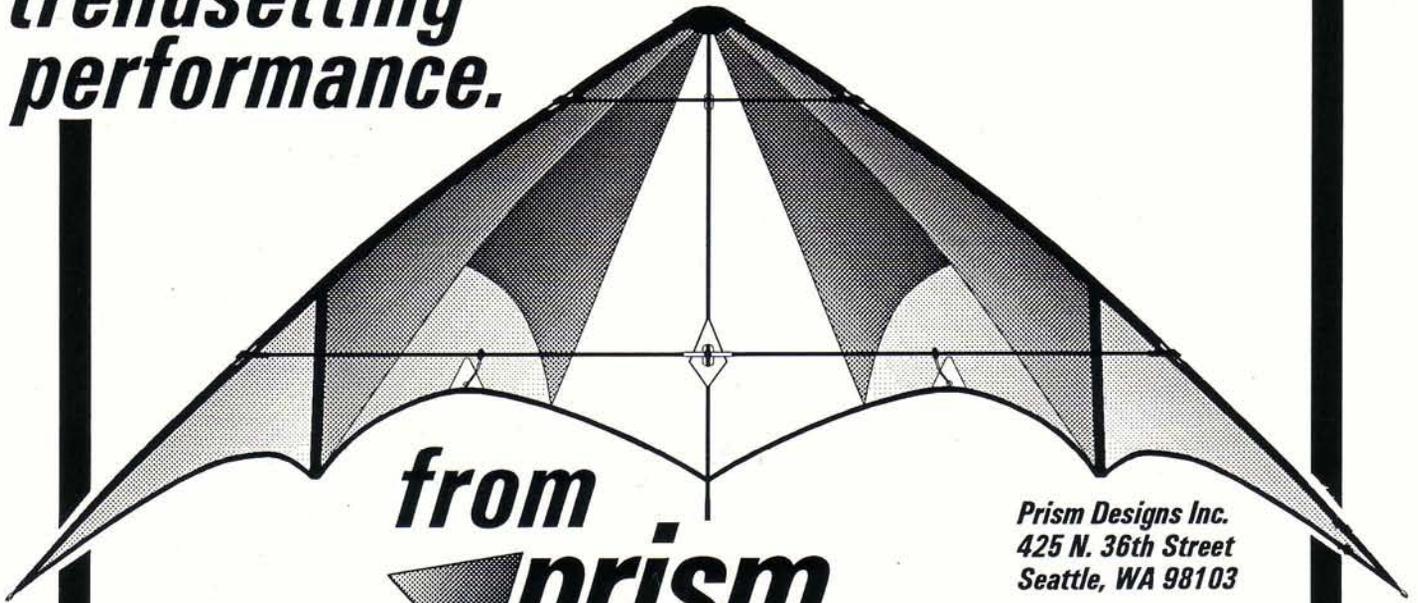
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# Interesting Critters in the Sky

By Mel Govig, Valerie Govig and A. Pete Ianuzzi

## The Hornet by Merlin Kites

Merlin Kites (Martyn Lawrence of Wales) makes two kites of similar structure, a Hornet and a Bug. We tested just the smaller of them, the Hornet, hoping it would live up to Merlin's good reputation for fighter kites.

At 30" x 30", this is large for a one-line maneuverable kite. (The Bug is 40" x 40", a real handful to maneuver, we would think.)

We tested the Hornet first at Cape May, New Jersey, where the winds were 12 to 15 mph, gusting to 20. The Hornet flew like a Korean or a small rectangular Japanese kite, which it resembles in planform. Despite our high winds, the kite flew and maneuvered easily. Only five or six feet of line release was necessary for it to make right angle turns. With release of eight or nine feet, the kite easily recovered from a dive.

Back in Baltimore, we took the Hornet out in our typical light winds. To keep the kite aloft takes at least 4 mph plus arm work. Above 5 mph, the Hornet climbs and parks, although it will maneuver if you yank the line or fly it high and release it. Once in motion, the kite is very responsive to arm-length amounts of change in the flying line.

The kite's instructions tell you, in detail, how to adjust the bowing and bridling and how to fly an active fighter kite. The information is very good, almost worth the price of admission by itself.

Like all Merlin kites, the Hornet is very precisely and sturdily constructed. The assembly techniques are novel, allowing for breakdown to 2' x 2", bag included. If you like Korean kites, you will like this variant. If Korean kites frighten you, get acquainted with the species through the friendly Hornet.

## The 2nd Wind by WindWorks Kinetic Kites

When we first saw the 2nd Wind, we were caught by its similarity to stunt kites, with the cross spar in front of the sail. On closer inspection, we found even more innovations.

One is the keel trim rings, which can be moved to increase tension on either side of the kite. There is a keel that can be adjusted to three different depths, from 1" to 4". The kite will accept tails at both wingtips, at the central tail point, or none at all.

Flown with no keel, at the standard bridle connection, the 2nd Wind is a respect-

able one-line maneuverable kite. It responds quickly, but don't expect it to set any speed records across the sky.

Now for the variations. We were provided with two silvery Windstar spinners (more interesting in the air than we expected), also made by WindWorks Kinetic Kites, to use as tails. Flying the kite without keel and with two Windstar spinners, we had trouble. We believe our spinners were not identical; for whatever reason, they tipped the kite to one side. A single spinner turned the otherwise active maneuverable kite into a tame diamond. We liked the kite best flown without tails and set with a full 4" keel. Then it was a remarkably stable, very high-angle flier.

All in all, this kite is an exciting new approach to single-line kiteflying.

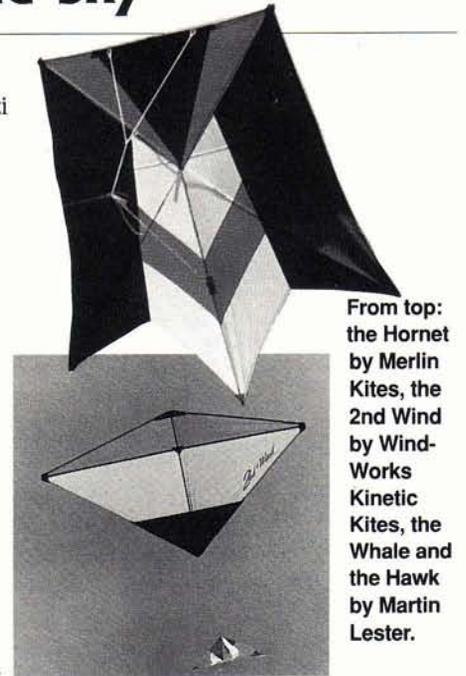
*Side story:* We returned our first sample to the factory because it was so poorly sewn that it developed a hole in one wing on its first day out. When we called the manufacturer, he admitted the problem and traced it back to a particular batch by a particular worker. Our kite was replaced, and we were told that a *factory recall* was in effect for this batch of kites. (This is the first factory recall we've heard about in the kite business.) Anyone who received a 2nd Wind kite from the "bad batch" is asked to return it for a good model or a refund. It would be worth the trouble to get a replacement because the good kites are definitely good.

## Martin Lester's Whale and Hawk

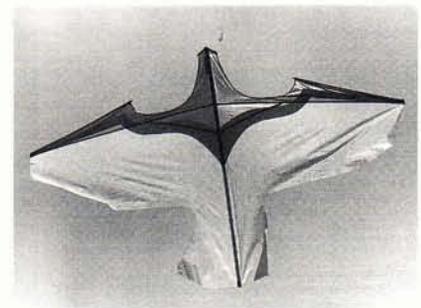
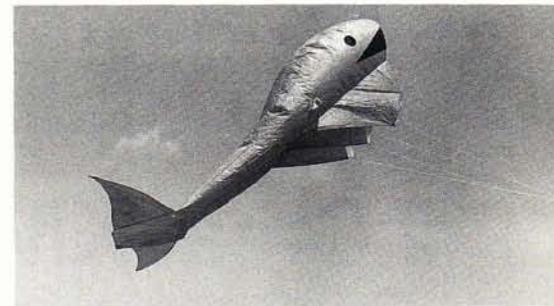
It must be tough being Martin Lester. He has had such success with his Shark, Icarus, Space Shuttle, Legs and other inventive kites—what can he do for an encore?

These two new kites are what he's doing this year. And if they are not quite an overnight sensation, since both of them echo Martin Lester forms we've seen before, they are still good fliers of original design.

The Whale is actually a Jim Rowlands creation (see *What's New: Books*, page 22) that Lester licenses. The kite seems inspired by the Legs model (which in turn traces its heritage back to the Flow Form and parafoil) and it certainly evokes comparison to Legs. Our opinion is that the Whale flies just a little bit better. Pete Ianuzzi claims that it is a more aerodynamic form. And it's certainly fun



From top: the Hornet by Merlin Kites, the 2nd Wind by WindWorks Kinetic Kites, the Whale and the Hawk by Martin Lester.



to watch as it swims in the sky, playfully wiggling its fins. We were impressed that its wide tail section did not twist enough to distort the kite overall or cause it to veer. The Whale is a steady flier. It comes with three colorful fish "line art" pieces that we found unnecessary and did not use.

In fact, the kite already flies at a low angle. It needs a steady breeze of at least 5 mph and it will drop quickly at any lull. We adjusted the tow point slightly to the fore and improved the angle, but not by much.

Added points in favor of the Whale: It is boneless except for one small rod that shapes

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
Martin Lester Whale (with fish)		\$190	30 x 80	8.5	ripstop	E	0 min.	VG	5-10	G	I
Martin Lester Hawk (with line)		\$70	47 x 72	5.0	ripstop, wood dowels	G	1 min.	G	3-14	E	N
Merlin Kites Hornet		\$45	30 x 30	2.75	fiberglass, ripstop, wood dowels	E	3 min.	VG	5-15	VG	S
WindWorks Kinetic Kites 2nd Wind		\$49	62 x 31	3.75	ripstop, graphite	E	2 min.	VG	5-20	VG	I

NOTE: Retail price (US dollars) is "advertised" or "suggested." Wind range (mph) covers minimum and maximum speeds deemed suitable by our evaluators. Skill levels: N—Novice, I—Intermediate, S—Skilled. Other ratings: P—Poor, F—Fair, G—Good, VG—Very Good, E—Excellent. Dimensions are in the following order: width x height. Measurements and (usually) drawings are made with the kite standing on the floor facing the viewer.

the tail, and it packs down easily into its pouch, making it a good traveler.

For that other audience that wants "angle, man, angle"—another Martin Lester kite is made, the Hawk. We saw its prototype last October, but the finished kite was even better than what we remembered. This is one of the few kites that seems to have everything right. It is easy to launch, and in lulls it floats for a long time before giving up, then rises quickly at a whiff of wind.

The Hawk's structure seems similar to the Brazilian *papagaio*, but it does not maneuver as the *papagaio* does, and it has a

unique adjustable dihedral feature that allows you to set the spreader at various positions along the wing spars to extend the kite's wind range.

During flight, the trailing edges of the wings flutter and give the otherwise stable kite a lively appearance. Pete Ianuzzi's theory is that flutters like this (as in Pete's own Featherlight kite or the tufts on the outriggers of a centipede) help absorb Von Karman vortex effects.

We noticed that the wing edges were unhemmed, a seeming lapse in quality, since raw ripstop after many hours of flight

tends to fray. But this fabric seemed especially rugged, while being at once soft and crisp. Perhaps the maker knows something we don't know. Except for the edges, the kite was superbly crafted, not a stitch out of place, even on the beautifully curved seams. Subtly effective, too, are the three colors (in our sample, red, orange and yellow) achieved by layering two colors to produce a third.

Well thought out in every detail, down to its packability, the Hawk is a pleasure even to put away—but you'll be slow to do that unless it's raining. Pete simply calls the Hawk: "A very satisfactory kite." ♦

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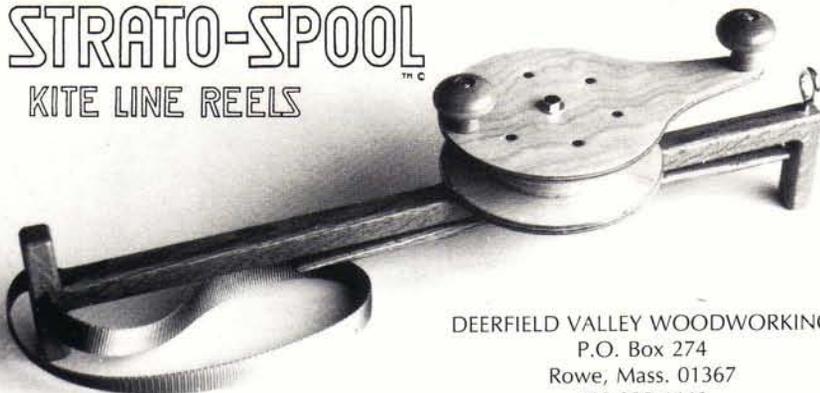
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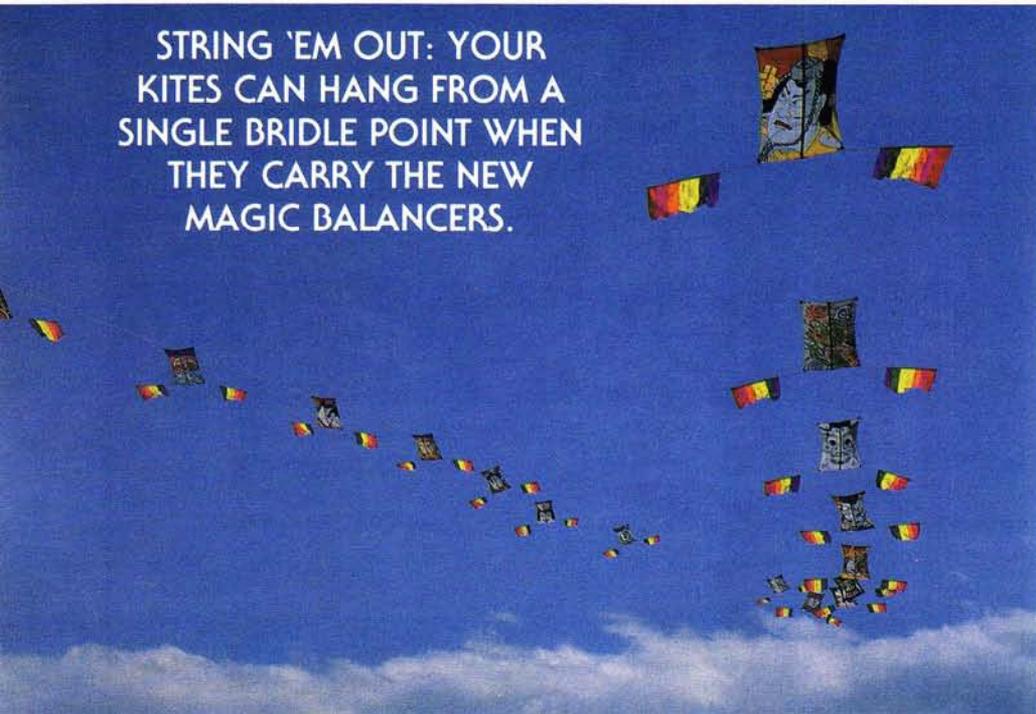
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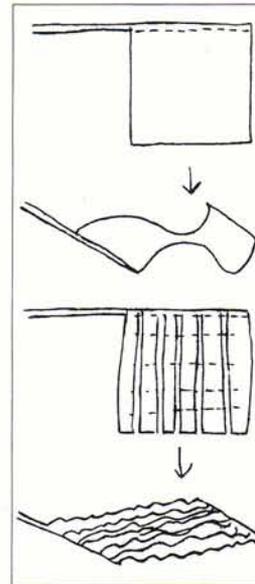
# Ah, So! The Ohashi Magic Balancer

By Eiji Ohashi

STRING 'EM OUT: YOUR KITES CAN HANG FROM A SINGLE BRIDLE POINT WHEN THEY CARRY THE NEW MAGIC BALANCERS.



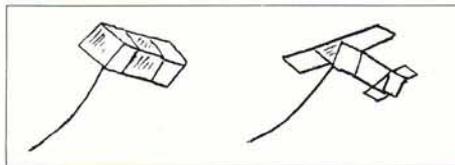
A long Arch Train of classic Japanese Edo-style kites fly with Magic Balancers designed and made by Eiji Ohashi.



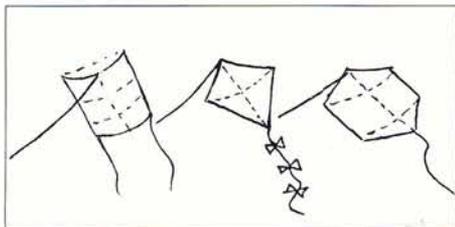
panels are merely long, slender scraps stitched together with spaces between them.

I have found that a large single piece of cloth—like a flag—makes slow, big waves when hung in the air. This provides some stability to a kite, but frequently not enough at the right time. The panels of

Have you ever seen a kite fly from a single bridle point: the center of the leading edge of the kite? I suppose . . . some cellular or cubic kites . . . yes . . .



but an Edo kite . . . no . . . a diamond kite . . . no . . . a rokkaku . . . no.



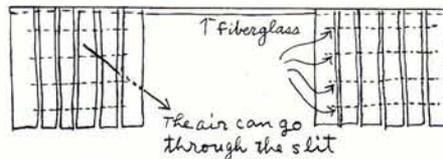
When I experimented with a single bridle point on a flat kite, I made an interesting discovery. Usually, the higher the bridle point, the longer or heavier the tail must be. And when the bridle point is at the nose of the kite, the tail is so long or heavy that the kite will not fly at all.

Finally, I figured out how to make a new

effective tail that is not so long, not so heavy. I named it "Magic Balancer."

In the circus, a tightrope walker often carries a long bar or pole to help maintain balance. My Magic Balancer serves the same function as the rope walker's balancer.

It is made of a long fiberglass pole with a panel of fabric attached to each end. The

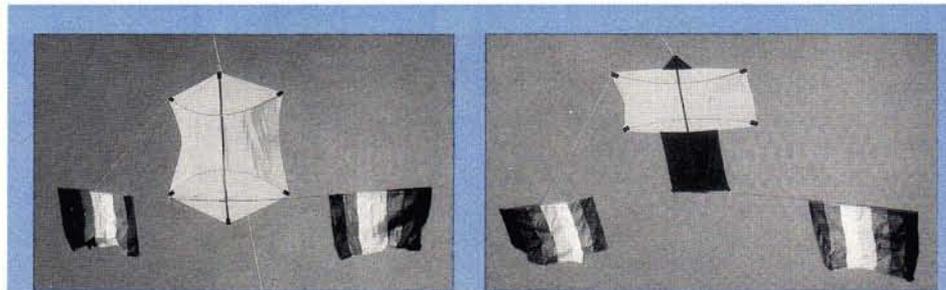


my Magic Balancer, however, produce many small frequent waves, which are very good for stability.

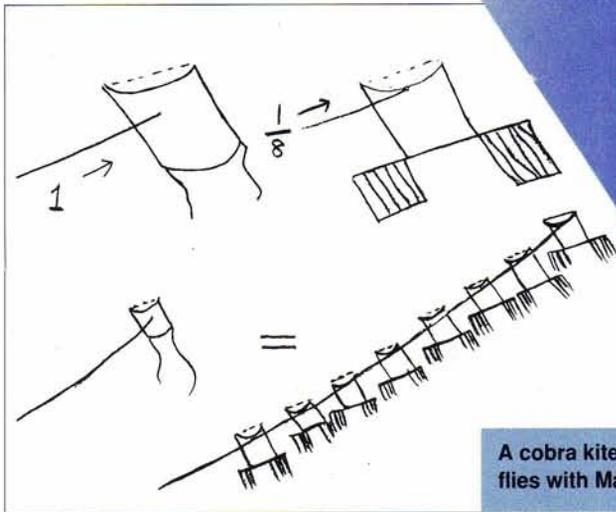
The panels of the Magic Balancer are located in smooth-flowing air, outside the turbulence created by the kite. This gives the Balancer a stronger stabilizing effect.

The result is that almost any kite (framed kites, of course, not parafoils and the like) can be flown from a single bridle point when it is equipped with a Magic Balancer.

The pull of a kite is reduced significantly—as much as 80 or 90 percent—when it is flown from a single bridle point at the very nose. In other words, we can fly eight kites in train and they will pull only as



Ohashi has used his Magic Balancers with a dozen different kite forms, including (from left), framed kite (not parafoils or other soft kites) could be fitted with Magic Balancers and flown



A cobra kite by Ohashi flies with Magic Balancers.

much as one kite flown in the standard manner. Of course, this way we don't need such strong, thick flying line either.

We can fly kites with Magic Balancers in making an Ohashi Arch Train.\* Also, because the Magic Balancer kites fly nearly

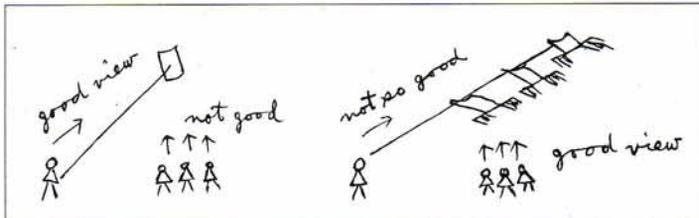
removed. A small loop is tied into the flying line at regular intervals and each kite is attached to a loop using a standard snap or swivel or some other device to your liking.

In strong winds, we fly few kites in

train; in medium winds, more kites; and in light winds, even more kites.

Magic Balancer kites don't fly as well in light winds, so you may tie on a second bridle point or a lower bridle point.

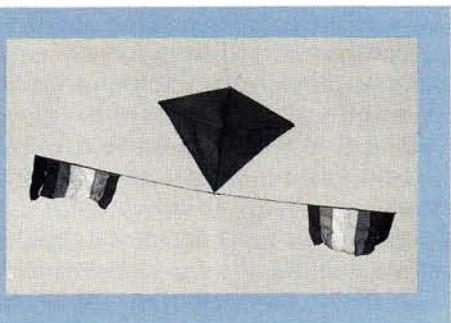
In a kite train, it is better that the top kite has either two points or the lower point, as shown.



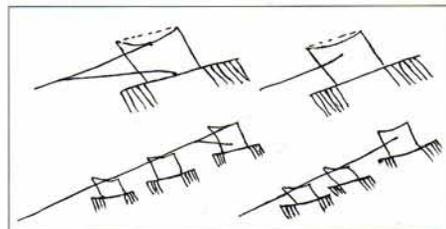
horizontally, the spectators can get a better view of the kites.

Often in a kite train, the kites are attached securely to the flying line. They cannot be separated easily. However, in my new kite train, the kites are easily added or

\*See "Ohashi's Arch Trains" by J. Van Gilder and E. Ohashi, *Kite Lines*, Summer 1989, pp 25-27.

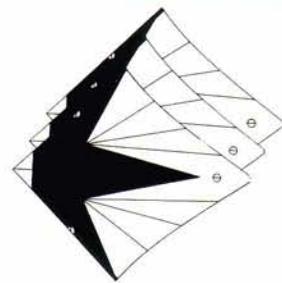


the rokkaku, Sode and diamond. Almost any from a single bridle point at the nose.



In February, 1993, I went to a kite event in Geraldton, Australia, near Perth. There Shakib Gunn from Singapore saw my new kite and named it the Ohashi Washing Line Kite because it looks like I am hanging my laundry on the line.

However, the cloth panels do not have to be made only from scraps. Indeed, you can use ready-made national flags. Then, perhaps, no one would call it laundry. ◇



Jones Airfoils Mirage Stunt Kites have been competing and winning in major and minor events since 1984. This record of longevity was accomplished using technology derived from years of observation and extensive testing. Although we have been around for quite some time, this is our first ad due primarily to the fact that we put our dollars toward technology first, so you probably won't see any big glossy color ads from us soon. This is because we want to provide you with high quality and performance at a reasonable price.

The concept of the Jones Airfoils Mirage Stunt Kite is fairly simple. To provide a kite that is both precise and versatile through a wide spectrum of conditions while being adaptable to virtually every human variable. Angle of attack, wing loading, variable geometry and weight distribution, to name a few, are all coordinated to achieve this goal. This provides what we believe is the most ergonomic of multiline tethered maneuverable aerodynes in the Mirage Stunt Kites.

Thanks to all of you who have helped us become the competitive success we are. We look forward to striving to previously unattained goals in the future with you.

**Jones Airfoils 919.452.2695**  
 310 Pine Hills Drive ▲ Wilmington, North Carolina 28403



FINE MULTILINE TETHERED MANEUVERABLE AERODYNES

# A Smorgasbord: Feast or Famine

By Maurizio Angeletti, Dave & Sherrie Arnold, Leonard Conover and Valerie Govig

## Those Were the Days

*Drachen mit Geschichte – Historische Modelle zum Selberbauen* (Kites with History – Historic Models to Make Yourself) by Walter Diem and Werner Schmidt (Munich, Germany: Hugendubel, 1993), in German, hardcover, 160 pages, \$22.95.

Walter Diem has written at least two books that I am aware of, *Drachenbuch für Kinder* (Kite Book for Children) in 1986 and *Flugobjekte zum Selberbauen* (Flying Objects to Make Yourself) in 1989. Werner Schmidt is well known for his reproductions of classic Western kites, executed with outstanding mastery and craftsmanship.

The joint effort that went into this book apparently allowed Schmidt to contribute the kites and the information connected with their construction while Diem tailored the text around it.

This book is unusual in that it is more a record of a project than a result of book learning. Some historically important kite designs, previously treated only superficially in books, have now been given extensive and better research.

The goal of the project was to build the kites to be as faithful as possible to the original, in dimensions, proportions, construction and choice of materials. Those who are rightly fastidious about good, founded knowledge, about accuracy, about credits, good bibliographies and so on, will be pleased by the overall attitude of the authors.

The history, covering approximately the last 100 years, is short but well condensed and recapitulated. Almost all the kites in the book belong to the turn of the century, with a couple of exceptions stretching forward to 1929 (the *Regulier-Drachen* by Rudolf Grund) and 1941 (the Naval Barrage Kite by Harry Sauls).

I find the selection of kites, with their exhaustively detailed construction plans and instructions, very good, particularly the three plans of Frenchman Joseph Lecornu (Ladder Kite, 1898, and the two multicell square boxes, 1899 and 1900) and the kites of the Lindenberg Observatory in Germany (among them the *Normaldrachen* of

1906 and the *SchirmDrachen* of 1910).

The absence of kites by Cody or Bell is positive when they are replaced by less-known models like Lamson's Aerocurve Kite (1901) and Brogden's six-winged kite (1903).

The authors have done an excellent job handling their material: instructions are meticulous, photos and drawings are first-rate, and at the end of the book there is the address of a German company that can provide, upon request, some of the complex connecting elements and framing materials



A ca. 1903 photograph from *Drachen mit Geschichte* shows semicircular kites by the Russian Kuznetsov made in nesting sizes for convenient transport.

shown in the book.

The bibliography will provide further reference for those who want to obtain more information about a different era of kitemaking.

The only thing wanting in *Drachen mit Geschichte* might be some more specific information about history and flying performance to integrate with the lengthy building plans. But one is sufficiently repaid by the black and white photos of the complete kites as well as the drawings of the beautiful crafting and construction.

It matters little whether the kites are a carbon copy of the original pieces or new ver-

sions made from modern synthetic materials with advanced machinery and tools. The "compromises" only show how difficult it is to draw borders between old and new.

This is an original and beautiful book, carefully and successfully assembled. I am thoroughly fond of it and encourage everyone to get a copy.

—M.A.

## Regrettable Rowlands

*Soft Kites and Windsocks* by Jim Rowlands (New York: St. Martin's Press, 1993), soft-cover, 96 pages, \$14.95.

This latest literary eruption from Britain's Jim Rowlands reinforces his reputation as author of some of the worst kite books of modern times. Rowlands has a genuine talent for making simple things complex, interesting items dull and exciting ideas uninspiring. Even the color photographs in this book are a yawn.

The American edition, *Soft Kites and Windsocks*, is identical to the original British edition, *Kites and Windsocks*, except for the covers and the first couple of pages. Included in the book are plans for 11 kites, five windsocks, five drogues and two kite bags.

Following in his own footsteps, Rowlands has produced written instructions that are often skimpy, confusing, inconsistent or downright contradictory. The illustrations by John Crooks do not salvage the text.

To his credit, Rowlands acknowledges (in his preface) that a beginning kitemaker may have difficulty with most of the plans. An experienced kitemaker will read the instructions carefully—and repeatedly—before proceeding with hot knife or scissors.

Rowlands rambles on and on about rip-stop, but blithely sums up appliqué procedure with "cut away the base fabric." As for sewing, he recommends 10-15 stitches per inch, making enough holes to weaken the best kitemaker's efforts.

Within 104 pages (96 black-and-white plus 8 unnumbered pages of color photographs), I found a few items of real interest. Page 11 explains quite clearly "two methods of rigging a parafoil," the "crown" or anhedral style and the flat style. The sec-

tion on drogues is perhaps the largest in print and contains an intriguing explanation of line length for drogues. Pages 90-91 detail how to fold a soft kite and how to loop the "rigging lines" (the classic crochet chain we've learned from Japan) to prevent their tangling. The photographs on page 91 go far to help explain this process.

My friend Pete Ianuzzi says that if he gets one good new idea from a kite book, it's a worthwhile purchase. By that ordinary standard this book makes the grade. But Pete is an experienced kitemaker, able to think his way around problems and shortcomings in a book.

My guess is that if you are an experienced kitemaker, you don't need this book. If you are a beginner, you should wait until you have more experience, then you won't need this book either. —L.M.C.

## Teacher at Your Elbow

*Stunt Kite Basics: Making All the Right Moves* by Richard P. Synergy (Toronto, Canada: Fly Write Publications, 1993), softcover, 142 pages, \$15.95.

Here is a valiant attempt to provide a user's manual for new dual-line fliers. Richard Synergy's enthusiasm and energy come through on every page as he tries to pass his knowledge and experience to the reader. He offers a great deal of information, but unless you have incredible retention skills, some of it will fall through the cracks.

The book begins with some general information especially helpful to new fliers. The section on safety and courtesy is in the very front of the book, as it should be. Synergy also analyzes the social aspects of kiting—ways to make kite friends and keep them.

The next section describes precision flying and competitions. This is especially useful to someone who would like to compete but has never attended an event.

The book gives good coverage to line choice, its care and maintenance, and knots. Following this is an extensive discussion of bridles and tuning. The author suggests making your own bridle, fitting it to the kite, and tuning it as a learning process, but this might be just a bit much for a new kiter. The theory presented will help fliers understand more about how kites work.

The book discusses the wind window, body movement and basic maneuvers before pouring forth a cornucopia of standard competition figures. (You may wish to note that only about eight of the 36 maneuvers on the cover are described inside, and even those few matches have different names!) Each figure is presented on two pages, with the grid diagram on one side and a written description of how to fly the maneuver on the other. The suggestions are very useful for someone just learning how to fly precision, and good reminders for experienced fliers.

At the end of the book, Synergy points out that it is not easy to strike a balance between being too detailed and too general, and he's right. Writing about how to sleeve line is a little like writing about how to tie your shoes: it seems complicated on the page but in reality is very simple. Also, in most cases, the method described may be only one of several ways to do it.

This book should be a tremendous help to those new to the sport; it removes many of the hurdles facing new kites just by exposing them to various tasks and problems and how to handle them. It will be especially useful to people who don't get to fly with other experienced kites on a regular basis. Of course, reading is no substitute for real flying. Precision flying takes lots of practice and practice is what makes you a better flier.

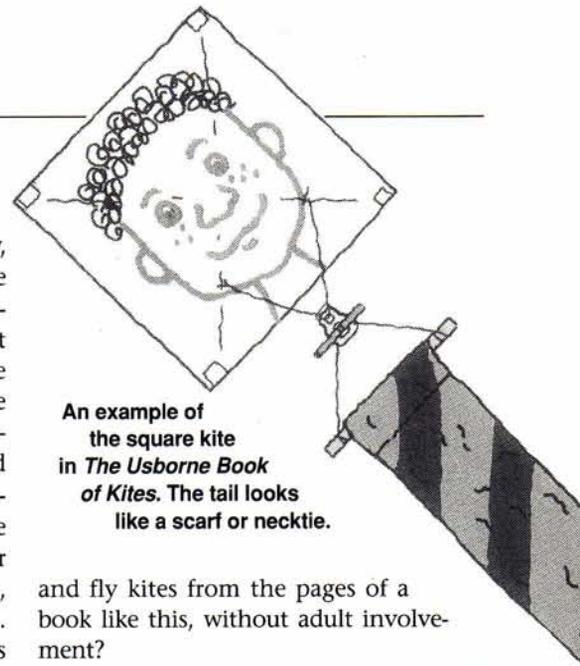
*Stunt Kite Basics* is an embodiment of the author's personality in content and appearance. Even the drawings and layout in this self-publishing effort are personal and not always perfectly clear.

The author is so excited about kiting and helping new fliers that he tries to tell everything he knows; however, the jokes and chattiness overrun the book's utility, and the reader must remember not to get too bogged down in the details and to keep in mind that this book should be used as a guide, not a bible. It's OK to do things your own way and there are no hard and fast rules about flying—that's one of the pleasures of kiting. —D. & S. A.

## Good Kid Stuff

*The Osborne Book of Kites* by Susan Mayes (London: Usborne Publishing Ltd, 1992), softcover, 32 pages, \$5.95.

The question is: Can kids really make



An example of the square kite in *The Osborne Book of Kites*. The tail looks like a scarf or necktie.

and fly kites from the pages of a book like this, without adult involvement?

Cynic I may be, but I view this book the way I think it will really be used, by adults working with kids. The pretense that it's a children's book will help the adults themselves feel comfortable with it.

On the cuteness scale, *The Osborne Book of Kites* is right up there. The illustrations are colorful and charming. But the best part is that the book is more than cute. Six easy kites are given and for each the step-by-step instructions are clear and precise. Good tips are scattered through the pages, such as using pull tabs from drink cans for towing rings, and using a ruler to make a straight paper fold. All measures are given in both metric and U.S. equivalent.

There are only a few weak spots. Paper size given for the paperfold kite is 8 1/4" x 11 1/2" which is standard in Britain, where the book was produced, but nonstandard and a nuisance to hunt for in America.

The book's layout is a very close call between lively and cluttered. Given that it's important for such a book to attract attention, one can understand the style, although flying tips are in the middle of the plans instead of at one end or the other of them, a minor point of order.

I was impressed by four things. One was a bit of advice I've seldom seen preached or followed: "Always fly a kite before you decorate it, to make sure it works."

The second was that no attempt is made to present "different" kites by simply changing the decorations and names of the same structures. However, extra suggestions for decorating are generously provided.

Third, the little hands that are shown performing different kitemaking functions vary in color from one page to another,

telling a subtle message of brotherhood.

Last but not least, the opening credits on the title page are full and unselfish. We have Susan Mayes as author, Jeff Tearle as kite consultant, Carol Law as designer, Angie Sage as illustrator, additional ideas from Ray Gibson and "special thanks to Margaret Greger and John Spendlove for the use of their 'square kite' design." (Whew!) But at least no names are lost in tiny type in the appendix.

*The Usborne Book of Kites* is small, just for kids, easy to pass off as inconsequential. But listen, this is a *good kite book!* I am glad to see a new entry in that select group, and I hope it stays in print. —V.G.

### Italian Stunter's Index

*Manuale Pratico per il Volo degli Aquiloni Acrobatici (A Practical Manual for Acrobatic Kites)* by Cristina Sanvito and Giancarlo Galli (Milan, Italy: Il Castello, 1993), in Italian, softcover, 141 pages, \$19.95.

"The purpose of this manual is to teach you basic flying techniques, with some added tips for advanced flying. We'll try to give you the tools that will enable you to quickly learn how to fly well and have as much fun as possible."

Thus reads the short foreword of this nice new book, the first published in Italy that deals exclusively with stunt kiting.

This book does cover, in a rather well organized way, all the basics that a neophyte might need. Graphics and drawings are neatly done, very clear and easy to understand. A small quibble: the book requires an awkward physical reading style because the text unfolds sideways, so that the reader must hold the spine in the middle using both hands.

A very classy touch at the end of the book is the *Glossario*, where about 75 recurrent English words and expressions are translated into the nearest equivalent Italian.

The *Glossario* more than compensates for a few dubious neologisms here and there. For example, *quadrilinea* is used for four-line stunt flying, but the Italian word *linea* doesn't mean flying line; it only means the strictly geometric sense of the term, thereby not matching the English term "quadline."

Sanvito and Galli cover the basics well, from buying the kite to its assembly, tuning

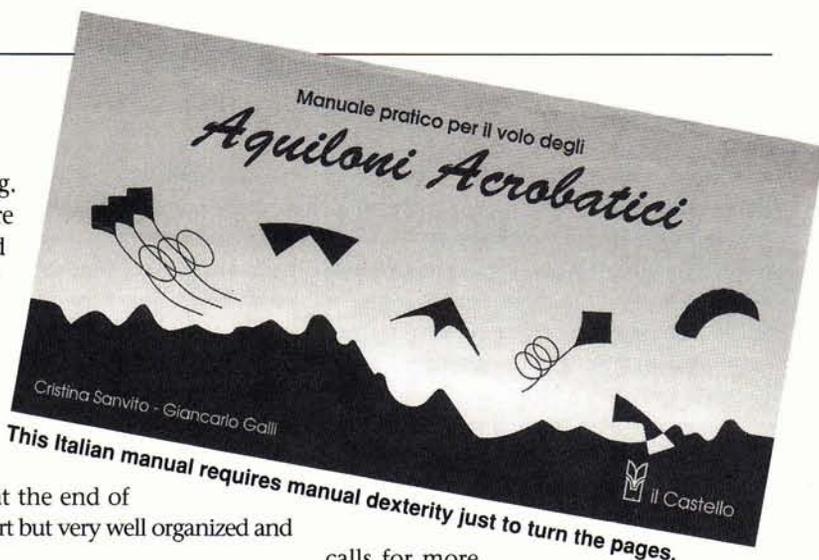
and flying.

Safety rules are suggested and rightly stressed, although specific equipment needs are not given. The bibliography at the end of the book is short but very well organized and useful.

*Aquiloni Acrobatici* has a few shortcomings. The question "What is an acrobatic kite?" remains for me unanswered, since no real description of the aerodynamics of stunt kites is to be found here. The history of stunt kites is merely outlined, much as it is in other stunt kite books in other languages. This absence, however, is precisely the factor that impairs a book's ability to successfully fill the gap between the background and the actual live, exciting dimensions of the sport.

The classification of stunt kites into three basic categories—lozenge/diamond, delta, and Flexifoil—paints the writers into a corner, and becomes nonsense in the case of the Paraflex, described as a derivative of the Flexifoil. The unfortunate drawing that portrays a Paraflex with short shroud lines and bridles attached to the trailing edge instead of the leading edge may be an oversight, but it is nonetheless a big one. Also, the Revolution and four-line stunting are mentioned, but nowhere explained. Perhaps there was some wish to stay away from "commercialism," but if one can mention the Hawaiian, the Flexifoil, the Peter Powell, Spiderline and so on, then one has to go further and name all the significant kites and accessories because they are integral to a sport that relies on this equipment.

The authors promote the idea that the quality and properties of a stunt kite are directly proportional to its retail price. I find this very objectionable. I wouldn't trade a Peter Powell or Trlby for quite a number of newer stunters that cost more money and don't fly as well. Different kites and accessories are differently preferred and used by different people, and the whole sport has already reached a level of development that



calls for more than generic descriptions.

While acknowledging the difficult task of writing any book on kites, I also know there is the risk of ending up with a text of little direct or practical use. On the other hand, if a book helps someone take those first steps with more confidence, then this one fulfills the wishes and intentions of the authors. —M.A.

### Book News & Forecasts

#### Coming Soon . . .

Just as we go to print we hear of a book on its way right now by well-known designer Peter Rieleit of Düsseldorf, Germany. Titled *Leistungsstarke Lenkdrachen zum Nachbauen (High-Powered Stunt Kites to Make)*, it promises to reveal the author's methods for making his fanciful soft flying creations. . . . Also still expected at any moment is Hans Snoek's second volume of historic memorabilia. . . . Sometime in August or September we anticipate an interesting little book by Stanley Rogers of Lincoln City, Oregon. It will be part catalog (featuring sand skis made by Rogers) and part substantial information on this particular branch of kite propulsion.

#### And Still to Come . . .

New publication dates are announced for a couple of long-awaited kite books. August is supposed to bring us Wolfgang Schimmelpfennig's *Neue Lenkdrachen und Einleiner bauen und fliegen (New Stunt Kites and Single-Liners to make and fly)*. And we hear that March 1994 is the new publication month for Tal Streeter's long-awaited *The Kites of India* or *A Kite Journey Through India* (the actual title appears to be a slight mystery).

—V.G.

# Flying on Ice is Hot

By Valerie Govig

**F**or ice lovers, the winter of '92-'93 in North America was a near washout: it was darned warm until mid-February.

But at last the ice froze over the bay in Presque Isle State Park, next to Erie, Pennsylvania—the hot spot for Lee Sedgwick, Sue Taft, Gary Counts and over a dozen other disciples of kite propulsion.

I had to go see this side of “power kiting” myself, to see why ice is the favorite surface for Lee and Sue. It becomes immediately obvious. Ice gives the slickest and fastest ride. When you consider that these fanatics

not only have to wait for the right wind but the right traction surface—well, you can see why they are out on the ice every possible weekend.

If you want to learn how beautifully the soft quadline kites\* can pull, here's the place for it. From the shore, the kites make a peaceful scene as they glide over the ice. But get out onto the surface and you'll hear a lot of whooping and hollering going on as the fliers go swooshing, throwing up rooster tails of snow off the ice. In good winds, they jump and turn in “free form” mode. “You can do anything in this sport,” Gary Counts says.

It's not hard to make these kites work; quadliners need only small tilting wrist movements on the handles to control not only the vertical and horizontal plane but the attitude (fore-and-aft axis) of the kite. This control allows you to do reversals and acrobatics and to tack against the wind, which is how you can go across the ice—and back again. You can keep this up as long as your legs hold out—and these enthusiasts are here all day.

After eight years of experimenting or “playing with the wind,” Lee and Sue are recognized leaders in kite propulsion, fully

\*More about equipment and the sport in general appeared in the article “Kite Power Comes of Age” by Nop Velthuisen, *Kite Lines*, Winter 1992-'93, pages 32-36.

## 7 Sedgwick & Taft's Seven Safety Rules for Power Kiting

1. Use appropriate equipment, including safety gear and a quick release system.
2. Maintain your equipment, especially your flying lines and connections.
3. Don't fly in rain or stormy weather.
4. Avoid all overhead wires.
5. Beware of obstacles, such as rocks or bumps. Know your terrain.
6. Keep yourself and your kites clear of other people and their kites.
7. Know your abilities and your equipment limitations. One mistake could be your last.

infected with “speed lust.” (“I'm a wind fool,” Lee says.) They like to get others hooked, too, and were more than willing to share some of the secrets of their success in kite propulsion, particularly on ice:

### GEAR

Top-dollar new equipment isn't necessary. You can often pick up the skis, sleds or skates you need at swap meets or garage sales. But don't skimp on safety equipment: a helmet and windsurfer's body harness (for quick release) are musts. Knee and elbow pads are a proven good idea. Good line is important; recommended is Spectra line in a strength that (in pounds-test) is twice your weight. The care and handling of line deserves your patience and study.

### SKILLS

Practice in steps and stages and in winds that are 10-15 mph. (“The steadier the wind, the more success you'll have,” says Lee.) Start by flying to the right or left of the power zone, avoiding the far edges of the wind window. Learn to balance your body weight against the kite's pull and to



Lee and Sue travel under kite power over Presque Isle Bay.

fly the kite at your preferred speed and direction. Keep at it. You'll learn by doing. And at all times, observe the safety rules (*see box*).

Is kite propulsion really the Sport of the '90s, like Lee says? He squints his eyes and looks into the future. In the next two or three years he expects the number of people involved to double (50 kitefliers showed up for the 1993 Valentine's Day Kite-Powered Ski and Sled Fun Fly, and Sue says, “It's too big already!”).

He predicts tacking over long distances, such as the prairies of Kansas. He imagines personlifting. Teaching. Competitions (“racing will push the sport,” Lee says). Videos (two Sedgwick and Taft videos have already been made and another one is in the hopper).

Lee: “Every time you learn something new, it leads to something else, and that leads to something else and—someday we'll blow up!”

Sue: “Can I have your van?”



# The Cross Deck: A Cellular Sensation

By Carl Crowell

I am not sure how everyone else builds kites, but I will assume that anyone wanting to build this kite will know how to sew and will have some familiarity with the materials used.

## TOOLS

- hot knife
- sewing machine
- poster board
- 1/8"-diameter fiberglass rod, about 4' long (for pattern making)
- cyanoacrylate ("super") glue
- stick glue

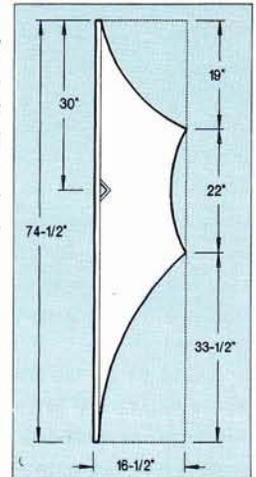
## MATERIALS

- 5 yards 3/4-oz. ripstop nylon
- 1/2 yard x 41" 1 1/2-oz. ripstop nylon (for binding)
- 4-oz. Dacron polyester for reinforcements (two 4" x 4")
- two 1/4"-diameter dowels, one 36" long, one 48" long
- 4 pieces of .180" O.D. linear graphite tubing, 30 1/2" long
- 3 pieces of .254" O.D. linear graphite tubing, 33" long
- 11 arrow nocks
- 1/16" black Dacron cord, 12' (120-lb line)
- 1/4" I.D. brass tubing for ferrules

## CONSTRUCTION

### Body Template

Piece together some poster board to create a single piece that is at least 74 1/2" x 16 1/2" for your body template. Clearly mark out 0", 19", 41" and 74 1/2" along one side. Mark 1/2" inside the long edge for a hem allowance. At the 19- and 41-inch points, mark out to 16 1/2" at 90 degrees. You will connect your marked points to get the kite's outline, but you want curved (cambered) edges.



BODY PANEL TEMPLATE

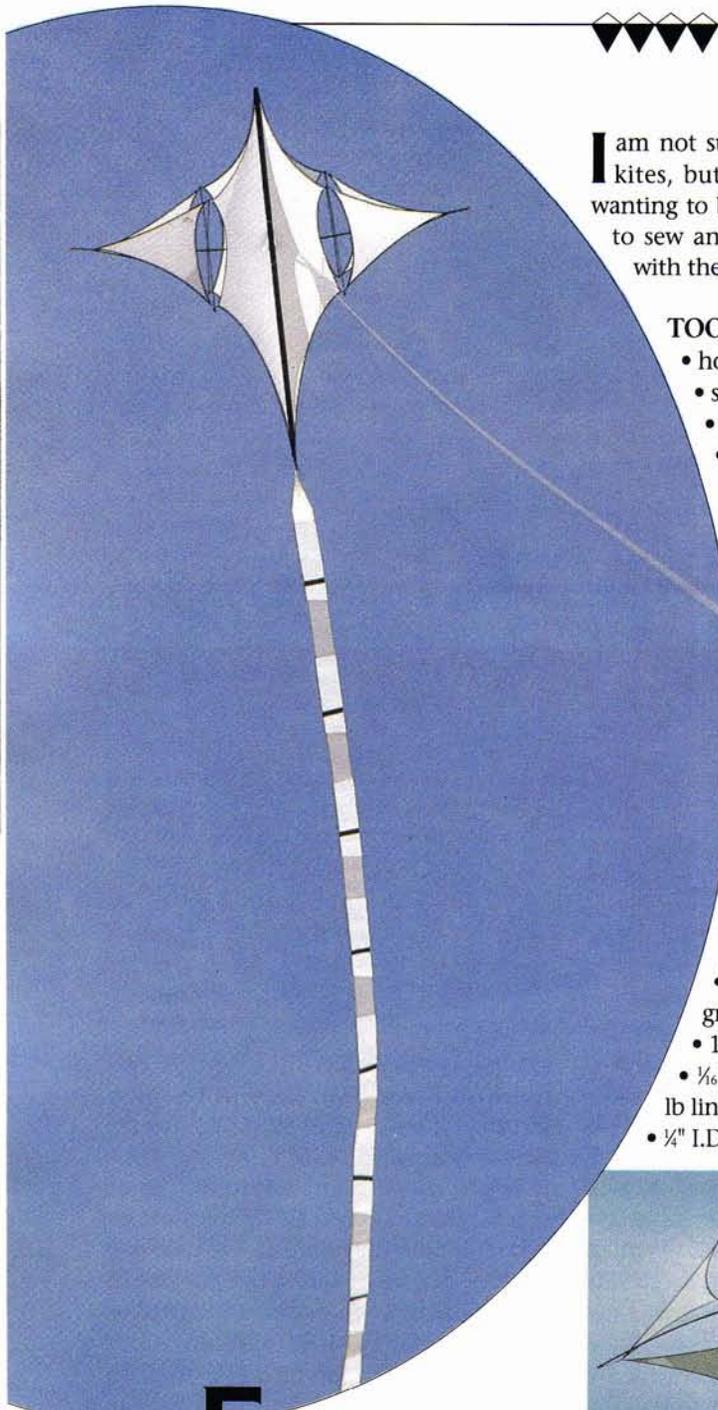
As a guide for the curves, I bend a piece of fiberglass rod between each point, deflecting inward, and then draw a line along its edge. You may free-hand the lines. I just use the fiberglass so that if I accelerate a curve I don't have to do any math to make sure that it is a uniform curve. An accelerated curve is achieved by bending one side of the fiberglass with more force than the other.

The maximum deflections are given. Do not use greater deflections than these until you are familiar with the technique. I recommend less deflection for an easier build. All curves must be concave along their entire length. Cut out your finished template and set aside.

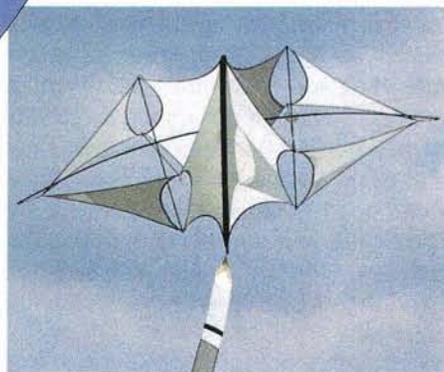
### Wing Template

Mark out a triangle that is 27" x 27" x 22". One way to do this is by marking an arc at intersection points. (Remember your basic geometry class?) Attach a pencil at each end of a string that measures 27" between the pencils. This is your radius length. One pencil marks the center point, the other draws an arc tracing a path a little longer than 22". Take a ruler and measure a straight line distance (chord) of 22" across the arc. From each of your two intersection points on the arc, draw a straight 27" line to the center point. This is

Continued . . .

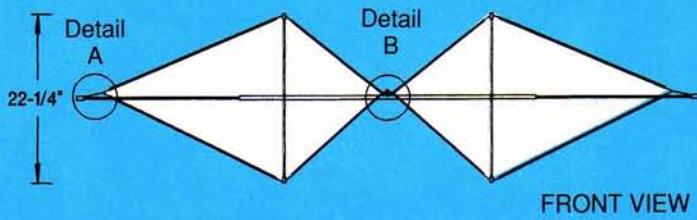


**F**EATURING  
CAMBERED EDGES  
& TENSION-SUSPENDED  
SAILS, THE CROSS DECK  
IS BUILT FOR LOOKS—  
BUT HEY! IT FLIES GREAT!

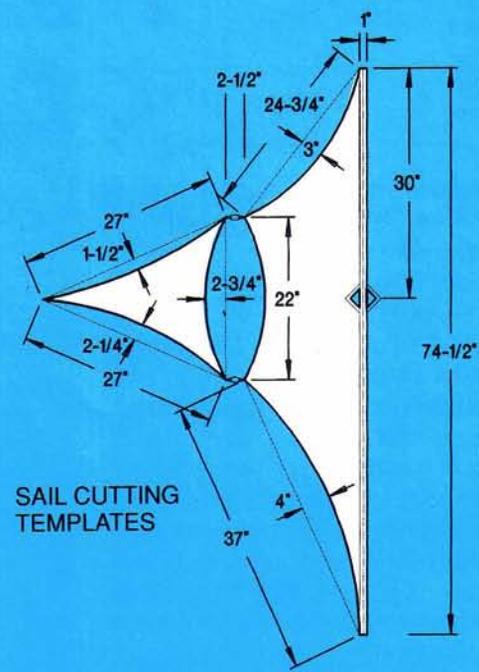
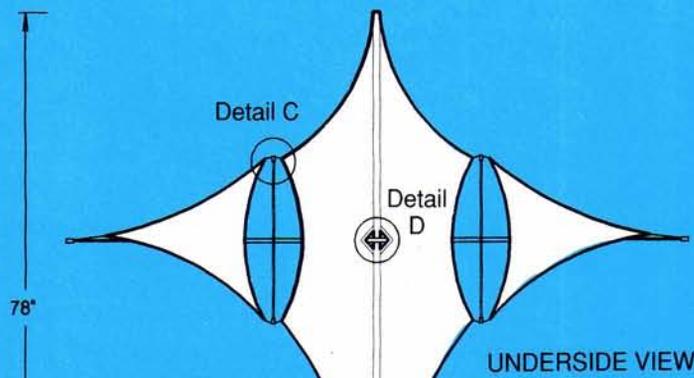


PHOTOS: VALERIE GOVIG

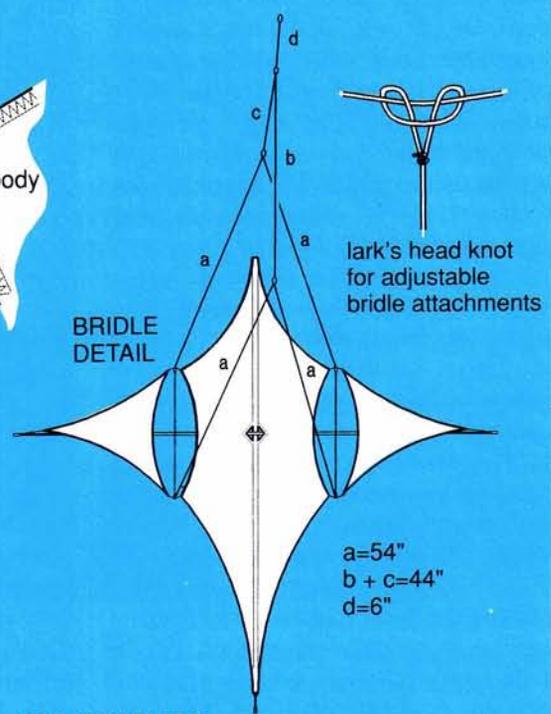
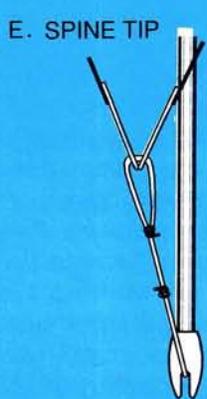
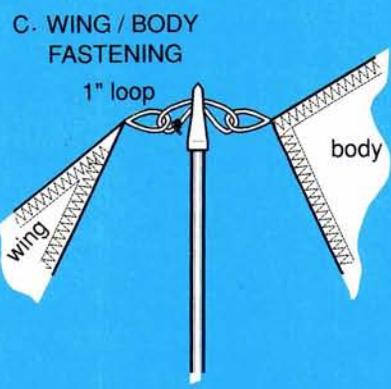
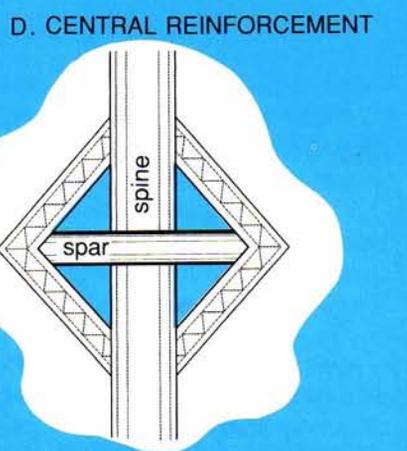
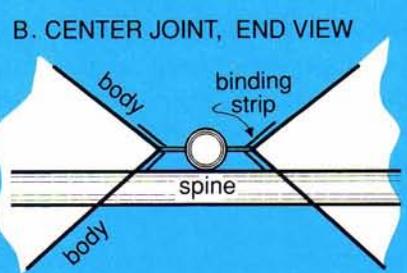
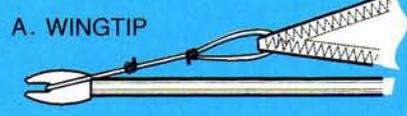
Two views of the Cross Deck: above left, straight-on view from the flier; above, the kite viewed slightly from the left as it dips forward in flight. The photographs barely reveal that the kite is not all white—the wings on the left face and right back are light gray.



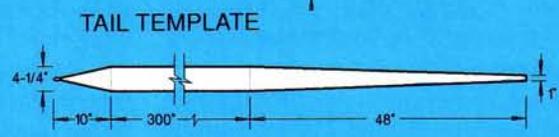
84"



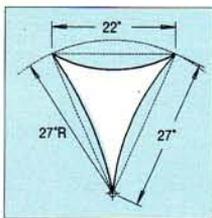
THE CROSS DECK by Carl Crowell  
 Drawings, not to scale, by Ronald C. Petralito



a=54"  
 b + c=44"  
 d=6"



your triangular wing. Again now, make curves for the edges as you see fit. My deflection figures are given and I would not exceed them on the first time around.



WING PANEL TEMPLATE

### Cutting & Sewing

Cut four body sections and four wing sections from ¼-oz. cloth. For sail edge binding, cut at least 16 pieces of ½" x 41" and four pieces of 2" x 41" from 1½-oz. cloth. For reinforcements, cut two 4" x 4" pieces of 4-oz. Dacron.

Fold and crease the ½"-wide strips to make ¼"-wide edge binding. I use zig-zag stitch, 5mm wide, 2.5mm long, to sew this binding on, and "push to fit" around curves. Practice on extra fabric, go slowly if you have to and don't worry if it doesn't come out perfect the first time. When you are comfortable with the process, bind all three edges of each wing panel and all body panels except the inside straight portions. Do not sew the binding strips end to end because it will create a weak point in the sail; binding ends should overlap about ½".

In the center of two of the body panels, sew on the Dacron reinforcement patches, folding them over the edges so that both sides of the sail are covered by a triangle of Dacron (*Detail D*). The patches should be securely stitched down around their perimeters and then the centers cut out, leaving a ½" border. These two body panels will go on the back of the kite to allow the cross-spar to pass through the body.

Next, sew the four pieces of 2" x 41" 1½-oz. cloth together end to end so that you end up with two pieces that are 2" x 81" or longer. This makes two binding strips.

### Joining the Body Panels (Tricky Part)

Leaving four inches loose and extra at the nose, line up one 1½-oz. binding strip along one side of a body panel. Sew these two pieces together ½" in from the edge of the body panel. You should have plenty of extra at the tail. Fold over and sew a flat fell seam to complete the stitching. Line up a second body panel on the other side and repeat.

## HISTORY OF THE CROSS DECK

I include this because for many of my kites, how I come about the kite is nearly as important as how I build it.

To start, this kite is a mistake. It is not supposed to exist. It all started when I met Ron Gibian of Visalia, California, who not only knows how to sew, but also makes kites from time to time. Ron had this little green compound Eddy thing he was trying to fly. He convinced me that I should explore some cellular kites. "They are going to be the future, you know," or so he said.

So I went home and built a cellular kite. It was going to be my third cellular kite, after a 3:1 high-aspect-ratio tetrahedral and a 24-cell 16' x 14' tetra. The kite that Ron inspired me to build is what I call the Triple Deck, which was the predecessor to the Cross Deck. It is a little too heavy on the Zen side of things to be easily described. I use the term Zen only for the aspects of designing kites that I do not yet fully understand. Suffice it to say that a lot of my designs just "feel right" and I don't actually know why I build them the way I do. Blah, blah, blah...

Well, after I built the Triple Deck, which I felt to be a most unique design, I was lying in bed unable to sleep when a mutation of the design floated through my mind. It was a simple shift of tension points along the sails of the Triple Deck that not only vastly simplified the architecture of the kite, but would add to the stability of flight and provide much of the same aesthetic appeal. A translation of the sail, retention of the old frame, and Bingo! New Kite, or so I thought.

That was the birth of the Cross Deck.

A couple of months later, at Long Beach, Washington, someone came up and told me that Ron Gibian had built a copy of the Triple Deck. I walked over and there was the green Eddy thing. Fair to Ron, his kite did come first. Fair to me, in my failure to accurately recall Ron's kite, and in the generation of my own version, I had come up with an excellent example of convergent evolution.

The architecture and sail forms of the two kites are independently derived and distinct. The kites don't even fly alike, but we are both aiming at the same target and if anyone ever asks, I will say that it was Ron's idea first, and it was.

Maybe in a year or two we will build the exact same kite.

—Carl Crowell

Now make a second one. You will be joining the two back pieces (with the Dacron patch) and then joining the two pieces of the face. The resulting pair of body panels should each have a 1"-wide piece of 1½-oz. ripstop between them. They should form a two-dimensional outline of the final full center body. Make sure that when you are sewing one panel to another you line them up carefully so that the two sides are not staggered.

Now you have two pieces, a back and a face. The nose and tail need to be finished before they are joined. For this finishing, I fold the binding fabric to follow the curving lines of the body panels. At the nose, I fold the tip back to a ½" square. I cut off the excess and hem the ends.

### Casing the Spine (Even Trickier Part)

The body will have a ½"-wide casing down its center length to hold the spine when

## KITEMAKING WISDOM

When it doesn't work, try to understand why. You would be surprised at how many people will try to sew something and, at the first snag, give up, thinking it is hopeless. Really.

Try adjustments in needle size, thread tension and how you move anything. If you try and don't succeed, try something else until you find something that works.

Or call someone and ask how it is done. (A telephone bill can be the most expensive part of building a kite.)

—Carl Crowell

you are finished. To join the two halves together, I start with (can you believe this?) glue. I use a water-soluble glue stick, smear some along one side and smack the two pieces together. These must be aligned carefully. The glue will not dry anytime soon, so you can spend 15 minutes lining up the two pieces and letting them set just enough to hold.

Now I stitch a seam  $\frac{1}{4}$ " in from the edge of the binding, down each side (*Detail B*); the body is securely joined. I sew the nose shut but leave the tail open.

Extract excess glue left in the spine casing by inserting a piece of dowel, pulling it out and wiping the glue off with a damp towel. Once is usually enough, but two or three times is recommended to be safe.

### FINISHING

At this point the kite is nearly done. I use a number of favorite finishing techniques. One is to sew tabs onto every joint except the nose and then tie the pieces together with loops (*Detail C*). The tabs I prefer consist of 5" pieces of 120-lb Dacron line, sewn to leave a 1" loop extending from each point, and two  $1\frac{1}{2}$ " lengths sewn in along the the binding tape of the kite.

The loops that hold this kite together should be of uniform size. I use 1" loops or 3" of line. Make sure that at the tail of the center spine you sew two strips about 6" long (*Detail E*). This will need to be beaded and knotted so that the sail can be pulled taut along the spine. I also tie the wingtips together with 6" tabs (*Detail A*) so that the wings can be pulled taut and adjusted.

### Sparring

Drill out arrow nocks to fit your spars. Drill  $\frac{1}{8}$ " deep so that they fit snugly. I have found that the drill bit I use makes a fit so tight I do not need to use glue. If your nocks fit too loosely, glue them on with a little cyanoacrylate.

For the spine, use two dowels, joined together with ferrules. I taper one end of each dowel to fit my ferrule, then glue the ferrule on.

For the cross-spar, use three pieces of  $\frac{1}{4}$ " O.D. graphite tubing. Join the three pieces with ferrules to make a cross-spar

83" long. The two outside pieces are slightly tapered at one end to fit the arrow nocks. (I use my pencil sharpener, but a file or sandpaper would do.) Then the nocks are glued on.

For the wing tensioning spars, with arrow nocks at each end, use two .180 O.D. tubes  $30\frac{1}{2}$ " long on each side of the kite, forming an X to hold both the body and the wings open.

### Tying It All Together

After tying the wings together at the outside tips, tie them to the body with the 1" loops (*Detail C*). The cross-spar nocks will slip onto these loops. Adjustments may be made by beads and knots placed on the tail of the body for the spine and on the wingtips for the wing spars. Where the spar crosses the spine and where the wing-tensioning X's cross the spar, you may fasten them together with  $\frac{1}{2}$ " O rings. These will not provide any structural support, but they will help the kite hold its shape and not knock about as much in the sky.

*Note:* The cross spar nocks should seat in the connecting loops just beyond the body of the kite. This is necessary to get the sail taut without puckers. The points

of tension must be beyond the sail. If you feel that a frame should always be within a sail, then I am sorry. This is a kite in which the sail rides inside the frame.

### Bridling

The Cross Deck will fly from a two-point bridle, but I recommend outfitting the kite for both two and four points (*see Bridle Detail*).

I like to build what I call a two-stage adjustable bridle. I use two-leg bridles (*a*) from side to side at both the fore and aft bridle points. These are then connected by a larkshead knot to a fore-and-aft line (*b-c*). A short length of line (*d*) is then connected to the b-c line by a larkshead which can be positioned up or down for pitch (or attitude) adjustment. Pitch will be sensitive to wind speed.

My bridles have clips, one at each point of attachment to the kite and one at the towing point. I make the bridles separate from the kite so that I can display the kite without them.

### FLYING

In steady winds, the Cross Deck will fly fine without a tail and will fly best from a two-point bridle. In rough winds, it will fly best from two points with a tail. In very light winds (my range) it flies better from a four-point bridle.

I do not know the kite's upper wind limit; I have never wanted to find out. Play around with it and do what you feel is best.

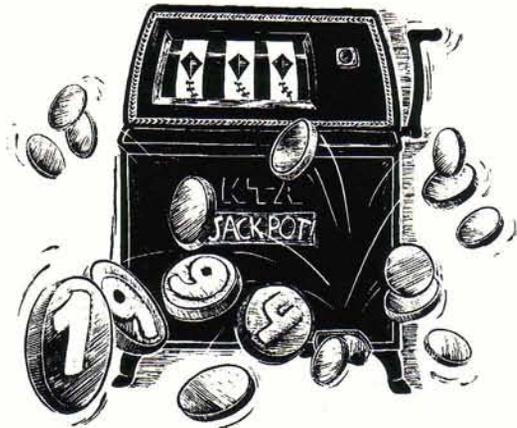
### FINAL COMMENTS

I built this kite as a sculpture. I was willing to sacrifice wind range and stability to the aesthetic that I was seeking. I retained enough of the flight elements to allow the kite to fly. My main goal was the appearance of the kite more than the actual flight. It turned out to fly well anyway.

These are the plans for a single cell of this kite. Combining cells of different sizes and shapes is where the real action is. ◇

CARL CROWELL is a student in Portland, Oregon, where he has made and flown kites for three years. His creations have been exhibited in local art galleries. The Cross Deck is one of a series of his new designs.

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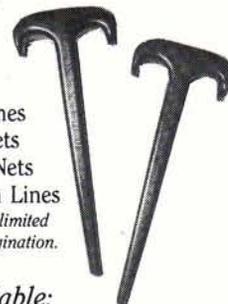
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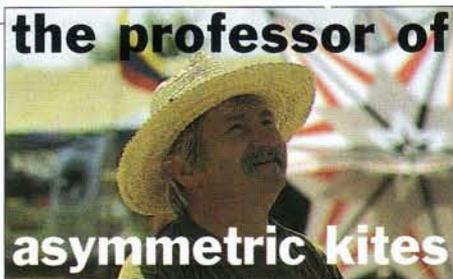
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By  
Valerie  
Govig

RIGHT, SUSPENDED  
OVER A STREET IN  
BUDAPEST, AN  
EPHEMERAL KITE-LIKE  
"PENNON" BY  
ISTVÁN BODÓCZKY  
SLOWLY  
DETERIORATES  
BETWEEN  
1978 AND 1980.  
BELOW, THE  
PROFESSOR LOOKS  
UP IN THAILAND  
IN 1992.



JENŐ LEVAI



the professor of  
asymmetric kites

MEL GOVIG

**H**e walks around the room with a rolling gait, sweater tied over his shoulders, his hair and mustache shaggy and white, his eyes warm and crinkling.

He is István Bodóczy of Hungary, an ageless 50, the epitome of the absorbed art professor and the grace note in the polyphony of enthusiasts at the Maryland Kite Society's Kite Retreat this past February.

The Society barely knew István when they invited

him. Though he had written two good kite books (in Hungarian, both now out of print), had founded the Hungarian Kite Club, and had traveled a bit, he was still a relatively unknown kiteflier Stateside. But that was the point. Marylanders particularly wanted to bring to the Retreat a kiter who was not familiar in the U.S., who could offer us a fresh perspective.

We were well rewarded.

A slide show by István brought us many of his kites, most of them asymmetrical, all of them original. Then we were shown slides of his paintings and sculpture. It was difficult if not impossible to tell his kites (as craft or applied art) from his paintings (as fine art)—if indeed the distinction was necessary. István's talk (in excellent English with a charming accent) illuminated his work, including his earlier kites, all the classic designs made as part of his learning process. Listening, we were as spellbound as his students in Budapest.

**A**fter the slide show I talked to István further. I kept learning. His easy speaking style and pointed human anecdotes were more effective than any lecture.

He said that he always uses something from his life in his work, and often writes notes or scribbles on a kite.

"One day I woke up in the morning with all the bad things then in my life on my mind. I wrote them all on paper, then washed them off with paint." He worked the pieces into a sculpture that suspends and rotates. It was one of 200 works of fine paper art by international artists selected for an exhibition in Budapest in 1992.

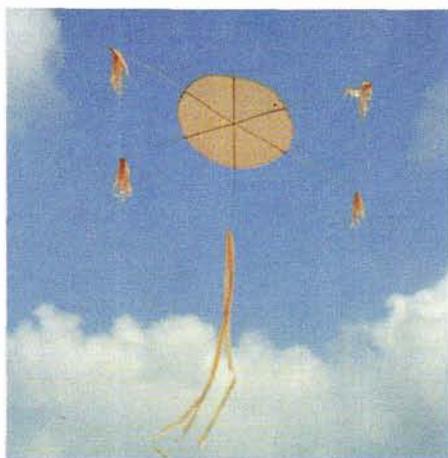
In the last 10 years or so, István has become a well-established figure in Hungarian and international art circles. For kites he represents a bridge between kites and art, an example of success in making this accomplishment look the way we always believed it should be: real, natural and seamless.

Later at the Retreat, István opened his flat, stiffly packed, well-organized box. ("When I make something it is also a consideration for me that the work should not 'weigh me down.' I should not become 'caught' by my own creations.") The box contained a mixture of kites, paintings and materials. It seemed odd that someone would travel from Hungary to America with a piece of luggage full of kitemaking materials.

But these were selected tissues and reeds and glues and tools that István knew would assure us success as students. He had thoughtfully chosen supplies that would provide us with just the right mixture of limitation and stimulation.

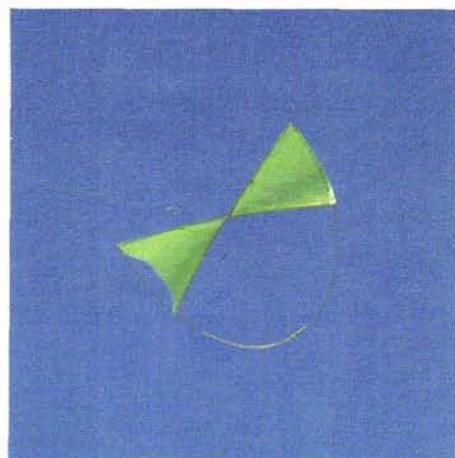
We were challenged to make a nonkite

**KITE:**  
Circular form,  
bamboo and  
paper, flown in  
Thailand in 1992.



MEL GOVIG

**KITE:**  
"Singing Joe,"  
bamboo and paper,  
flown in Thailand  
in 1992.



MEL GOVIG

## WORDS FROM ISTVÁN

### ON WHAT KITES ARE ABOUT

**Kites are about finding yourself, more than about aerodynamics and such. Now I feel free—to get myself and the kite together. You have to find out what is most *yourself*.**

### ON MATERIALS

**For a long time you couldn't buy materials in Hungary. I ended up with tissue papers. I set a paper limit—but always the color I wanted was missing! If you have restrictions in materials, you are more likely to come up with a new idea. New conditions force**

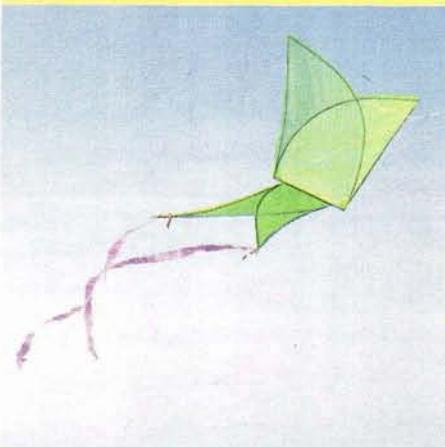
**you to drop the usual routine solutions, force you to be inventive. I began laminating, tissue to polyethylene, paper to silk, to make the sail stronger. Sometimes I paint the tissue and then laminate it. I work in water colors, crayons, inks—to stain the paper, for transparency. I might laminate three layers of paper, then pull off pieces of the outer layer.**

### ON EPHEMERAL ART

**The first thing people usually notice in my work is the "lightness," the ephemeral quality. In art galleries, they are frightened by temporary things, they want to "eternalize" them. I made a hanging to be suspended across a street in Budapest. My idea was that it was a memorial that would perish. It was a fabric sculpture, like a kite, over the street. In two years' time, it perished.**

### ON MINIMALISM

**The minimalist artists get inner strength and power by giving up something in order to gain something more. You have to resist the temptation to use all the colors and all the materials. I am interested in space, blank**

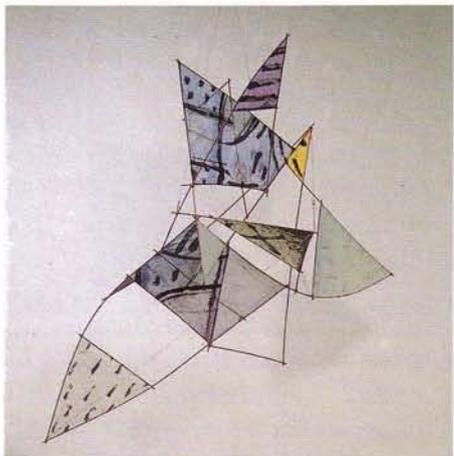


MIKLOS SULYOK

**KITE:**  
"Green Angel,"  
of bamboo and  
paper, 1988.

**KITE/PAINTING:**

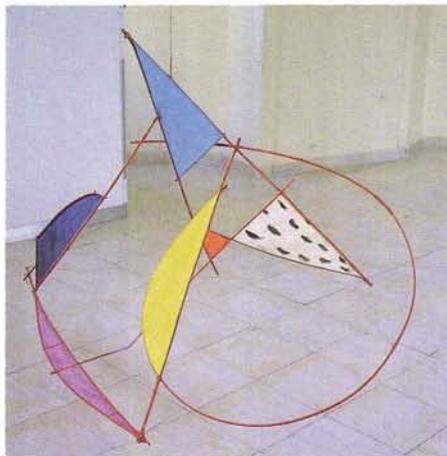
**"Otto Lilienthal Flies Over the Great Wall of China,"** bamboo and paper, flown at Berlin kite festival, 1989.



JENŐ LEVAI

**SCULPTURE:**

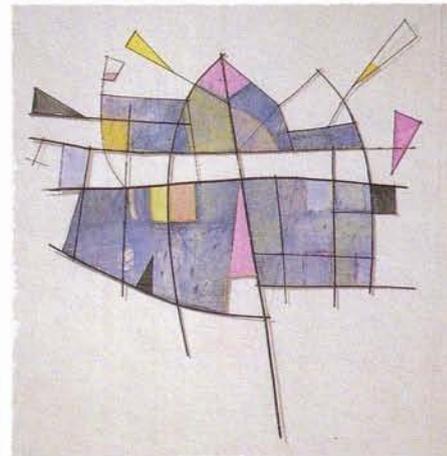
**"Self-Examination,"** suspended bamboo and paper, in Los Angeles, California art fair, 1990.



JENŐ LEVAI

**PAINTING:**

**"Map of the Past,"** from Bodóczy's childhood village, bamboo and paper, in a private collection, 1988.



JENŐ LEVAI

space, "mental space," abstract space, which needs not be conquered for it has no resistance. . . . I try to keep my studio walls empty. I am always most interested in the work I have not done yet.

**ON KITES AND ART**

I kept my kites and artwork apart at first, but they started to come closer and closer, and finally—about three or four years ago—they completely converged. I can't define which is which anymore.

**ON STUDYING THE NEGATIVE**

When you want to know something, you can follow two ways: You can collect information about the thing, to try to find out what it is. This I call the positive approach. The other way is the negative approach, when you define what it is *not*. This sometimes I find more effective, but definitely more amusing. In kites, if you find everything that a kite is *not*, that gives you the positive as well, like casting in plaster.

Sometimes I ask my students to do a drawing as bad as they can. They find it hard to do, but they learn from

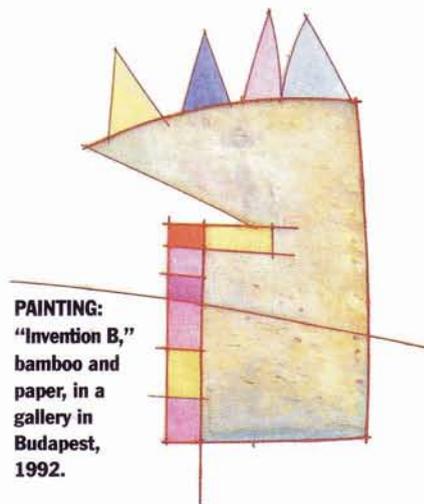
it. So you make a nonkite to learn to make real kites.

**ON COLOR**

To make something colorful, you need areas that are blank or dull, so the contrast shows the color.

**ON ASYMMETRY**

I wanted to turn a nonkite into a kite, but I was used to depending on symmetry for stability. Asymmetry makes things change and move, and movement is a symbol of life.



**PAINTING:** "Invention B," bamboo and paper, in a gallery in Budapest, 1992.

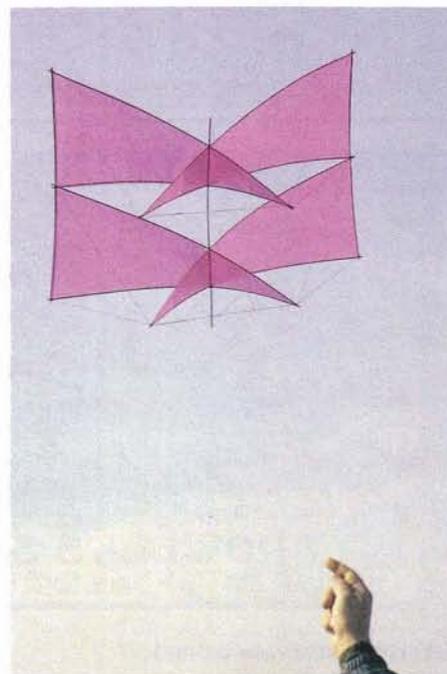
MIKLÓS SÜLYÖK

**KITE:** Bamboo and paper cross-wing, made to open for flight, then fold flat again for transport, 1991.

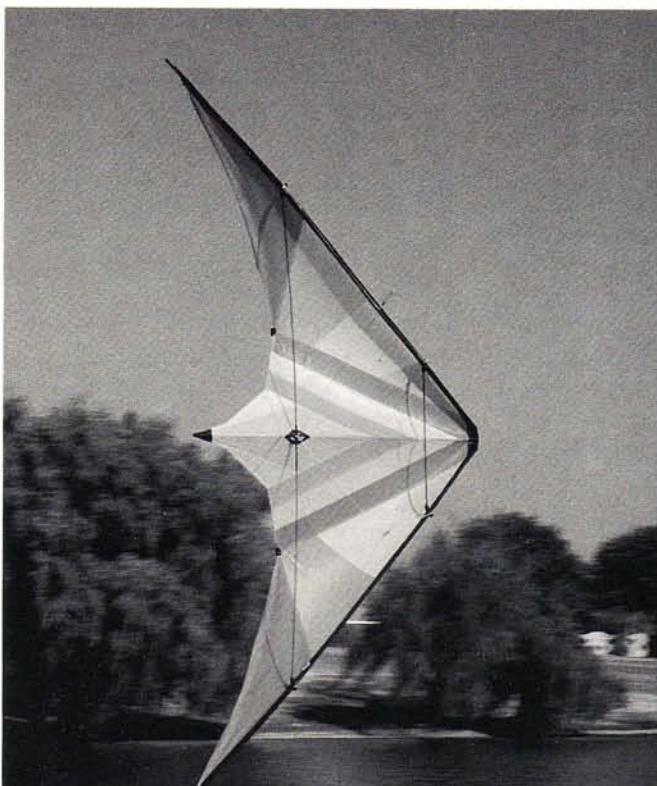


VALERIE GOVIG

István Bodóczy bridle one of his kites at the Maryland Kite Society's Retreat, Westminster, Maryland, 1993.



MIKLÓS SÜLYÖK



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and then afterwards see if it could be made to fly. What a unique, scary opportunity!—like jumping off a cliff and trusting a new glider. Who could resist?

About 10 of us began handling the precious thin spars and luminous dyed tissues. Each of us came up with totally different nonkites. Several tried to fly them, mostly with dismal results. But Jon Burkhardt would not give up. He found that it was possible to fly his most non of the nonkites with judi-

**ISTVÁN BODÓCZKY**

Born in 1943, educated and living in Hungary. Teacher since 1975 at the Budapest Arts and Crafts School. Guest teacher in Breda (Netherlands), Berlin (Germany), Gent (Belgium) and Washington (England). Co-founder of the Graphic Workshop in Szentendre, Hungary. In 1989, awarded the State Munkácsy Prize for art.

The majority of Bodóczy's paintings and drawings are outside Hungary, but most of his large commissions are inside Hungary. Following are the most important ones:

- 1979: suspended construction over a street in Budapest
- 1985: suspended bamboo construction in the Nagykanizsa Gymnasium
- 1986: secco wall painting in the theatre of Százhalombatta
- 1987: suspended fiberglass and textile construction in the elementary school of Vasvár
- 1991: panno in the new grammar school of Nagykálló.
- 1992: suspended construction in the Stencorn building, Eschborn (Germany).

**Writings:**

- 1982: *Sárkányépítés (Kitemaking)*
- 1988: *Papírsárkány (Paper Kites)*
- 1993: *Vizuális Nevelési Feladatgyűjtemény (Visual Education Exercises)*



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ciously adjusted amounts of tail. Obvious, perhaps, but in the circumstances it was a fresh lesson.

We went home from the Retreat with many things: ideas and information about kites, bizarre door prizes, full bellies, lack of sleep, friendships made and renewed—and the contagion of István Bodóczy. This article is an effort to disperse that contagion, but for a full-scale infection, I recommend that if possible you find him yourself someday—the white hair, the crinkling eyes, the charming accent and especially the asymmetric kites that unfold . . . and fly. ♦



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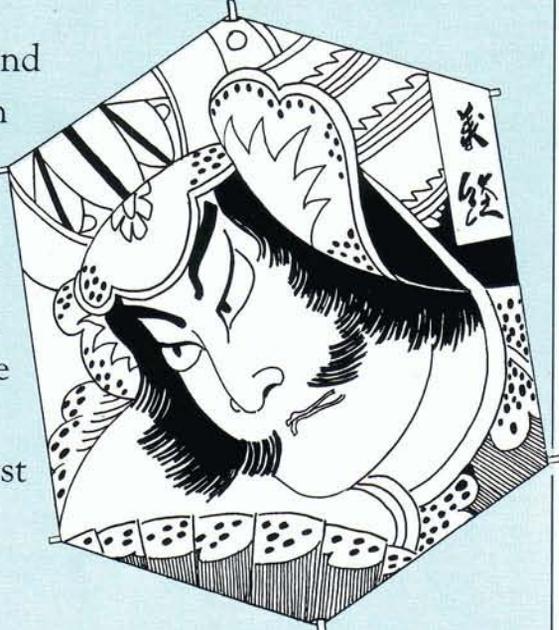
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# COMMENTARY

By Jon Burkhardt



**CANCELLED!** The massive kite flying festival traditionally held in Ahmedabad, India, in January to celebrate Makar Sankranti—the end of winter and “the awakening of the gods from their slumbers”—was cancelled this year because of religious rioting.

But the cancellation of the festival did not occur until the international kitefliers, guests of the Ministry of Tourism of the Indian state of Gujarat, had actually arrived in India! What to do? Conditions forced a total revision of plans. Alternative activities had to be devised not only by the hosts but by the guests. The U.S. kitefliers, including me, arrived in

Bombay at 8:00 a.m. Tuesday, January 12, 1993, seriously disoriented from our travels, including a nine-hour departure delay preceding a 24-hour trip. The day was spent recuperating, exploring the neighborhood around the hotel where we were temporarily billeted, and trying to reestablish an itinerary.

The following morning, tired of waiting, we decided to organize an impromptu international kite festival, including the Canadians and Steve Brockett from England, at Juhu Beach in Bombay. The scene was crawling with camels, horses, buggies, snake charmers, black market money changers, beggars, soldiers and assorted beach citizens.

That afternoon we toured Bombay, caught a few hours of sleep—and then embarked on the first of our numerous after-midnight transportation adventures, a whirlwind of plane, bus and train trips

that took us from one end of the state of Gujarat to the other in four short days. (The German team's unofficial estimate of kilometers covered in their five-day tour was 1,800 [about 1,125 miles].)

Instead of attending one big famous kite festival we became the main attraction at several hastily-scheduled regional festivals. With two days' head start, the other half of our tour group (Germans, Dutch, French and Japanese) completed one more performance than the Yanks, Canadians and the lone British flier.

Even on short notice, spectators thronged the flying fields. The Ministry of Tourism's official estimate of the number of observers was 100,000. We were treated like sports or rock superstars by the crowds, who swarmed us with pencils and notebooks for autographs.

Our group toured vast expanses of dry, open countryside, reminiscent of west

# A

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TOOLS OF SURVIVAL AT

## THE 1993 ROYAL MAHARAJAH INTERNATIONAL IMPROMPTU KITE TOUR OF INDIA

# DATEBOOK

By Frits Jansma



*Saturday, January 9*

**3:00 a.m.:** We arrive at Ahmedabad airport together with a planeload of Indian-Americans back for a holiday. Three hours later we clear customs, less one kite bag of Helmut's. Three people from the Tourism Corporation of Gujarat had been there since 11:00 p.m. In their bus on the way to Ahmedabad, they tell us that there had been “some problems in town.”

After a short nap in our hotel, we decide to have a walk. Ending up in the “old city,” we see a few smoking buildings and firemen at work. A testimony to the unrest. Shops and banks are closed. The

only people we see are sitting on the balconies and flying kites from roofs. The people we meet all smile at us. However, a policeman advises us to return to the hotel because this area is curfewed.

Back at the hotel, newspapers tell of several people killed in rioting the day before. We are informed that the festival is cancelled and that there is a decree for a 72-hour curfew. Telephone connections are severed.

**Night:** We walk along a main road past a large tent with a lot of people inside. It happens to be the mayor who has gone on a hunger strike as a protest against the rioting. There are a lot of armed policemen in the streets. Sounds of shots are heard. In the middle of a street, a donkey sleeps standing up. Traffic simply swerves around the animal. Sacred Indian cows are on the move and seem completely ignorant of the traffic around them.

*Sunday, January 10*

**Morning:** Papers tell of a higher death toll. Bombay is affected. We hear that an alternative kite program is in the making. A tour through the state of Gujarat will be prepared.

Kamal, a rickshaw driver, has adopted us and wants to take us places, in spite of the curfew. Can you bring us to some *patang* (kite) shops? No problem. Here we go, and indeed we see several stalls where kites are sold. Smiling faces, many kites. We cannot resist the temptation and buy a bunch, five cents a piece.

In the streets everywhere we go is the pink color of the ground glass amalgam for kite cutting line. For a curfewed city, there is still a lot of activity. But only food and kites can be obtained. All the shops, restaurants and banks are closed. It is amazing how relaxed all the animals seem. Camels, donkeys, cows, goats, dogs,

Texas, and visited locations seldom seen by Westerners. At the same time, we were treated like royalty by our hosts, who provided a variety of parties, buffets, meetings with dignitaries, and accommodations at raj palaces.

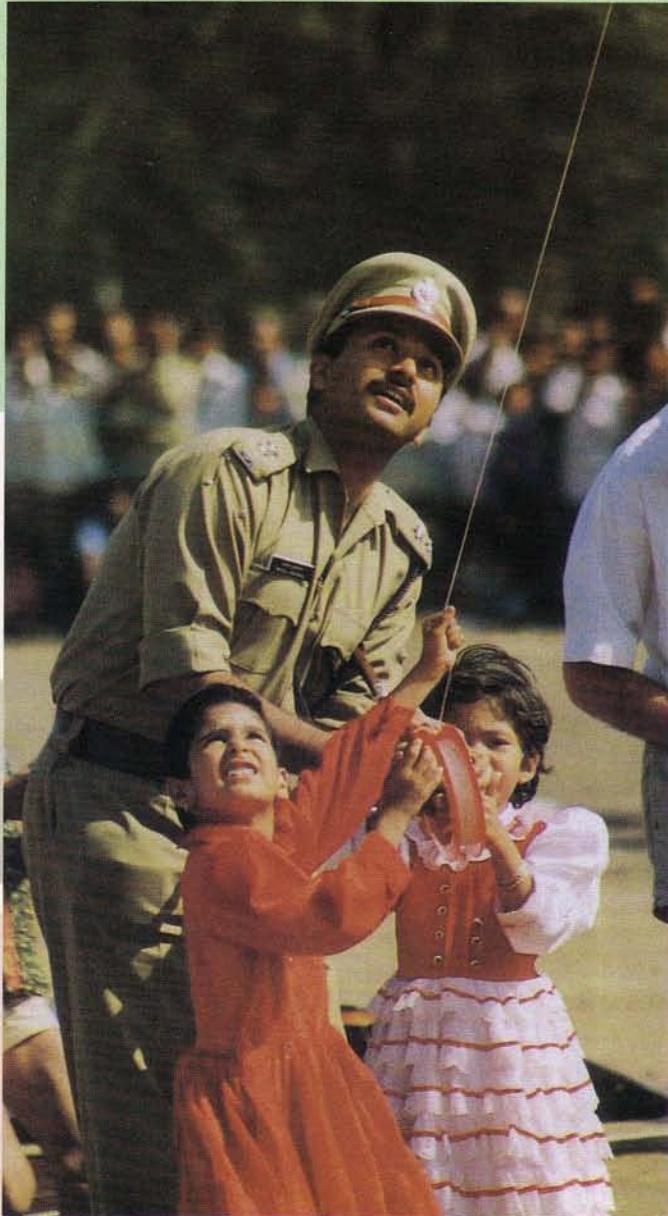
The hours spent actually flying kites were all too brief. For the U.S. team, there were half-day events at Jamnagar and

Bhavnagar, a two-hour mini-event at the BlackBuck Wildlife sanctuary at Velavadar, and the very private and enlightening Indian kite fighting lessons provided by the Golden Bombay Kite Club.

As at other events, the choice of flying one's own kites, admiring the kites of other guests, taking photos, or kibitzing with the other fliers presented a quandary.

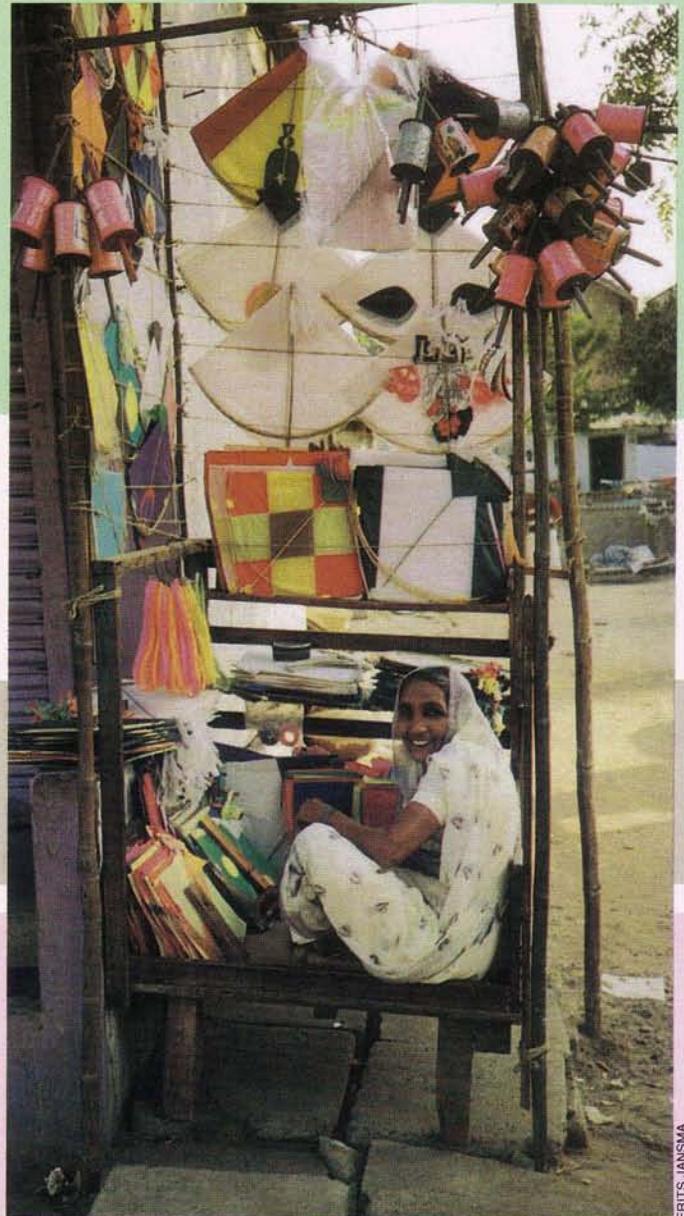
Perhaps there never is enough time to do all of these well, but the time pressures seemed even greater on India's flying fields.

A key benefit of the trip for the U.S. team was an in-depth exposure to Indian fighter kites. Initially frustrated by the curfew in Ahmedabad that closed street after street of kite stalls and virtually eliminated



JON BURKHARDT

In India, everyone is a kiteflier.



FRITZ JANSMA

A shop sells kites on the street in Ahmedabad.

cats are not bothered by each other or the incredible traffic noise. The claxon is used ceaselessly. On the back of every truck is painted "please horn," an invitation nobody refuses.

Back at the hotel, we receive a program for the alternative kite tour. It looks very interesting, a five-day tour through the state of Gujarat. An exciting opportunity to see something of the country. There is no news of the other participants yet. It is

still impossible to make a phone call.

Out in the street we decide to check out the kiteflying. Entering the first sidestreet brings us to the real Indian world. Narrow alleys, many people watching us watch them. Lots of smiles, beautiful faces. In a small square a group of youngsters is playing with some fighter kites. They have a lot of fun, so have we. "Come up on the roofs with us." There we go, through corridors, narrow stairs, pass-

ing open doors from which people greet us with smiles. Last part via a ladder. About 25 people on the roof flying and watching kites. Interesting skyline. People wave from other roofs. Toddlers are crawling around the terrace where there is no fence. It scares us, not them. Everywhere kites are being flown. People on corrugated roofs. In alleys not a yard wide, on the railway track, from a tree, in a yard.

It is getting dark, time to leave. Down

kiteflying, our group was saved by the local club in Bombay, with whom we fought kites as the golden sky deepened into night.

I learned that there's considerably more subtlety to Indian kites than I had been told! First, the kites vary immensely in quality and flyability, and a good Indian fighter kite can be flown well in winds up to 15 mph and can lift a whole line of candlelit paper lanterns into the night sky. The differences between ordinary and high quality *manja*—glass-coated cutting line—are also immense.

Second, the local kite fighting styles vary dramatically from community to community, even within distances of less than 100 miles. In Bombay, strict rules

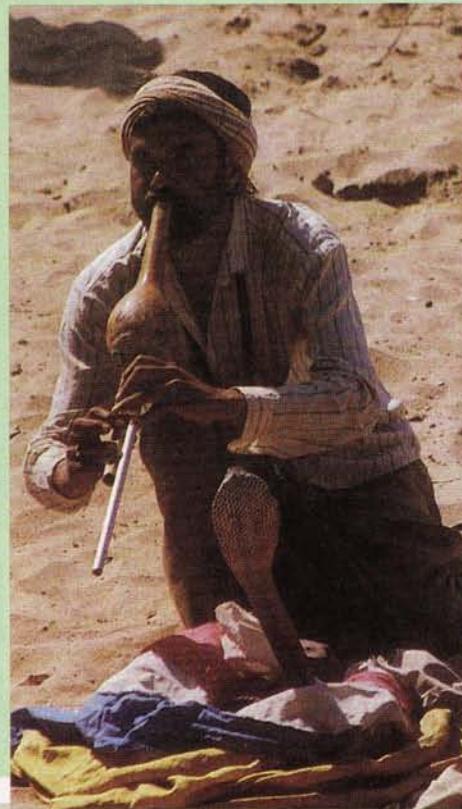
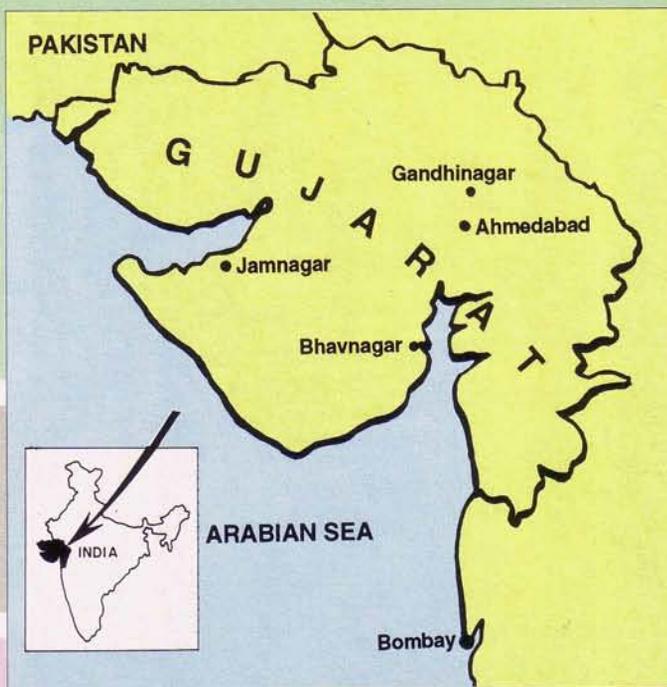
governed the fray: fighting did not begin until the kites were beyond 1,500 feet out, mere specks in the sky, and fliers were carefully positioned according to respective field location and relative altitude before engagement. In Ahmedabad, close combat seemed to prevail, with new combatants quickly, unexpectedly joining the battle.

Third, the best kites, while not expensive to buy, have been careful-

ly aged for five years or more before flights that may last mere minutes.

Fourth, bridling and minor adjustments to bow are unique to the day's conditions—and, sometimes, to the flier's own style. The common image Americans have of India's kites as cheap and delicate, flown only in the lightest winds on short lines, fits but a fraction of the possibilities offered by Indian fighter kites.

Being able to grasp and appreciate the many positive aspects of this trip depended upon adrenaline instead of sleep. This often created a blur of images and sensations that sometimes seemed curiously unrelated to partic-



JON BURKHARDT

Street scenes: above, snake charmer on the beach in Bombay; below, business in a non-curfewed area of Ahmedabad.



HELMUT SCHIEFER

in the street we get invitations to come up. Every corner you turn is an adventure. Without aiming your camera you can make a movie.

**Monday, January 11**

The French delegation has arrived from Delhi by train, because of a plane crash in the Delhi airport. They had not heard yet about the cancelled festival. The Japanese and the Australian groups are in another hotel.

Kamal, our rickshaw driver, is waiting in front. So we tell him that our destination will be the kite museum. The problem is that it is in the curfewed part of town. We tell him not to worry and off we go. A policeman stops us, but allows us to continue to the nearest police station where we obtain a permit and a police-

man as an escort. The kite museum is closed, but someone opens it for the two of us. The museum consists of a large L-shaped hall. Large boards show in English the history of kiteflying. There are a few display cases with examples of Indian fighter kites, accompanied by Indian texts. On the first floor there is a

detachment of soldiers guarding the area. They smile when I take a few pictures.

On our way back we notice that the mayor is still on hunger strike. We find a restaurant open for business and walk in. The owner tells us that we are his guests and treats us to the delicacies of the Madras kitchen. It is a feast. Two smiling foreigners and one smiling owner make a happy bunch.

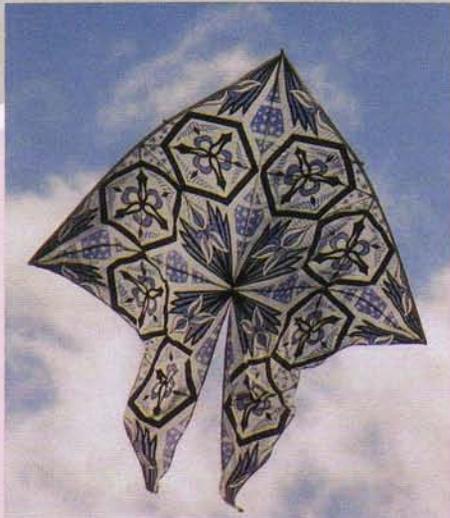
ular events. So, like a string of pearls, but in no sequence of chronology or importance, here are a few of my favorite images:

- Talking all night on the train from Ahmedabad to Bombay with Christian Treppner from Germany. We started to converse by swapping kite pins, but this became incidental to sharing our personal and kiting philosophies, watching the sunrise paint the sky, wondering how we could continue for so long with no sleep.
- Having acclaimed kitefliers from other



JON BURKHARDT

Western kites go East: above, a design by Steve Brockett of Wales; below, a delta by Canadians Eric Curtis and Anne Sloboda.



JON BURKHARDT

### Tuesday, January 12

*Morning:* The German group arrives around breakfast. They too have lost a kite bag. The Americans and Canadians are still somewhere en route. It is still impossible to get a message out. So we spend the rest of the day sightseeing. We walk, Kamal follows with his rickshaw. No

lands marvel at your kites as you marvel at theirs.

- Shoulder-to-shoulder kiteflying in the game preserve while wild beasts stroll by.
- Learning bits of a foreign language and culture, sampling new cuisine and crafts.
- Living through grueling and uncertain—but fantasy-like—experiences with an amazing group of compatible and adaptive comrades.
- Arriving late at night, exhausted, at the Nilambag Palace in Bhavnagar and finding it full of whirling dancers and dignitaries there to greet us.
- Arriving late at night, exhausted, in Gandhinagar at a spectacular garden with kite-festooned trees, airborne tukul lanterns disappearing into the black sky, the presence of ministers and more ministers of state with ferociously armed guards (the national government had resigned that night), buffet tables overflowing with native delicacies, long and lovely speeches, beautiful gifts and kiteflying awards.
- Trying to make a turban from 28 feet of cloth at 1:30 a.m..
- Arriving at daybreak, exhausted after traveling all night, to the clamor and bustle of Bombay plus the graciousness of local Indian kitefliers.

- Flying fighters so far off into the sunset that they are nearly invisible.
- Shaking hands with and signing autographs for more admirers than in all of my previous kiteflying life.
- Trying to get 19 pieces of luggage weighing 340 kilos (748 pounds) around the sleeping bodies on the railway station floor and onto the train at 4:00 a.m.
- Living on mineral water.
- Joking about the buses (the only possible approach to sanity).
- . . . and, through the haze and the daze and the amazement, soaking in the richness of a truly different part of the world. ♦

*Jon Burkhardt, an active kiter from Potomac, Maryland, is a regional AKA director and spirited head of The Maryland Kite Society.*



JON BURKHARDT

Above, Pete Dolphin and David Gomberg of the USA after turban lessons in Gandhinagar.

Below, Steve Brockett teaches kiteflying at a rest stop en route to Jamnagar.



JON BURKHARDT

charge for the waiting time.

*Afternoon:* We are picked up by bus to bring us to the Silver Oak Club, where we are briefed and are welcomed with traditional dances and music. It is pleasant dining out in the open in a t-shirt.

### Wednesday, January 13

*Morning:* In the bus. We depart for Rajkot.

A four-hour journey, a hair-raising driving style. They must have many gods who guard traffic. Claxons are an absolute must. In every village we pass, kites are flown. We pass a temple on an oxcart. Fateh, our tour organizer, explains that this is a family of pilgrims. They sometimes walk for a year to bring their shrine

to a holy place. We pass flamingos and storks. Flocks of cranes.

*2:00 p.m.:* We arrive in a stadium in Rajkot. Lots of people there. Every kite going up in the air is greeted with cheers and applause.

*5:00 p.m.:* We have to depart, but not without bougainvillea garlands, and leaving behind a lot of autographs. Instant celebrities. Bhuj is our next stop. We arrive there at 9:30 p.m. and are welcomed by the governor of the district. On television, alarming images of Bombay and Ahmedabad. A very high death toll.

On to the nature resort where we will spend the night. A welcoming with music and a sword dance. Because Gujarat is one of two alcohol-free states in India, having a drink is virtually impossible. Not so when Fateh is around. He manages to supply us with a few bottles of whiskey and some beer, courtesy of the tourism organization. Good appetizer for the late dinner at 1:30 a.m. A short sleep in the beautiful huts.

#### *Thursday, January 14*

*7:30 a.m.:* Roll call.

*9:00 a.m.:* In the bus.

The kiteflying field happens to be a large police drill field. Many spectators, no wind. The first time ever for me to see kites being flown from horseback. We launch our kites by four-wheel drive auto. The crowd enjoys it, but at 12:30 p.m. it is "in the bus" again. Not before many autographs are signed. Lunch at the resort once more. Fine food, nice place.

*Afternoon:* We go into Bhuj to visit some museums, including a palace. Who mentioned buying bells? Fateh has arranged to visit one bell maker. No money, no problem, you have credit. A walk about town, OK. See the people on the roof flying kites. You want to go up? Two words with the owner and the group is invited up. Fateh, you are something else.

*5:30 p.m.:* In the bus again. On our way to Rajkot, where we will spend the night. A nice welcome, fine food as usual, our first mosquito nets. Helmut and I have a walk to the center of town. People sleep in beds in front of their houses.

We hear the sound of drums and flutes, and find the source in a small

Below, "Autographs, please!" the crowd surrounds the "famous" kitefliers; bottom, pink manja (cutting line) is made, stored on wheels and rolled onto reels in Ahmedabad.



HELMUT SCHIEFER

square. About 40 girls and women in beautiful colored dresses are dancing in a circle around a band of musicians. At the opposite side of the square, large carpets are laid on the ground. On them a group of elder women sit. The men stand aside. Two seats are brought. We are invited to sit. Drinks are brought. In the middle of the night we are guests of honor at a wedding party!

#### *Friday January 15*

*8:00 a.m.:* In the bus. On our way to Jamnagar, a coastal town. News is that the Americans and Canadians will catch up with us. When we arrive at the flying field we already see some kites in the air. The group is complete at last. David Gomberg is arm wrestling with a parafoil. In four rounds he is the winner. The parafoil lays exhausted on the ground. José Sainz has a beautiful Aztec hexagon kite in the air. We see a parafoil with appliquéd dolphins made by Stretch Tucker for Pete Dolphin. Pete's rainbow arch ribbon is a success. The lost German kite bag has surfaced.



FRITS JANSMA

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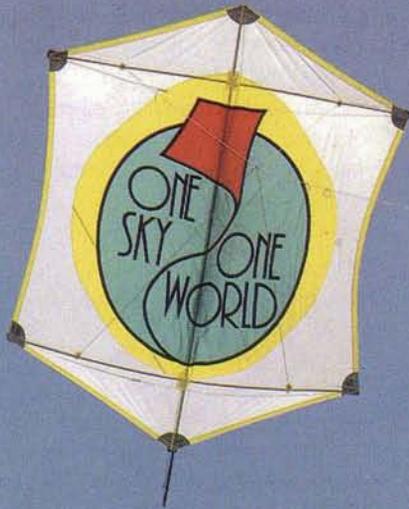
For the first time there are not many fighter kites in the air. Bystanders tell me that it is a bit early in the day for that. The group of autograph hunters is growing daily. It is even difficult to get past them to the bus. Lunch is being served in a hotel in town. We are presented with silk scarves and for every kiteflier there is a turban. The Japanese party will leave this afternoon because of flight schedule problems.

Newspapers have good news. The situation in Ahmedabad and Bombay is under control again. Curfew measures have been cancelled. A relief.

*Continued on page 42 . . .*

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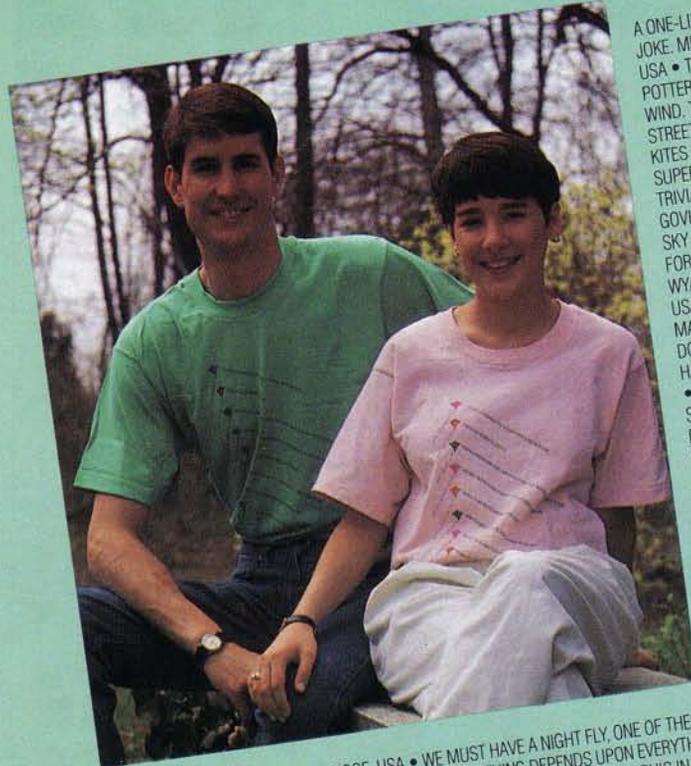
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YOU'VE SEEN THEM ALL. BILL BIGGE, USA • WE MUST HAVE A NIGHT FLY, ONE OF THESE DAYS. PETER WHITEHEAD, NEW ZEALAND • IN KITE MAKING EVERYTHING DEPENDS UPON EVERYTHING. DAVID PELHAM, ENGLAND • IN A GOOD YEAR, EVERY KITE IS DESTROYED. NATIONAL GEOGRAPHIC IN SHIRONE, JAPAN • HOLD YOUR CHALLENGER AT BAY AND KEEP SENDING OUT PRESS RELEASES. WILL YOLEN, USA • THAT WAS NO CRASH: THAT WAS A PREMATURE LANDING AT AN UNFAVORABLE ANGLE. CHARLIE SOTICH, USA

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Continued from page 40 . . .

2:00 p.m.: In the bus again. Bhavnagar is our destination. A remark about temples is enough to let us make a detour to Palitana, a town with hundreds of temples. We visit one shortly.

We arrive at about 10:00 p.m. in Bhavnagar. A minister of state is our host, music and dance is our welcome. A very nice dinner is served in the garden of the former palace where we will spend the night. A bedroom the size of a ballroom.

**Saturday January 16**

9:00 a.m.: An Indian breakfast is served in a school near the kite field. Steady wind, many kites, lots of public. A formal kite



Australia	Michael Alvares Duncan McEvoy
Canada	Ilene Atkins Eric Curtis Richard Gareau Michael Graves Robin Parent
England	Steve Brockett
France	G�rard Cl�ment Michel Gressier Fr�d�ric Pouillaude �tienne Veyres
Germany	Karl Dambeck Klaus Grutzner Udo Rudolph Sabine Rudolph Christian Treppner-Schultheis Peter Wiesemann
Japan	Masaaki Modegi Sachiko Modegi Seiko Nakamura
Netherlands	Frits Jansma Helmut Schieffer
U.S.A.	Jon Burkhardt Pete Dolphin David Gomberg Jose Sainz Tal Streeter Dorothy Ann Romig Streeter Hugh R. D. (Stretch) Tucker

competition is held. The jury, of which I am part, in its infinite wisdom proclaims Michel Gressier and Jon Burkhardt winners. They shall have to carry the burden of these championships back home. Near the V.I.P. tents, a table is placed. Over the loudspeakers it is announced that money can be changed. Fateh has it arranged for

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the bank manager to set up shop in the kite field as a service to us.

2:00 p.m.: In the bus on our way to Velavadar is a Black Buck sanctuary. After a ride to nowhere, we arrive at the residence of the wildlife keeper. In the distance there are animals grazing. We have a very enjoyable kitemfly. When we turn around, we notice a group of about 80 people watching us. Even now it is a riddle where they came from. It gives David the opportunity to tell a story to a group of 30 children who probably had never heard a word of English before. He has their attention. After tea, we continue our journey to Gandhinagar.

There we are welcomed by the chief minister and a few ministers of state. TV camera lights make day from night. A banquet is served on the lawns. A very good band is playing in the background. Dirty as we are, we are made welcome.

Because of a cabinet crisis in the government, the chief minister has to leave early. The honors are taken over by the minister of tourism, a lovely lady with a perpetual smile. She hands out prizes from the kite competition and presents us with a delightful book about Gujarat. Fateh has had a kite necklace made up for memory's sake. This night some of the Germans and most of the Americans will leave because of their flight schedules. So the last day of the tour will be in a small company. In the bus to the hotel. A farewell.

#### Sunday, January 17

10:00 a.m.: We are at the Gandhinagar Lawns, a grand stretch against a backdrop of huge government buildings. We are getting used to the mass of spectators. A few kite trains are up, thanks to the Indian kitefliers. Light wind. Cheers when kites go up in the air. Announcement that Helmut's kite bag is found. Sometime later, a few of Helmut's uniquely designed deltas take the air in their maiden flight. They do very well. Although the group is small, there is a satisfying kite sky. The public enjoys it very much. After lunch, a multinational stunt kite team shows its skills, a great success judging by the public reaction.

5:00 p.m.: In the bus for a visit to the kite museum. The end of a fantastic experience. Quite a feat to get this trip organized on such a short notice, under these circumstances. Hats off, Fateh! ◇

*When not taking part in international kite festivals, Frits Jansma runs the kite store De Vliegerij in Alkmaar, The Netherlands.*



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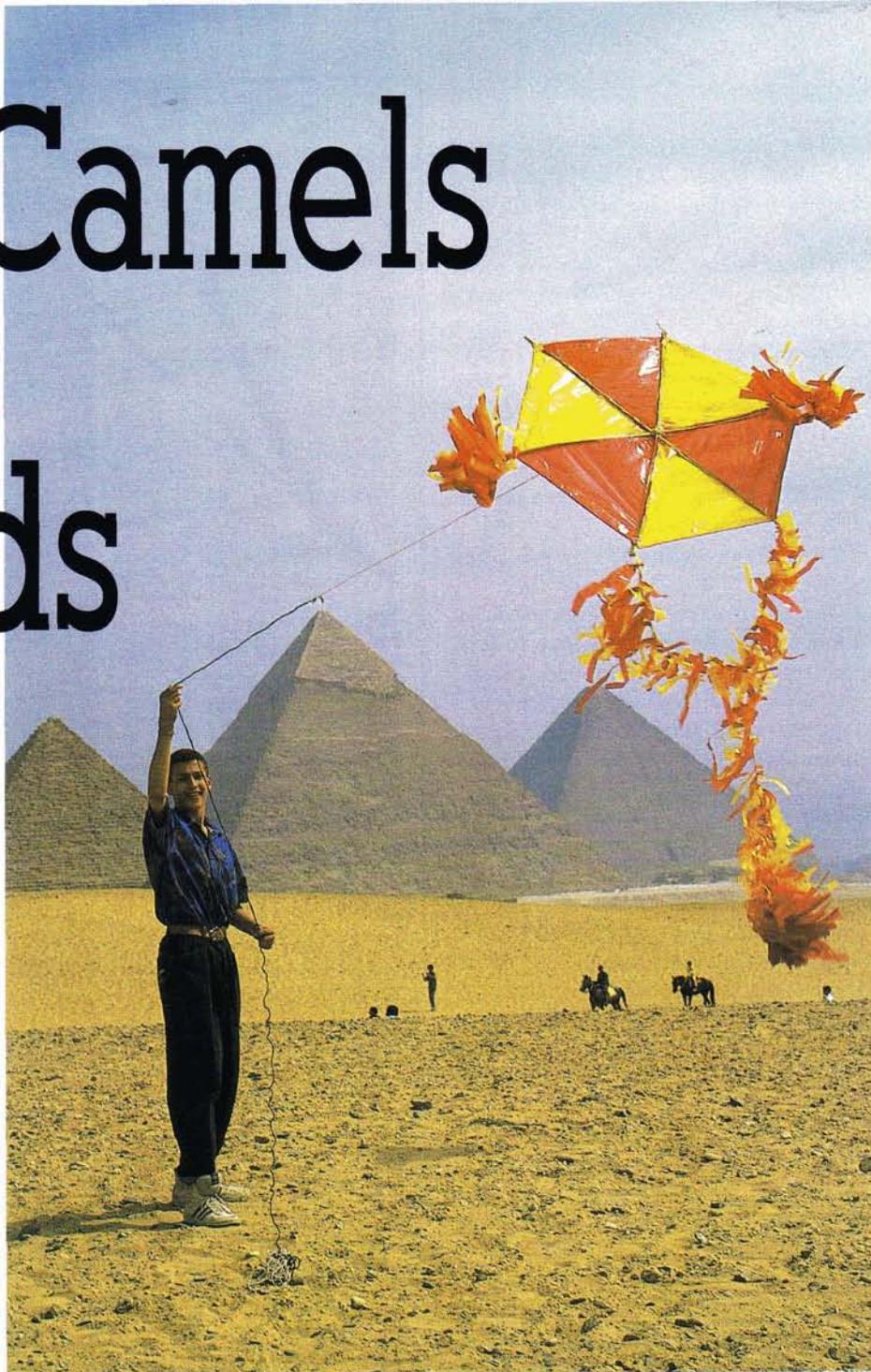
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**W**hat would you do if you had planned an event with an expected turnout of a few thousand people and close to ten thousand people showed up?

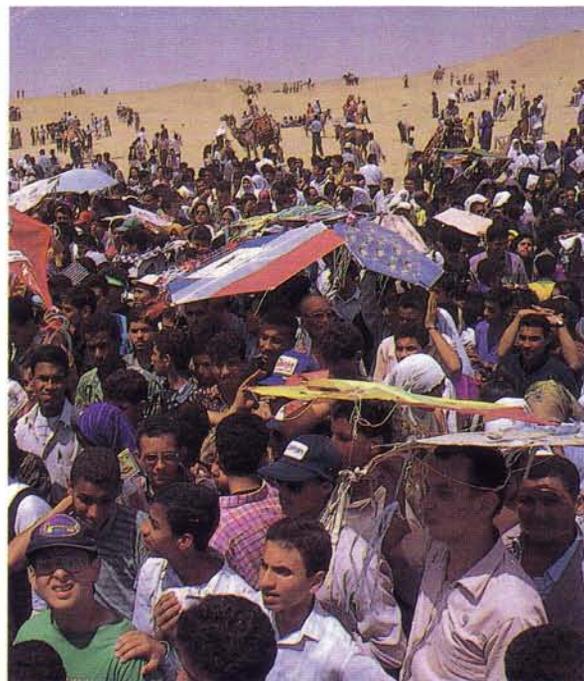
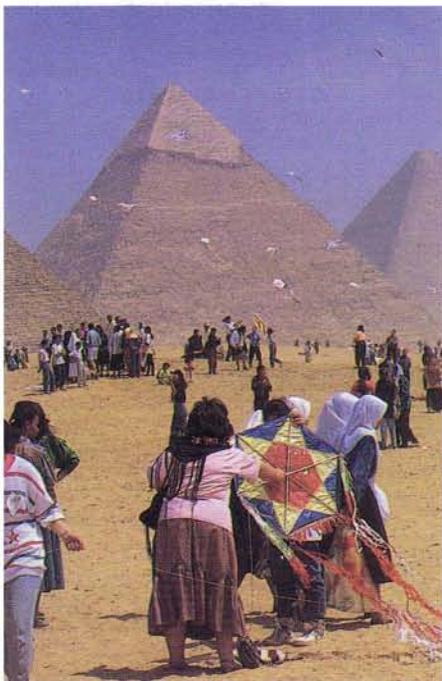
Believe it or not, this is exactly what happened to *Le Progrès Egyptien*, a French newspaper distributed in Egypt, at an event they organized to celebrate their 100th anniversary and to promote kiteflying in Cairo. (I was told more kites can be seen in Alexandria.)

With help from the French *Syndicat des Quotidiens Départementaux* (SQD), an organization comprising 29 provincial newspapers, and the *Centre de Liaison de l'Enseignement et des Moyens d'Information*

(CLEMI), a branch of the French Ministry of Education, the event was an incredible success. SQD also hired Michel Gressier of Tours, France, to organize the production of 3000 kites with the *Le Progrès Egyptien* logo on them.

In addition to promoting the sport of kiteflying in Cairo, the kitefly was also an effort by the media to encourage the use of the French language among young Egyptians.

The huge crowd flew thousands of kites in the desert near the Pyramids and, even though it was quite hot and the location was far from the edge of the city, everyone seemed to enjoy themselves. But it wasn't long before all of us were dying for a drink!



I didn't expect to see so many local kites at the event. The Egyptian translation of kite is "tayara-wara" (flying object-paper). Most are hexagonal and made of cane and paper or plastic.

I was there to fly the Normandy Coat of Arms kite I had made previously. With a dozen volunteers, we made a long run, pulling the kite toward the Pyramids, but the wind was weak and the kite fell down as soon as we stopped. Unfortunately, the winds in the area usually blow only during the afternoon and the event was held before noon.

Despite this disappointment, which completely exhausted us, the trip was unforgettable. ◇



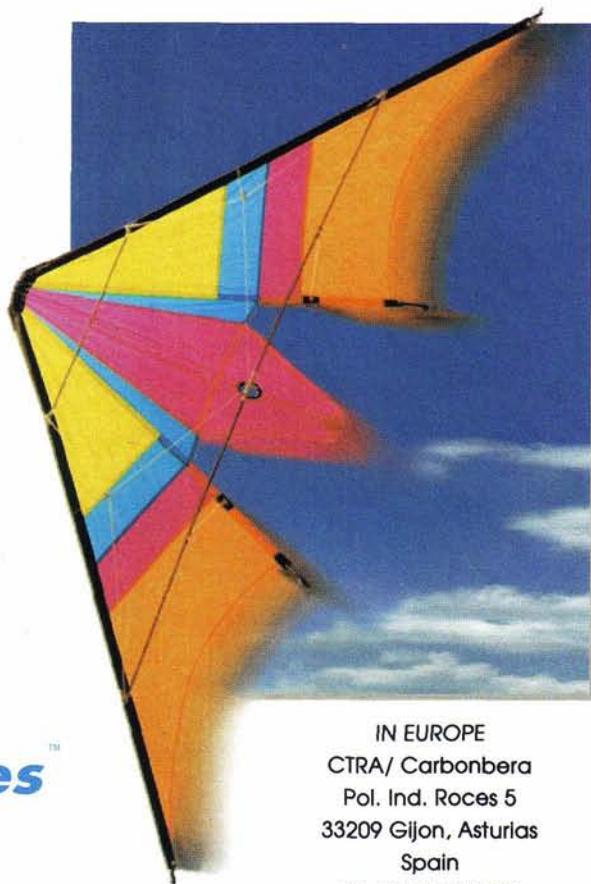
Kites in Egypt are typical of traditional Middle Eastern designs. Most are hexagonal, like the kite on the opposite page. High aspect ratio diamonds are also common (top left, this page). Clockwise from upper right are kites made with a variety of surface designs. Center, the large crowd uses kites as sun protection from the desert heat.

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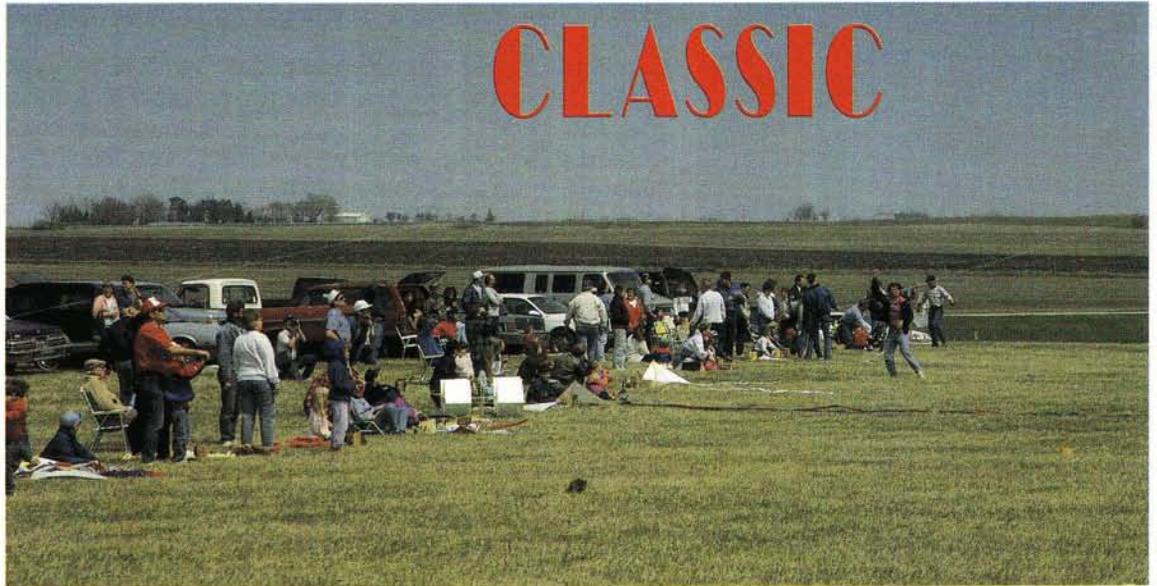
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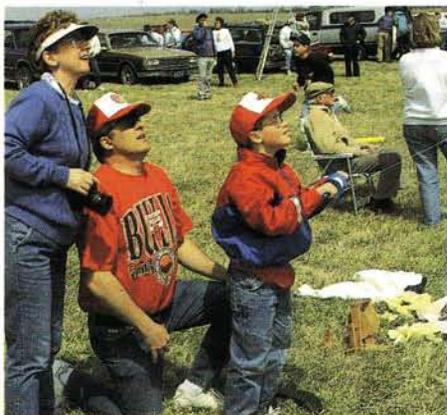
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## THE SAC CITY KIWANIS KITE TOURNAMENT



Top, Sac City families line up on the kite field at the local airport next to cropland. Center, an excited family in the middle of the contest. Right, a Sac City kite hits a right good altitude.



Locked in time and bypassed by the interstate highways, Sac City, Iowa is archetypical Main Street, USA. No urban blight, 2500 souls and shrinking, this middle-American town is boldly attempting to create a new status for itself. It is becoming a service center to the large farms, many of which grow popcorn, that surround it and the other towns of Sac County.

The annual Kiwanis Kite Tournament is witness to the town's willingness and ability to hold its ground.

For several years, we at *Kite Lines* have wanted to visit Sac City and its kite contest on the fourth Saturday in April. At 68 years, it is the oldest continuously held kite competition in the United States.

The town is not easy to reach. Sac City is located over 200 miles from Minneapolis/St. Paul or 150 miles from Des Moines, sites of the nearest commercial airports. It's a three-day drive from Baltimore, 1200 miles one way.

But what a pleasure when you get there. Sac City and its Kite Tournament are a refreshing step backward into the middle of the century.

Jerry Volkert,

the local Buick dealer and this year's Tournament chairman, led me to the files kept by contest founder Fred Ehrhardt and his successors. I was shown a yellowed leaflet, carefully preserved, the 1926 Tournament program. Its cover confidently announced "First Annual." If I

had been handed only that old first program, I could easily have followed the proceedings of the 68th event. The 1993 program leaflet was similar in content and

**The *only* test in this competition is how well each kite flies!**

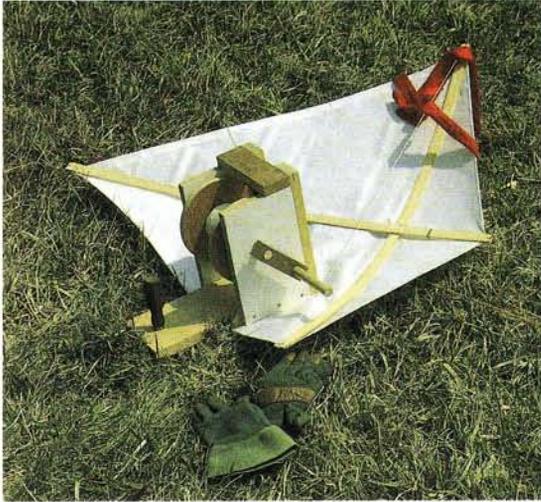
style. Its cover, equally confident, proclaimed "68th Annual," proud testament to the sodality of Sac City, its Kiwanis Club and its kite traditions.

The Kiwanis Club was in the fourth year of its charter when the Kite Tournament was launched. The contest's first five decades were overseen by its founder, Fred J. Ehrhardt. A past chairman, Ted Leonard, told me,

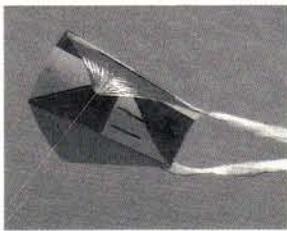
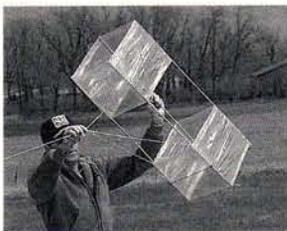
"Fred served over the years as industrial arts teacher, school principal and then our Postmaster here in town. He had a requirement that students of his industrial arts classes successfully make and fly a kite

to get a passing grade. He's dead now, but after he and his wife retired to Sun

**Article & Photographs  
by Mel Govig**



Above, a typical Sac City kite and reel awaits flight. Below, one of the wonderful specially-made Sac City trophies with polished Conyne-shaped wood base. Underneath the trophy, examples of various kites at Sac City, showing that the classic two-sticker is not the only kite flown.



City, Arizona, Fred still came back each year to attend the Kite Tournament he started."

Carried on virtually unchanged, the Tournament has always been preceded by kite workshops in the schools, where people of all ages make 3' x 3' Eddy-type kites of butcher paper, pine slats and cotton string. Four workshops were held this year, led by members of the Kiwanis Club. The instructions have some degree of flexibility, and in fact some of the kites are not the Eddy type at all. But all of the contestants are required to display their entry number clearly on the face of their kite for the convenience of the judges.

On the day of the Tournament, the flying field, off the end of the local airport runway, is bisected across the wind by 300 feet of sisal binder twine. This is the flight line.

The participants, as they come to the field, back their cars and pickups to within 20 feet or so of the line. Picnic boxes, blankets, beach chairs, Thermos bottles and, of course, kites are unpacked and spread out for an afternoon of family fun. This is tailgate kiting at its best.

As I flew my rokkakus and a menagerie of "modern" inflatables on this field, I was reminded of the prime directive to the Star Trek fleet not to interfere with the alien culture. I stayed off to the side. The folks were cordial and interested in my kites, but I felt almost like a form of contagion. I went through my usual motions but I felt more like a student than a teacher.

As the program progresses, each age group in turn comes to the flight line. The contestants launch their kites (usually

with help), run out line until the judges call a halt, then coax their kites higher and higher in the air. For five minutes or more, the judges walk around the field observing the performance and altitude of each kite. The *only* test in this competition is how well each kite flies!

Sac City has institutionalized a type of kite reel: hand cranked, made of boxwood pine, anchored by a large screwdriver. I use reels only to store or carry line, but the families of Sac City, schooled in the use of these devices for five or six generations, work their reels with ease. One reel, one blanket, one family, two or three kites—and two or three generations—fly in turn from the same spot.

Started on time, finished on time, the tournament ends when the winners are announced, but they are not awarded. The awards are saved for the Kiwanis Club meeting on Monday. Children are brought from local schools by car and bus to receive a casserole lunch, their awards and time off from school for an hour or two.

The durable success of the Sac City Kite Tournament can be seen in this award luncheon. Many faces are glowing. But a few are a bit red.

That is because Kiwanians who fail to attend any of the workshops or the Tournament are fined, and dutifully pay 25 cents to the sergeant at arms for each missed event. This year, the sergeant at arms himself, with sincere apologies, forked over \$1.25 for his total lack of participation.

But most fines appeared to be for 50 cents or less. This was clear evidence that the majority of members had participated in three or more of the five events that knit together and preserve the unique traditions of the Sac City Kiwanis Kite Tournament.

**Kiwanians who fail to attend any of the workshops or the tournament are fined, and dutifully pay 25 cents to the sergeant at arms for each missed event.**

*Continued. . .*

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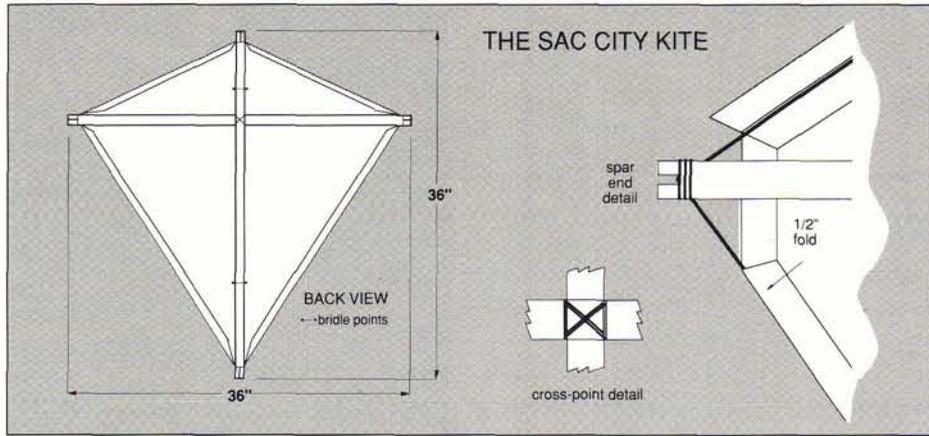
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This kite is like a page out of history. It reminds me of the early judging criteria for craftsmanship at the Smithsonian Kite Festival. Paul Garber directed the organizers to give special credit for neatness of lashing, notching of spars, etc. In our latter-day sophistication, these features seem either clumsy or arcane. Time to reconsider.

The Sac City kite is made much like the ones Paul Garber built as a boy, with a Scout-like uprightness of craft and method. I would like to argue that this kite, as a classic, is new. It's like the cornflakes in the television commercial: "Taste them again—for the first time."

Here are the primary characteristics of the Sac City Eddy-type kite:

**MATERIALS**

- 2 sticks, about 1/8" x 3/4" x 36". The sticks are deliberately thin and wide, providing flexibility, strength, and dimensional stability. They are cut from clear pine shelving.
- 1 square yard of simple white craft or butcher paper, strong and cheap.
- 10 yards of butcher twine or heavy crochet thread for building, more of same for flying. String is selected for its strength, "tooth" and availability.
- white glue or library or flour paste. (That's right, before white glue there was flour paste!)
- Tails are torn sheets or old neckties.

Sixty-eight years ago, these were the cheapest, most available materials, the

**All that counts is how the kite flies: how high, how stably and at what angle.**

simplest methods. They became the historic standard for kite construction. Today it may be easier to find plastic sheet or bags and fiberglass or dowels. Going back to the classic materials is a refreshing change.

**CONSTRUCTION TECHNIQUES**

- Sticks are lashed and glued where they cross. At Sac City, people are not purists about this intersection; it is simply a hand span (8 or 10 inches) below the nose of the kite. Stick ends are notched.
- A framing string runs around the ends of the sticks. Over the string, the cover is folded and glued.



Without decoration or identifying number, a virgin Sac City kite, made by Mel Govig from original plans, flies in Baltimore.

- The cross-spar is bowed. Sac Citians do not fuss about how much to bow the cross-spar (3 or 4 inches).

- Some of the kites are flown with tails, some without.
- Bridling is not doctrinaire. The winning kites use a two-leg bridle, attached to the spine 6" from the nose and tail of the kite. The towing point is positioned so that the kite hangs at an angle of about 15 degrees to the floor.

The end result in the air is more important than any one of these elements. All that counts is how the kite flies: how high, how stably and at what angle. ♦

*I wish to thank the citizens and Kiwanis Club of Sac City and especially Ted Leonard for sharing with me the Sac City experience and the secrets of their classic kite.*

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# Largest, Fastest, Mostest – & Others



By Pierre Fabre and Valerie Govig



Jim Stipe checks his kite, the new Largest Delta.

## New Largest Delta Flies

Even in Texas, where "biggest" is same-o same-o, Jim Stipe, 24, of Irving had made history. At the 65th annual Zilker Park Kite Contest in Austin on March 14, 1993, he flew a monster 60' x 100' delta.

Numerous witnesses viewed the five-minute flight of the appropriately named "Stealth Kite," made of black plastic sheeting, countless yards of PVC pipe and "a couple hundred rolls" of duct tape. The kite's area was about 3,000 square feet, making it a handful for its flier in the 15mph winds. Stipe staked out the 800-lb-test flying line behind him.

He had flown a smaller version of the Stealth at the previous year's contest, but it broke away and went straight for a tree. But for 1993, Stipe easily broke the previous record for Largest Delta, which was set 10 years ago in California by Tony Cyphert and Gene Carey with a 1,406-square-footer.

Stipe says the Stealth has flown higher than 1,000 feet and can be seen from 40 miles away. "I think I could have made her a little bigger, but it wouldn't have fit in the trunk of my car." —V.G.

## Buggy Speed Established

Kite-powered carts, such as the Peter Lynn stunt buggy, are really rolling these days.

*Examples:* • The East Coast Stunt Kite Championship in Wildwood, New Jersey this May featured slalom racing and a beach awash with buggies. • Corey Jensen of Windborne Kites, Monterey, California, has started a newsletter, "Buggy News,"

## Flexifoil Stack Climbs to a Record

After months of planning, 2½ hours of on-site preparation and five failed launch attempts, a train of 208 six-foot Flexifoil stackers rose in the air and flew for 20 minutes 48 seconds. The kites made six complete turns and two figure-eights. The total length of the train was 500 meters (1640 feet).

Massive human and technical efforts were made to fulfill the requirements for a new record. The previously established mark for Flexifoils was 84 kites with the famous Chicago Hook & Ladder Flexifoil train\* flown on September 28, 1985 in Schaumburg, Illinois. (The Flexifoil record is a specialized subcategory and does not surpass the absolute record for most dual-line kites stunted in train, which remains at 253, set with Hyperkites in Ocean City, Maryland in 1988 by Mix McGraw and Ray Wong of California.)

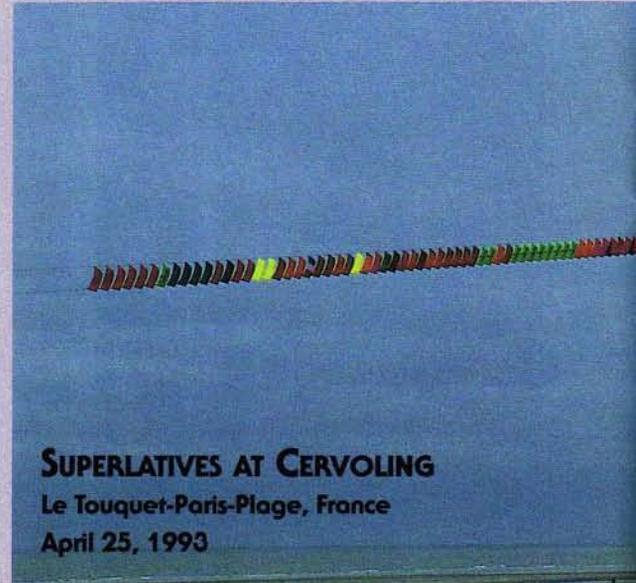
An energetic crew of 30 people in-

\*See "Stacking Heavy Numbers in the Windy City" by William (Bill) Werme, *Kite Lines*, Summer 1986, pp. 64-67.

and is promoting a "Buggy Boogie Thang" January 17-20 at Ivanpah Dry Lake, California. • Keiron Chatterjea of Wales has written a dissertation on kite buggying for a degree in Sport and Human Movement. • The first U.K. National Buggy Race drew a strong field on June 19-20 in Stratford-on-Avon. Winner: Keiron Chatterjea.

Keiron is in fact our real subject here because he has set the first official speed record for a kite-propelled land vehicle: 39mph. Not very spectacular, you say? Certainly it is no match for the frequent claims of 50mph and up.

**Keiron Chatterjea a power jump over a built-up base of sand at the Gwithian Sport Kite Classic in Cornwall, England.**



## SUPERLATIVES AT CERVOLING

Le Touquet-Paris-Plage, France

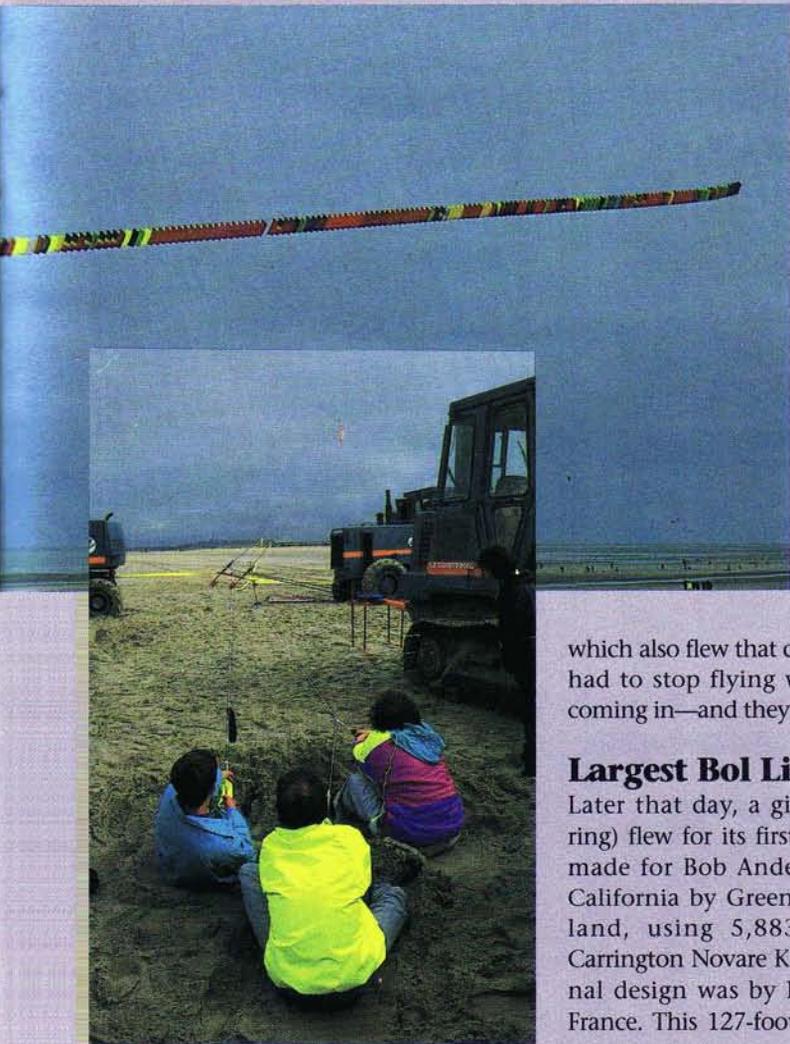
April 25, 1993

cluded Andrew Jones, coinventor of the Flexifoil with Ray Merry in 1972, who was a key planner because of his experience as a major participant in Illinois. Andrew was partnered by the energetic Joost Meijerink, manager of Flexifoil International in England.

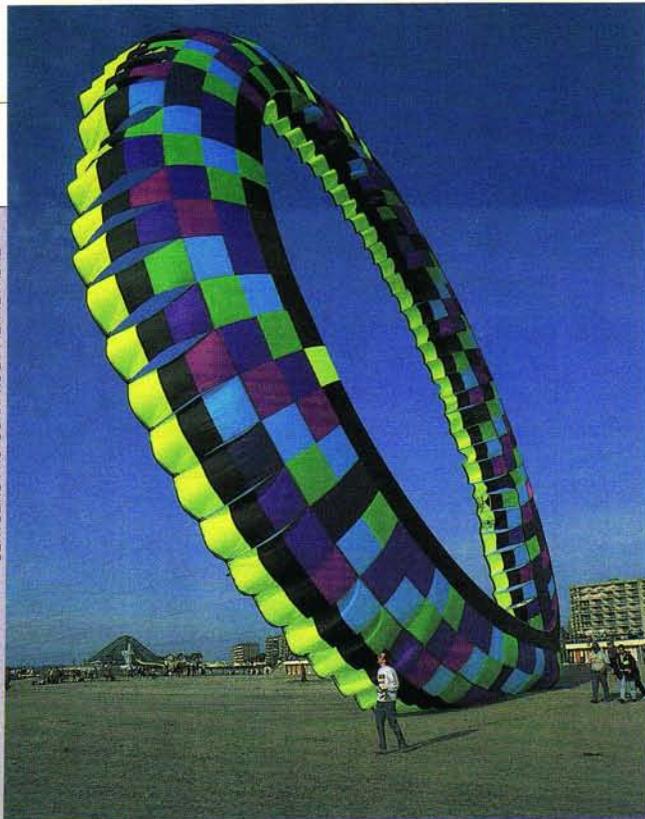
Three 15-ton tractors were the anchors for the pulleys that fed the two lines, each rated at 10,000-lb-test. Three people steered: Joost plus Gerard van der Loo and Dominique Scholtes, Dutch team members on loan from Largest Kite,



At Le Touquet: Below, the new record Flexifoil train stretches out. Inset, grunts at work, from left: Dominique Scholtes, Joost Meijerink and Gerard van der Loo. Right, the Biggest Bol spins gently.



CERVOLING PHOTOGRAPHS BY PIERRE FABRE



which also flew that day. The crew finally had to stop flying when the tide was coming in—and they were getting tired.

### Largest Bol Lifts Off

Later that day, a giant Bol (spinning ring) flew for its first time. It had been made for Bob Anderson of Concord, California by Greens of Burnley, England, using 5,883 square feet of Carrington Novare K60 fabric. The original design was by Michel Gressier of France. This 127-foot-diameter Bol (12½

stories high) was really impressive! The swivel alone, specially engineered, weighed more than 6kg (13 lbs). Four miles of bridle line were used. The Bol does generate its own lift, and is likely to keep alive the discussion of how to define a kite.

Bob Anderson says he is preparing another, bigger flying object, still secret! (Who will stop him?!)

Bob also drew crowds at Le Touquet with his Largest Windsock—“only” 55 feet in diameter!  
—P.F. / V.G.

But none of those claims has actually been recorded and witnessed. Keiron’s was.

It happened at the Gwithian Sport Kite Classic in Hayle, Cornwall on October 3, 1992. Keiron’s time was clocked with radar guns by the local police at 39mph, the best out of the trials by 10 registered riders. Event organizer Mick Parsons said:

“I can truly say that the results from Gwithian are accurate, and today stand as benchmark results. Of course they can be beaten, but it won’t be as easy as you think. In a speed event it takes skill and timing just to get through the gates. In fact, our biggest problem was, there were at times no buggies getting timed! They were all over the place! Try it yourself. Set out a 90- to 120-degree slalom course 500

meters (about 1,640 feet) long, with an exit gate. It’s not just getting through the gates that matters, it’s when you make your attempt and what line you choose that makes the difference between world class or no.”

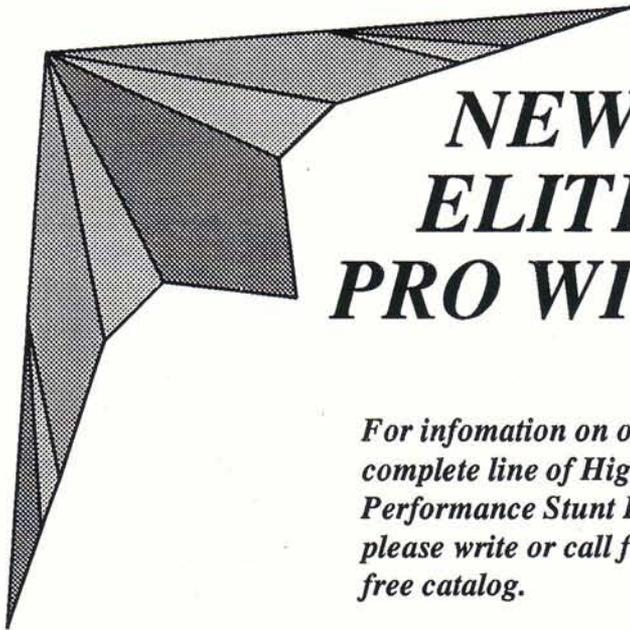
Parsons thus throws down the gauntlet. In addition to setting the vehicle speed record, Keiron made several kite-powered jumps, and the distances for these were recorded also. However, *Kite Lines* at this time declines to publish any records for power jumps, on the basis that such news might encourage competition and an increase in jumping among underprepared pilots.

A good video of the Gwithian event was produced by a BBC crew. It shows

scenes from the event including jumping techniques. Video tapes may be obtained from the Welsh Sport Kite Centre in Swansea, Wales. Also available are t-shirts, pens and limited edition posters signed by the champ, Keiron Chatterjea. All proceeds go to the Downs Syndrome Association.

Plans are afoot for the next annual event, renamed the Gwithian World Sport Kite Classic. Dates are set for September 11-19, 1993. Mick Parsons hints that he and his fellow organizers have been working hard to develop the kite jumping aspect of sport kiting and have “come up with a fantastic development that can be classed as a ‘quantum leap.’ It’s all very secret! We plan to unveil it at this year’s Gwithian!” —V.G.

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# Dips. . .



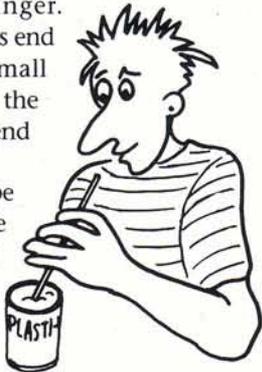
## 1 Dippity Do: A Tip for Your Tips

From Alice Hayden, Hicksville, New York:

When I was stuck (literally) making a small dragon-type kite this spring, I found something that helped. I was using the thinnest fiberglass rod I could find. It worked until I was feeding the rod into the round kite head. I got a very uncomfortable fiberglass splinter in a finger.

What I wanted was end caps, but for a small kite I didn't want the weight of plastic end caps.

But I had a tube of clear silicone caulking. I dipped the ends of the fiberglass rod in the silicone and it made a custom-fitted, very thin "rubber" end cap. And no more splinters.



Since then I've used silicone caulk to replace the end cap on a stand-off on my stunt kite. It's fine.

Thanks to Alice for this addition to our list of dip products that many of us have been using for years to finish our spar ends. One product on the market, called Plasti-Dip, coats spars, handles, flying-line ends, ground anchors, tent stakes—anything we want to protect and/or color code. The stuff is a bit smelly, but is available in red, yellow and other colors.

Once, when Leonard Conover ran out of Plasti-Dip, he used the remains of an old can of house paint to dip some spar ends. Worked great. He and others have also used clear varnish, wood stain, even fingernail polish in an emergency.

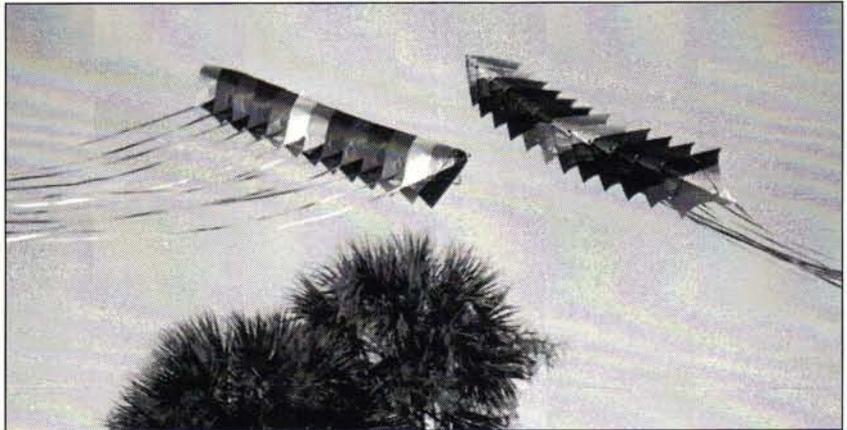
## 2 Shrink Tubing: Another Tip for Tips

From Elmo Weeks, West Richland, Washington:

Shrink tubing as sold in many electronics stores (radio, TV, etc.) makes excellent end caps for various spars (dowels, fiberglass and the like). Shrink tubing comes in a wide variety of sizes and is great for the very small fiberglass rods which standard

Continued . . .

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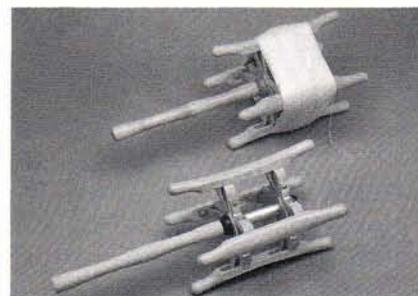
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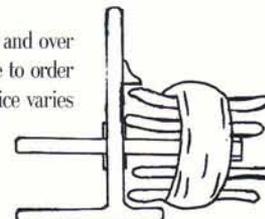
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## . . . & Clips

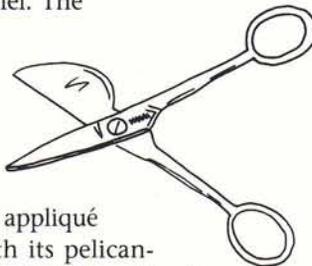
vinyl end caps are unavailable for.

Purchase a size that will just fit over the spar to be used so you will have a tight fit after shrinking. Place the length of tubing wanted over the rod, leaving  $\frac{1}{16}$ " to  $\frac{1}{8}$ " extended over the end so it will cover the end when completed. Then heat with a match, lighter or hot plate, turning the rod to get even heat and even shrinking—but don't overheat because the shrink tubing will melt.



### 3 Shear Pleasure: An Appliqué Tool

From Mel Govig, Randallstown, Maryland: I picked up this tip from watching Sewing with Nancy on our local public television channel. The subject was appliqué and the tool was the GINGER model G-6R appliqué scissors. With its pelican-like bill, this pair of shears has the advantage over thread nippers or embroidery shears that it allows you to cut away unwanted layers of fabric with less danger of cutting the base layer. Available at fabric stores or through catalogs for about \$25.



**Tips & Techniques** is a forum for you to share your favorite hint or trick for making and flying kites. Each published item earns your choice of (1) any book(s) from the Kite Lines Bookstore to the value of \$15 or (2) a subscription or extension for four issues of *Kite Lines*. And as a bonus you will also receive recognition from the worldwide kite community. Send details, drawings and/or photographs to *Kite Lines*, P. O. Box 466, Randallstown, MD, 21133-0466, USA, or fax drawings and details to us at 410-922-4262.

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IF IT'S ABOUT KITES, the Kite Lines Bookstore probably has it—the common, the rare, the foreign, the domestic, the good (and the bad). We carry nearly all kite titles in print, even ones that are lots of trouble to obtain.

The Bookstore is not an endorsement of any title, but we do guarantee your satisfaction with

our service. We want you to feel like you're in your local bookstore. Pick a book. Look it over. If it's wrong for you, you can put it back on our shelf. No problem.

Kite books often go out of print without warning—if you want any of these, we suggest you snap them up *now!*

## From AUSTRALIA ...



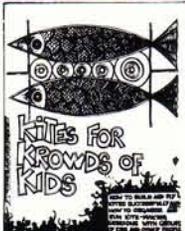
**Make Mine Fly** by Helen Bushell. This 1988 edition has a far-ranging collection of tips, techniques, hints and advice (gathered since 1977) for beginners or experts, groups or individuals. Includes charming drawings and plans for the famous patented Trefoil Delta with folded keel, plus several useful paper kites. Softcover, 90 pp., \$12.95



**Kite-Folds** by Beth Matthews. This improved edition contains plans for 12 small kites, each made from a single sheet of paper, plus the "Skyvelope." Most are easy to make, all are attractive and clever. Clear instructions, lovely color photos. Excellent addendum on kites in education. Softcover, 26 pp., \$9.95

## AUSTRALIA continued ...

**Kites for Crowds of Kids** by Ed Baxter and Richard Davey. Plans for 11 kites, good advice on workshops, nice drawings. Softcover, 24 pp., \$3.95



## From BERMUDA ...

**Bermuda Kites** by Frank Watlington. Plans for five island kites, plus variations and hummers. Traditional materials, flying tips, a little history. Softcover, 24 pp., \$4.95



## From BRAZIL ...

**NEW! Arte de Fazer Pipas 2 (The Art of Kitemaking 2)** by Silvio Voce, in Portuguese. Constructing 10 paper kites, 56 pp., \$4.95  
**Arte de Fazer Pipas 1** has a few traditional Brazilian kites, 50 pp., \$4.95  
 Both books as package, \$8.95



## From CANADA ...

**Go Fly a Kite: The Kite Builder's Manual** by John Bostel. Pleasing drawings and novel plans using yesteryear's techniques and lacking dimensions. Softcover, 80 pp., \$12.95



## CANADA continued ...



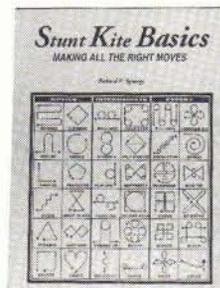
**Kite Crazy** (the book) by Carol Thomas. To accompany the video, plans for the Kiskadee, rokkaku, dual- and quad-line deltas. Black-and-white drawings. Softcover, 176 pp., \$29.95

**Kite Crazy** (the video) by SOMA Film & Video, Canada. Meet famous kites and learn how to make and fly steerable kites (1-, 2- and 4-line). Beautiful and instructive. VHS format, 102 minutes, \$29.95

Special book/video package \$54.95



**Fishing for Angels: The Magic of Kites** by David Evans. A very colorful, pretty book for "ages 10 and up." Delightful kite lore and tips (just avoid the three kite plans). Unusual bibliography. Softcover, 63 pp., \$14.95



**NEW! Stunt Kite Basics** by Richard P. Synergy. Lots of information and enthusiasm. Covers safety and social aspects, equipment and maneuvers (32 of them, but not the same as on the cover). Emphasizes winning in competitions. Softcover, 142 pp., \$15.95

## From CHINA ...

**Chinese Artistic Kites** by Ha Kuiming and Ha Yiqi. The celebrated kites of the Ha family of Beijing. History, structure, decoration, flight. Over 80 kites in richly printed color. Good English translation. Softcover, 160 pp., \$16.95

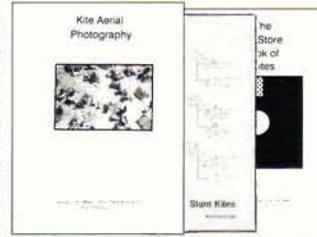


## From ENGLAND ...

**Kite Cookery** by Don Dunford. Plans for four kites, aerodynamics, building methods. Softcover, 47 pp., \$3.95



Kite books by Mark Cottrell are homely and self-published, with hand-lettered plans that may call for a magnifying glass. But they are also some of the most honest, entertaining and useful in print:  
**Kite Aerial Photography**. Three kite plans and a system for comparing trade-offs among features in your rig. Source lists. Softcover, 44 pp., \$10.95  
**Swept Wing Stunt Kites**. Full analysis of elements in stunter design; 4 plans. Softcover, 43 pp., \$11.95  
**The Kite Store Book of Kites**. 10 plans, philosophy and 5.25" disk for design. Softcover, 48 pp., \$13.95



## ENGLAND continued ...



**Kites: A Practical Handbook** by Ron Moulton and Pat Lloyd. Lots of good new information in slight disorder. Excellent drawings of 25-plus kites. Fine section on sport kites combines theory with specifics. Great stuff on parachuting teddy bears. Many (outdated) appendices; some color photographs. Softcover, 255 pp., \$27.95



**NEW! Cerfs-Volants: à la Recherche du Bleu** by Gérard Clément, in French. A feast for the eyes (though not the mind), this is a big, beautifully designed collection of underidentified color photographs. Some history, no plans. Dreadful bibliography. Hardcover, 117 pp., \$54.95 (no airmail shipping)



**Le Cerf-Volant en Chine (The Kite in China)** by Dominique Baillon-Lalande, in French. Beautiful photos (half in color) of Chinese kites, elegantly printed. No kite plans, but some construction details. Hardcover, 88 pp., \$49.95 (no airmail shipping)

## SPECIAL PURCHASES!



**Edo Dako Dai Zenshu (The Big Complete Book of Edo Kites)** by Masaaki Modegi, in Japanese (and some English). One of the most exquisite works of kite literature yet from Japan. About 140 kites photographed and cataloged. Excellent construction detail drawings. Richly printed on heavy paper, elegantly bound and boxed. Hardcover, 159 pp., \$198.95 (no airmail shipping)



**Pictures for the Sky**, by Paul Eubel and Ikuko Matsumoto, in a new English edition, revised from *Bilder für den Himmel (Pictures for the Sky)*. Incredibly beautiful full-page color photos of kites made for the traveling exhibition. Includes the work of 100 international artists collaborating with 36 Japanese kitemakers. Softcover, 406 pp., \$69.95 (no airmail shipping)

## The Kite Lines Bookstore . . . Continued

### From GERMANY . . .

**NEW!** *Drachen mit Geschichte (Kites with History)* by Walter Diem and Werner Schmidt, in German. Extensively researched, faithfully reproduced models from our rich kiting history by Brogden, Gomes, Grund, Hargrave, Kuznetzov, Lamson, Lecornu, Sauls and others. Fully detailed building plan drawings and wonderful historic photos. Hardcover, 160 pp., \$22.95

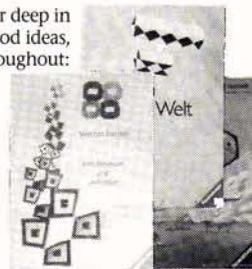


Kite books by Werner Backes, all in German, are not glamorous or deep in background, but all are clear, compact and reliable, with many good ideas, instructions, color photographs and detailed drawings throughout:

*Drachen Kombinieren und Verketten (Kite Combinations and Trains)* contains a large collection of sophisticated kite combinations. Softcover, 128 pp., \$16.95

*Drachen aus aller Welt (Kites from Everywhere)*. A 40-kite international sampler. Plans include the Cloud Seeker, Cody, tetrahedral kite, rhombus and multicell boxes, parafoil, Roloplan and rokkaku. Also instructions on trains, reels, knots and aerial photography. Softcover, 128 pp., \$16.95

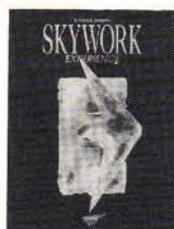
*Neue drachen zum Nachbauen (New Kites to Replicate)*. A collection of kites using available materials. Plans for a representative variety of 20 kites plus accessories. Appropriate for workshops. Softcover, 128 pp., \$7.95



### GERMANY continued . . .



**NEW!** *Asiatische Drachen (Asian Kites)* by Franz Arz, in German. Lovely and colorful with 22 kite plans, including 5 fighters, using mostly traditional materials. Excellent drawings. Hardcover, 96 pp., \$19.95



*Skywork Experience* by Christine Schertel, in German. Excellent, fully detailed plans for stunt kites including the Phantom, Revolution, Hawaiian, Spin-Off, Fire Dart and Sky Dart. No background detail on the sport or credit given to the designers. Attractive paintings instead of photographs. Softcover, 52 pp., \$14.95



**NEW!** . . . *und sie fliegen heute noch—Geschichte und Geschichten um den Drachen (. . . and They Still Fly Today—History and Tales about Kites)* collected by Hans Snoek, in German. Poems, songs, tales, drawings, photos, plans—valuable scraps from the early days of Western kiting. Attractive black-and-white printing. Hardcover, 156 pp., \$31.95

### GERMANY continued . . .

*Lenkdrachen Bauen und Fliegen (Making and Flying Stunt Kites)* by Wolfgang Schimmelpfennig, in German. Colorful and fully detailed plans to build eight dual-liners: four diamonds, three deltas and a foil (the Paraflex). Flying tips. Softcover, 64 pp., \$13.95



*Phantastische Drachenwelt: Die Festivals, Die Drachenbauer, Die Modelle (Fantastic Kiteworld: The Festivals, The Kitemakers, The Models)* by Wolfgang Schimmelpfennig, in German. A well produced coffee-table book of real substance. Many color photos and drawings plus an insert sheet with traceable plans for 4 unusual kites. Hardcover, 128 pp., \$31.95 (no airmail shipping)



### From ISRAEL . . .

*Afifomania (Kite Mania)* by Uri Abeles, in Hebrew. An effort to bring kiting to Israel. Contains about 25 kite plans, from basic to advanced, plus history, materials, accessories and techniques borrowed from familiar sources. Very attractive color photos throughout including interesting scenes in Israel. Hardcover, 104 pp., \$19.95



### From ITALY . . .



*Aquiloni (Kites)* by Guido Accascina, in Italian. A mini encyclopedia, includes theory, plans, techniques, sources. Some color. Latest edition in standard pocket book format. Softcover, 256 pp., now \$16.95

*Aquiloni Acrobatici* by Cristina Sanvito and Giancarlo Galli, in Italian. The first Italian stunt kite book is well organized and covers all the basics and more. Graphics and drawings are neatly done and clear. Includes a brief history, safety, basic-to-advanced techniques and maneuvers plus a valuable glossario and better-than-average bibliography. Softcover, 141 pp., \$19.95



**NEW!** *Aquiloni Acrobatici* by Cristina Sanvito and Giancarlo Galli, in Italian. The first Italian stunt kite book is well organized and covers all the basics and more. Graphics and drawings are neatly done and clear. Includes a brief history, safety, basic-to-advanced techniques and maneuvers plus a valuable glossario and better-than-average bibliography. Softcover, 141 pp., \$19.95

### From JAPAN . . .



*Tezukuri Omoshiro Nyumon (A Primer of Interesting Hand-made Kites)* by Eiji Ohashi, in Japanese. Easy-to-make figure and cellular kites plus Ohashi's famous arch train. Color photos, drawings, details. Softcover, 100 pp., \$24.95

*Bessatsu Bijutsu Techo (Fine Arts Journal)*, in Japanese. Originally a 1982 issue of an art journal devoted entirely to kites, now published as a book. Thick and substantial, it features over 300 color photos showing great detail. Also contains drawings and articles by well-known Japanese kite authors. Softcover, 216 pp., \$29.95



*Bessatsu Bijutsu Techo (Fine Arts Journal)*, in Japanese. Originally a 1982 issue of an art journal devoted entirely to kites, now published as a book. Thick and substantial, it features over 300 color photos showing great detail. Also contains drawings and articles by well-known Japanese kite authors. Softcover, 216 pp., \$29.95

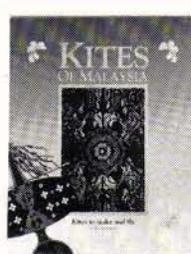
### JAPAN continued . . .

*Edo Dako (Edo Kites)* by Masaaki Modegi, in Japanese, some English. Elegant, full-color pictorial tribute to the author's father. Features the renowned works of deceased kite master Teizo Hashimoto. Beautiful printing on heavy paper. Hardcover, 78 pp., \$69.95



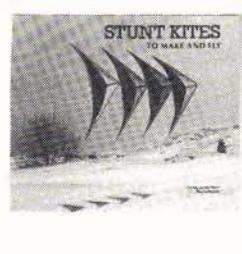
### From MALAYSIA . . .

*Kites of Malaysia: Kites to make and fly* by Wayne Hosking, in English. The only convenient source of plans and construction techniques for 10 varieties of Malaysian *wau*. Great full-page photographs, brief background and reasonable description of methods. Softcover, 39 pp., \$7.95



### From The NETHERLANDS . . .

**Now in English!** *Stunt Kites to Make and Fly* by Servaas van der Horst and Nop Velthuis. Covers all aspects of the sport. Includes detailed, extra-clear plans for 10 different high-tech maneuverable kites, some with novel touches. Excellent quality drawings and photographs, several in color. Well organized and printed. Softcover, 96 pp., \$21.95

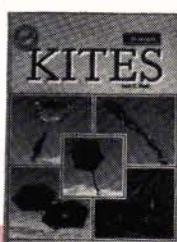


### NETHERLANDS continued . . .



*Kleine Papieren Vliegers (Small Paper Kites)* by Harm van Veen, in Dutch. A very original, colorful little book with detailed plans for 10 artful miniatures plus a tiny reel. Complete techniques, even splitting bamboo. Softcover, 32 pp., \$5.95

### From SOUTH AFRICA . . .



*Kites: 24 Designs* by Izak C. Rust, in English. The first kite book from South Africa. Good scale drawings and color photographs. Includes tips on frames, tails, sails, knots, reels, bridles and flying. Annotated bibliography. Softcover, 48 pp., \$8.95

### From SWITZERLAND . . .



*Drachenreise (Kite Journey)* by Ruedi Epple-Gass, in German. Interesting black-and-white book. Countries explored (some visited and others researched) include Turkey, Vietnam, Dominican Republic, and spots in the South Pacific and Latin America plus Europe. Political overtones. Flying tips. Softcover, 125 pp., \$26.95

# The Kite Lines Bookstore . . . Continued

## From The UNITED STATES . . .

*The Penguin Book of Kites* by David Pelham. Called "The Bible," first published in 1976 and still recommended for all kitefliers. Plans for more than 100 kites plus lots of solidly researched reference data, aerodynamics and history. Color in half the book. Index and bibliography. Softcover, 228 pp., \$12.95



*The Stunt Kite Book* by Alison Fujino and Benjamin Ruhe. Covers background, personalities and introduction well; treats nuts-and-bolts somewhat sketchily. Many black-and-white photos and drawings and a chart of 80 brands of stunt kites listed by skill level. Softcover, 110 pp., \$8.95



**New 4th Edition!** *Stunt Kites!* by David Gomberg. The first book on the subject. Thorough coverage of the basics plus advanced techniques. New maneuvers, tips, information and proven advice from 20 well-known sport fliers; lots of safety pointers. "Homemade" publishing—no photographs, kite plans or brand-names. Softcover, 88 pp., \$8.95



*Art That Flies* by Tal Streeter and Pamela Houk. An anthology of unusual kites from the Dayton (Ohio) Art Institute exhibition of 1990, featuring works by artists Curt Asker (Sweden), Jackie Matisse (France) and Tal Streeter (USA). Optical illusions and environmental objects. Interviews, artists' statements and an interesting bibliography. Many handsome photos, some in color. No plans. Softcover, 139 pp., \$14.95

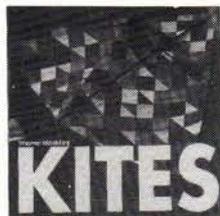


*The Art of the Japanese Kite* by Tal Streeter. Rare up-close and personal profiles of master kite artists of Japan sensitively interviewed in 1971-72, just before the waning of their traditional arts. Includes 130 outstanding photos (52 in color). No kite plans, but some background on Japanese-style kite building. A rich contemporary history and a true joy to read and read again. Softcover, 181 pp., \$24.95



*The Ultimate Kite Book* by Paul and Helene Morgan. If it weren't for the exaggerated title, this book would offend no one. It's done with great color and splash to create excitement in newcomers, but lacks identification of kitemakers. Unusually extensive photographs showing flying techniques. Contains about six good kite plans, including a Tumbling Star. Hardcover, 88 pp., \$19.95

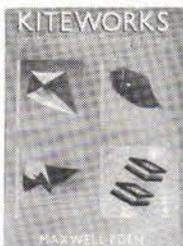
*Kites* by Wayne Hosking. A big 11 1/2" x 11 1/2" coffee table book of beautiful kite photographs, lavishly printed. Some new research on Asian kites, but the rest of the text is marred by errors, confusions and lack of identification of kitemakers. No kite plans. Absurd appendices. But the photos make this a must-have. Hardcover, 120 pp., \$15.95



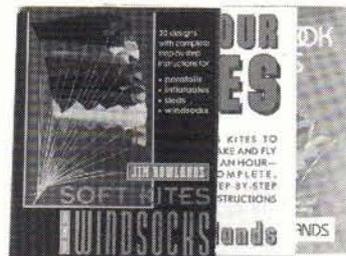
*Fighter Kites* by Philippe Gallot. Plans for 29 kites, plus tips on flying, tools, materials, games and accessories. Full of enthusiasm and personal character. Illustrations are large and clear. Instructions are adequate, but measurements converted from metric may total incorrectly. Softcover, 96 pp., \$12.95



*The Fighter Kite Book!* by David Gomberg. A goodly amount of information, mostly correct, about fighter kite flying. Though flat in appearance and tone, it's a useful starting source. Contains plans for a basic fighter. Beware drawings of bridles. Softcover, 74 pp., \$8.95



*Kiteworks* by Maxwell Eden. Revised second edition contains 50 kite plans from respected designers. Up-to-date on materials. Detailed drawings plus tips, techniques, accessories, history and (un)related stories. Unclear in places. Colorful paintings and a few photos. Softcover, 287 pp., \$14.95

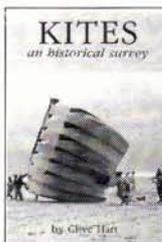


Kite books by Jim Rowlands tend to have blurry instructions. Still, Rowlands does offer information you might not find otherwise: **NEW!** *Soft Kites and Windssocks*. Same as the British *Kites and Windssocks*. The best book from Rowlands so far has plans for 11 kites, 5 windssocks, 5 drogues and 2 kite bags. Kites include the multitube, 3 parafoils, parasled, Flow Forms (regular and junior), whale and frog. Some color. Interesting book list. Softcover, 104 pp., \$14.95  
*One-Hour Kites*. Same as British *Kites to Make and Fly*. Mostly standard kites for beginners. Source lists. Softcover, 95 pp., \$12.95  
*The Big Book of Kites*. Same as British *Making and Flying Modern Kites*. Instructions for 36 kites. With book list. Softcover, 127 pp., \$12.95

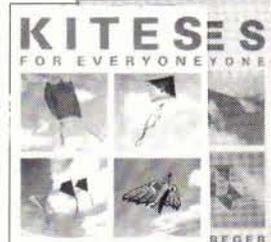
*Flight Patterns* by Leland Toy, 2nd edition. Solid tips and easy plans for eight kites from the recently deceased kiter. Includes a rotor made of foam meat trays and a Mylar fighter. Unpretentious, free of errors. Softcover, 36 pp., \$6.95



*Kites: An Historical Survey* by Clive Hart. Revised, second edition (1982). Invaluable reference work with many black-and-white illustrations and photographs. Fascinating, readable, in-depth research in early kiting. The most extensive kite bibliography in print. No plans. Hardcover, 210 pp., \$31.95  
Softcover, 210 pp., \$14.95



Kite books by Margaret Greger are clear, wise and reliable, ideal for beginner, expert or classroom: *Kites for Everyone*. Many good kite plans, variations and accessories, plus tips and techniques. Second edition. Softcover, 136 pp., \$12.95  
*More Kites for Everyone*. Some old kites, some new kites, plus more tips. Plans for 17 kites from simple to complex. Softcover, 59 pp., \$9.95



*25 Kites that Fly* by Leslie Hunt. Reprint of 1929 original. Contains good old plans for kites not seen much anymore (shield, yacht, elephant, etc.) using orange crate sticks and flour-and-water paste. Historical data, photos, details. Hunt was a kitemaker for the U.S. Weather Bureau. Softcover, 110 pp., \$2.95

*Make Your Own Kite (new kites)* by John W. Jordan (not shown). Plans for nine kites using unusual materials. From the deceased enthusiast. Supplies limited. Hardcover, 90 pp., \$12.95



*Super Kites III* by Neil Thorburn. Many good designs and tested, creative construction techniques using mostly plastic bags and wooden dowels. Plans for the T-Bird-2, T-Bird-3 and Bristol boxes. Nice color photographs brighten this "completely handmade" book. Softcover, 123 pp., \$8.95

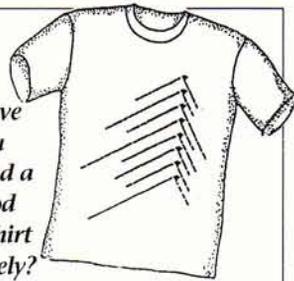
*Kites: The Science and the Wonder* by Toshio Ito and Hirotugu Komura (not shown). Aerodynamics, formulas and observations—one of the few efforts to be scientific about kites. Diagrams for the "original" butterfly kite. First published in Japanese, the English translation is not smooth. Softcover, 160 pp., \$11.95



**NEW!** *The Usborne Book of Kites* by Susan Mayes. Cute, colorful collection for kids. Six easy kites, with illustrated step-by-step instructions. Good introduction to materials, wind, flying. Many tips. Softcover, 32 pp., \$5.95

# Great extra kite stuff from Kite Lines!

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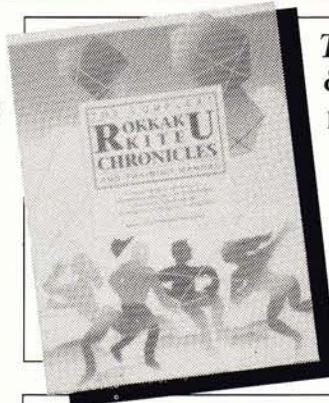
Here it is, the entire, coveted collection, all 36 back issues of *Kite Lines*, over the past 16 years, in a neat compact library on microfiche.

Whenever our original paper copies sell out, a microfiche version is offered immediately, so a serious kiter need never miss an issue entirely. And new enthusiasts can do a crash course in kiting with this treasure chest of information!



**KITE TALES**  
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entire set \$85  
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The complete set of *Kite Tales* (the original AKA newsletter) on microfiche—more than 1,600 pages—all 40 issues from October 1964 to November 1976. Here are 12 years of plans, profiles, commentary, news and resource material available nowhere else. A must for researchers, collectors or libraries.



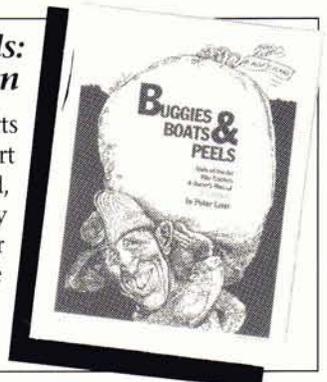
## The Compleat Rokkaku Kite Chronicles & Training Manual

Everything about the kite community's romance with the rokkaku since 1983—together in one place—reprinted from past issues of *Kite Lines*. Plans, too, namely the Sanjo Rokkaku by Mel Govig, distributed at the beginning of the rokkaku challenges, describing how to make this traditional kite in nylon or Tyvek. Includes dimensions and complete detail drawings for an inexpensive, easy-to-make 6-foot, challenge-size kite. **Softcover, 20 pages, \$6.95 plus \$1.00 shipping**

## Buggies, Boats & Peels:

State of the Art Kite Traction by Peter Lynn

The Buggymeister tells you how to get started in the new sports of kite buggying and kitesailing. History, theory, how to start buggying, how to “reach” (travel upwind) for maximum speed, how and when to turn, racing tactics, kite selection, buggy maintenance and more. Boat traction is treated with similar thoroughness. Complete data on the Peter Lynn Peel. A barrage of information on equipment and techniques. **New second edition, softcover, 12 pages, \$6.95 plus \$1.00 shipping**



*Kite Festivals!* by Valerie Govig. Thorough guidance in festival organizing, standards, scheduling, location, budgets, formats (competitive vs. non-competitive), judging, field events and awards. Includes “Figure Kiting” by Red Braswell, 12 pp., \$3.00 ppd.



*Hundreds of Sleds, Hundreds of Smiles* by Shirley B. Osborne and Mel Govig. Groups of 500 kids are no problem if you use this article's success formula. How to make sled kites indoors or out, plus how to get the most educational value from it, 4 pp., \$1.00 ppd.

# ARE YOU MISSING SOMETHING?

Back issues of *Kite Lines* offer a wealth of information and ideas: plans, tips, techniques (for both single- and multi-line fliers), personalities, world records, festivals, reviews—an essential history of today's kiting, saturated with inspiring stories and designs.

No wonder back issues of *Kite Lines* are avidly collected by so many enthusiasts. You can start now with the 12 issues available in original paper form. **\$4.00 each plus shipping, while supplies last.**

### SUMMER-FALL 1987 (Vol. 6, No. 4)

Kites of Buriram (Thailand); Flying in Baja; Sher-Bird; Sisson Sled; Cutting Boron; Dyeing Ripstop with Kool-Aid.

### SUMMER 1989 (Vol. 7, No. 3)

India's Annual Frenzy; Stunt Kite Survey; Kite Capitals of the World; Fabulous Bali; Flying Wedge; Ohashi's Arch Train.

### WINTER 1989-90 (Vol. 7, No. 4)

China seen by Tal Streeter and Skye Morrison; How to Dye Ripstop; Origins of the Delta; Modifying a Parachute for Kiting; How to Stunt a Flow Form.

### SUMMER 1990 (Vol. 8, No. 1)

New Zealand's Festival; Parachute Stunter plans; Flag and Banner Hookups; Peter Lynn on Future Tech; One Sky Over Berlin; Washington (England); Bobby Stanfield.

### WINTER 1990-91 (Vol. 8, No. 2)

Spectacular Europe; Dieppe, Montpellier, Bristol and Berlin; Butterfly kite plans; Stunt Kite Survey; D'Alto's Whitehead replica; setting Largest Eddy record.

### SPRING 1991 (Vol. 8, No. 3)

Whistling Kites of Nantong (China) by Tal Streeter; Gomberg on Kite Pin Collecting; Angle Estimating; the Wind Shot stunter plans; new Longest Kite record.

### SUMMER-FALL 1991 (Vol. 8, No. 4)

Pierre Fabre in Japan; Rick Kinnaird on Rokkaku Fighting; Great Events in France & England; Kocher's Obtuse Tetra plans; Huntington Beach scandal; Peter Malinski.

### WINTER 1991-92 (Vol. 9, No. 1)

Stunting Surprises in Italy & Poland; Gubbio (Italy); Painless Parafoil plans; Painting Ripstop; Failed Largest Box, Successful Largest Rokkaku; Roberto Guidori.

### SPRING-SUMMER 1992 (Vol. 9, No. 2)

Ingenious André Cassagnes; Biennial in Thailand and the Natural Fibers Festival; Two Miles Above Christmas Island; Stunter Survey; Valentine Kite; George Peters.

### FALL 1992 (Vol. 9, No. 3)

Castiglione del Lago, Le Touquet, Barcelona and Ostia; the Arch Ribbon by Étienne Veyres; Niagara Falls; About Tangles; Ianuzzi's Featherlight plans; Kim Petersen.

### WINTER 1992-93 (Vol. 9, No. 4)

Hamamatsu by George Peters; Kite Power by Nop Velthuizen, with traction chronology; Fighter news by Mel Govig; Dieppe; GX-3 stunter plans; Ron & Sandra Gibian.

### SPRING 1993 (Vol. 10, No. 1)

Guatemala; Java; Fighters by Ed Alden; Celebs in Paris Paint Rokkakus for AIDS; International Travel Tips; aeriels of Ireland; quad-line Propeller; Jørgen Møller Hansen.

# Maurice Kartch, Ivan Toney



**Maurice Kartch flying his train at the AKA convention in Detroit in 1982. Maurice found the train's pull excessive over any length of time so he made a strap to distribute the pull across his shoulders.**

**A**fter a snowstorm on March 18, 1993, while de-icing his car, Maurice Kartch of South Plainfield, New Jersey died of a heart attack at age 65. He had been a longtime kiteflier and supporter of kiting in the Greater Delaware Valley area.

Though he had flown kites as a boy, he began his adult flying just before the AKA organizational meeting in Ocean City, Maryland in 1978. Here he met Olan and Bernice Turner and from that time became much involved in kiting. He and Olan were co-chairs of the second AKA convention in Manassas, Virginia in 1979.

A Navy veteran of World War II and active with his temple, Maurice owned the National Institute of Finance, an institute for learning in the financial professions. He trained people for exams all over the U.S.

His teaching abilities were valued at kite workshops around the area. He and his wife Joyce often helped at those as well as the East Coast Stunt Kite Championships in Wildwood, New Jersey and the Bucks County Kite Day at Core Creek Park, Langhorne, Pennsylvania.

At a Maryland Kite Society Retreat in 1982, he worked on making a train of 50 small diamond kites, which he later flew with pride at the AKA convention in Detroit, Michigan. This and his other kiteflying activities were especially notable because Maurice suffered particular sensitivity to the sun. Even with long sleeves, hat and sun block, his skin still would turn red. But this didn't keep him from flying kites or helping at events. As Bernice Turner said, "He really cared about people." —Valerie Govig

**O**n March 24, 1993, at the age of 82, Ivan D. Toney died in Los Angeles. Kite people tend to recognize the name uncertainly: "The guy from Iowa or something?" That was Indiana and it was his father, Ansel Toney, the retired farmer and famous kitemaking character.

Ivan, the son, lived in L.A. and worked in the aircraft industry, winning the wars and living up to military specs. If you've heard the phrase, "If it's worth doing, it's worth doing well," well, that phrase would find its living form for you the day you met Ivan Toney.

Ivan retired from the aircraft business and took up kites because his father had never made the things up to spec. It was maybe a matter of family honor, of pleasing Dad, surpassing Dad. All of those, probably. In very short order, Ivan was making what I'm willing to claim were the best delta kites the world has ever seen. This in no way criticizes the many people who have made brilliant delta kites. But no one ever did it better than Ivan Toney. Perfection is perfection and it can't be argued with.

For a couple of years he never made a kite other than one solid color at a time. Gloria Lugo at Let's Fly A Kite in Marina del Rey was his only outlet. He insisted on an artificially low price so kids could always be customers of his kites. Gloria finally convinced him to try a few stripes. Methodically (as always) he tried it. Every one was the same pattern of even, wide stripes, but he never made two kites with the same color sequence. Mae, his wife, did most of the color selection—he wasn't that kind of artist.

His garage was his factory. His friends and relatives called it his "workshop." It was a mark of Ivan's modesty that they never quite knew the whole truth. It was left to a fascinated few of us like Steve Edeiken and me to be led drawer by drawer, shelf by shelf through the layered artichoke of that room. The shop itself was a machine, like the aircraft plants he laid out. And within it, a hundred workstations, a thousand operations were ergonomically strategized. The whole thing should be installed in the Smithsonian as a single object.

Still, he had his myopias. He decided that he would make big kites with stripes but it was too fussy to do it for little (4-foot) kites. After hearing him complain at length

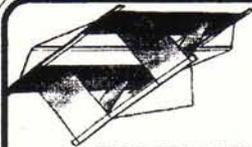
about this one day, I pointed out that the big kites were actually made of triangular modules that were in fact the same size as the 4-foot whole kites. He looked up at the 8-foot kite on the wall and it suddenly struck him that he was looking at four 4-foot kites stuck together. All he had to do was unstick them. Later it was a story he loved to tell on himself.

Initially he built everything with aircraft grade spruce and flexed every stick by hand to its critical arc to test it. He said he got about a 10 percent reject rate. After ordering his wood for several years from a military spec dealer, they finally asked him what he did with it. When they found out he wasn't rebuilding old planes but making kites, they apparently rethought their commitment to him. The reject rate went up to 50 percent on the next order. Ivan was a zero tolerance kind of guy: infinitely generous with friendship and his abilities, but no tolerance for bad work and less tolerance of betrayal. That day he switched over to fiberglass. And for him that meant redoing every template, pattern and workstation to meet the new weight, diameter, balance, etc.

One of my treasured possessions is an early Ivan Toney reel. It's a beautiful thing, but it doesn't work. He insisted that he be allowed to fix it, but I refused (I had a couple of the later ones that were improved, anyway). The first one didn't work because he machined all the wood parts to such close tolerances that when the L.A. humidity finally did climb, the axles seized. When he recalibrated the dimensions he only backed off a few thousandths. Even God wasn't going to get away with too much latitude in the materials.

So why does the world need to mourn the loss of a kitemaker who only made two or three hundred kites that almost never got out of L.A. County? Because he was a teacher of teachers. Steve Edeiken and I, and other innovators in L.A. and San Diego who learned from us, were all first, second or third generation disciples of Ivan Toney whether we knew it or not. His concept of excellence is something that the kite world still chases. Luckily for kiting, he got his message into the system and he accomplished the work of befriending all of us that way.

—Roger Hyde  
Los Angeles, California



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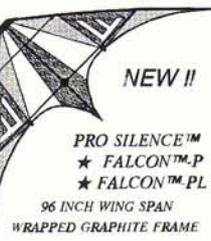
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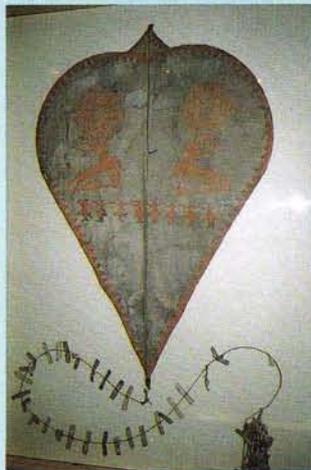
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# News, Rumors & Miscellany

## TWO KITE EXHIBITS



The Netherlands' oldest kite.

**TILBURG IN SOUTH CENTRAL** Holland is home to the *Nederlands Textielmuseum*—and, for a while, an excellent exhibit of kites (“Vliegers”). The collection took 1½ years to put together with an approximate overall cost of US\$100,000.

The focus of this attractive exhibit is the history of the kite in The Netherlands, with significant examples provided from the collections of the kite shops De Vliiegerij in Alkmaar and Vliieger Op in Den Haag. Most interesting is the oldest preserved kite in The Netherlands. It was found in the basement of

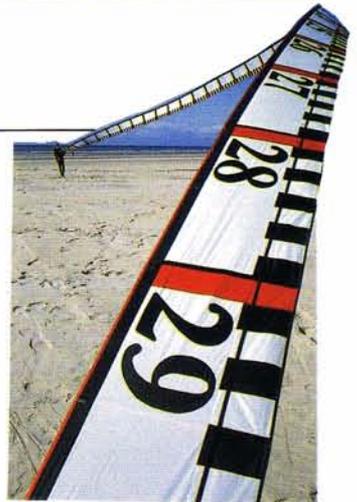
a building being demolished and dates back to 1773. It seems a shame that this exhibit is on view only until September 26 of this year. For more information call 013-42-2241.

“**WORLD ON A STRING**” is the name of an exhibition of 13 kites by well-known kitemakers. The show was assembled by Scott Skinner in celebration of the fifth anniversary of the World Kite Museum in Long Beach, Washington. The kites are on display at the Pacific Science Center in Seattle through January 3, 1994. Later they will visit Japan and Europe before coming to Long Beach in August, 1995, where they will be auctioned off to benefit the museum.



Arche de l'Europe by Claudio Capelli and Ruban by Étienne Veyres.

**BERCK-sur-MER'S 7th ANNUAL** kite festival at the French beach on April 3-4 celebrated its position as the first big European event of the year with sun, wind and a reported 180,000 spectators and 782 kitefliers. The many sensations of this event included two Arch Ribbons, one decorated with metric numerals by its French designer Étienne Veyres and the other, by Italian Claudio Capelli, a modified version in honor of the European community.



**CITIZEN'S ALERT FOR A SHORT,** fat, balding guy wearing Coke-bottle-bottom glasses and named Charlie Hill or Charlie King who visits kite shops or festivals with tales of a wife who died of cancer, a career as a Juilliard grad and screen music writer, houses all over the world—but oops! he forgot his wallet. Has burned several kites in Washington state, California and Illinois. Said to be already wanted in Ireland.

**FIGHTING CANCER, MAKING** kites, collecting pins—that's a typical day in the life of kitemaker extraordinaire Peter Malinski. Send him letters: Bornstrasse 18, D-2800 Bremen 1, Germany.

**JAY LENO AND 60,000 OTHER** bikers at the Harley Davidson reunion in Milwaukee, Wisconsin in June were treated to sky art. Kitemaker Brian Blaeske put 45 hours of appliqué work on a genki and a rokkaku for viewers of the HOG (Harley Owners Group) attendees.



**SEEN AT THE SUNCTION KITE RETREAT** in Texas on Memorial Day weekend: Judy Edwards of Abilene, Texas, flying a “Snake Charmer” kite (by Serendipity Kites) from a unicycle. Is that wild?

**THE FIRST POST-GARBER-ERA** Smithsonian Kite Festival had been planned to memorialize the founder of the event, the late beloved Paul Garber, complete with medallions bearing his profile, Garbears dropping by parachute and an exhibit of historic kites mounted in an adjacent van.

But 1993's March weather was disastrous. Rain fell almost from the start and by noon the judging tables were slick with water and children's painted kites were weeping. The festival suspended operations and the visitors scattered, some to the open house at Bevan and Margo Brown's. Somehow all the awards were made after Margo dried off the scorecards with a hair dryer.

**A QUILT IS BEING MADE FOR** Leland Toy, whose death from AIDS last December is still mourned. Send a \$1.00 donation for ripstop material and instructions to be part of the “healing hands” quilt organized by Drachen Design Inc., 1907 Queen Anne Avenue North, Seattle, Washington 98109, USA. Submissions are due by November 1, 1993.

**BIENNIAL INTERNATIONAL KITE** Festivals will crowd 1994: *Thailand*—March 26-27; ; *Niagara Falls, New York* (yes!)—May 20-22; *Dieppe, France*—September 10-18. (Relief! *New Zealand* is postponed to 1995.)

**TRIVIAL PURSUIT FANS ALERT!** A new edition of the popular game will contain a kite question: “A box variety of what toy (sic) was invented by Lawrence Hargrave in 1893?”

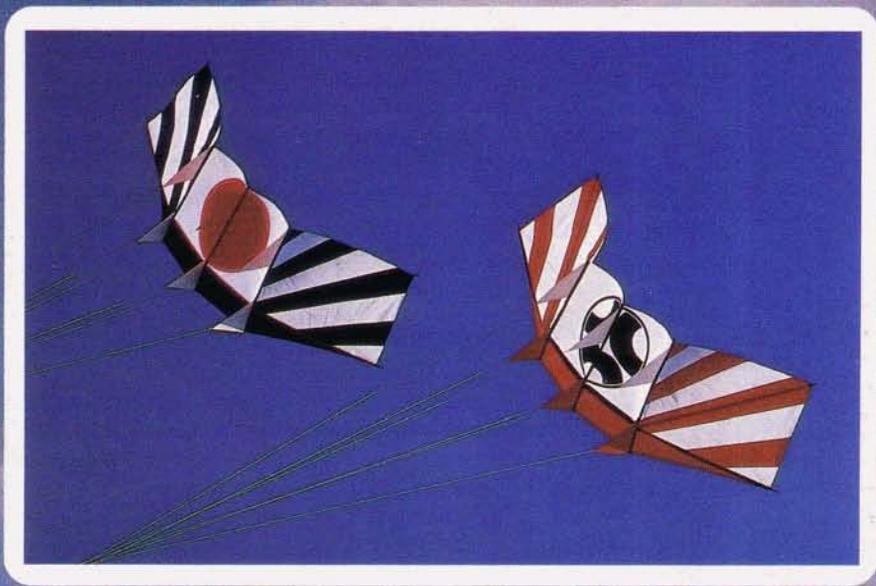
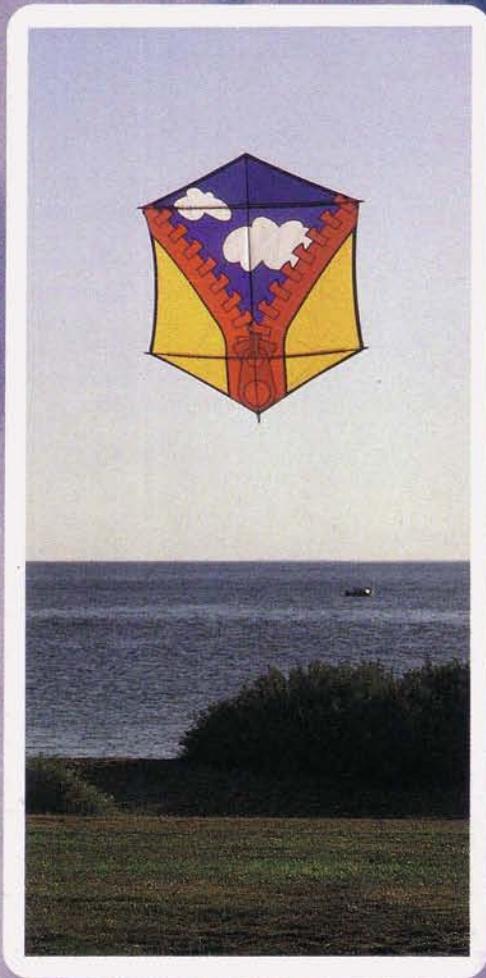
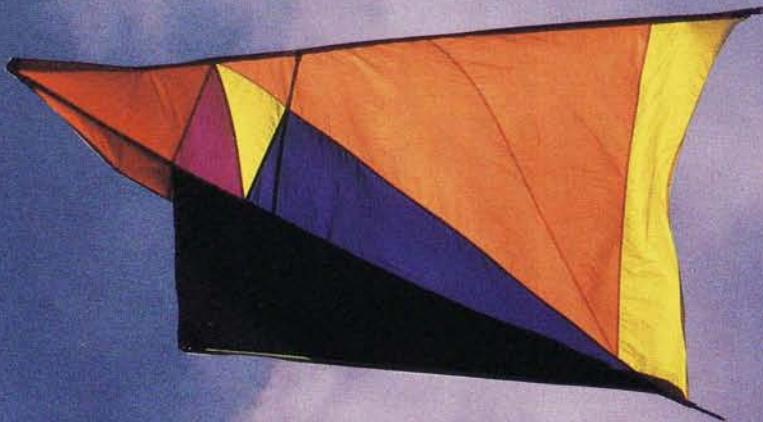
**GO TO “KITES OVER THE PIKE”** in Framingham, Massachusetts and you might get asked to join the Killdeer Patrol. The killdeer is a native sandpiper-like bird that nests at the festival site—and their eggs are all around. So the day before, Hank Manseau and his Kites Over New England friends mark the nesting sites with ribbons. Next day everyone can avoid them.



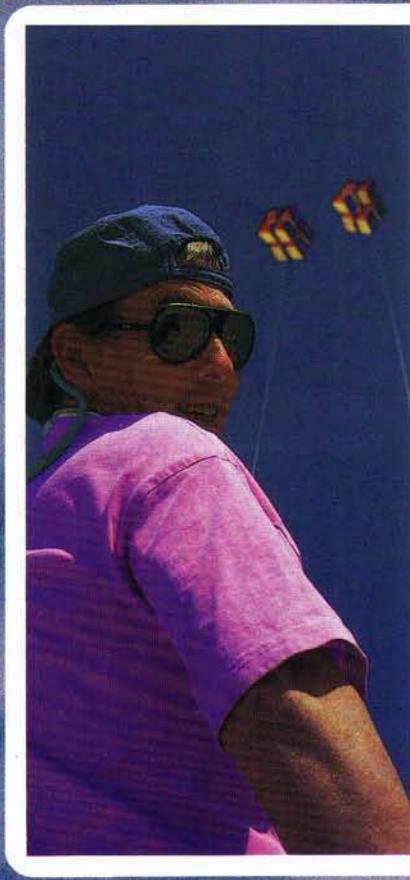
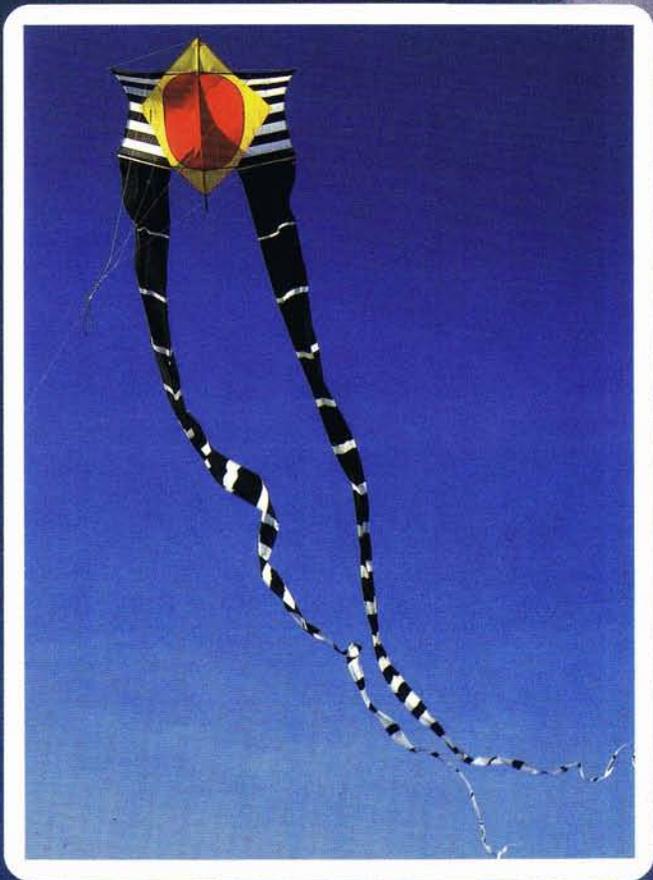
**ZANY DAN EISAMAN IS PLAN-**ning anew to sail across the Atlantic by kite propulsion, maybe under quad-line control. He is still “trying to grow a boat. It will be something weird.” But of course.

**OUR STRANGEST-FOOD-AT-**A-Kite-Event Award for 1993 goes, hands down, to the Warrnambool Kite Festival in Australia, featuring Koori culture, crafts, boomerangs and cooking. Dishes included crocodile sausage, kangaroo steak, emu rissoles and eel cutlets. M-m-m good! True story by Beth Matthews in the Australian Kite Association's “Oz News.”

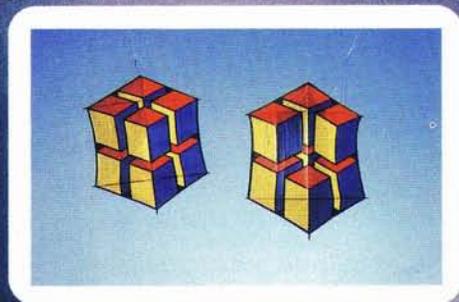
Tony Wolfenden



Tony Wolfenden



*Kitemaker:* Tony Wolfenden, age 57, Melbourne, Australia  
*Occupation:* Product designer  
*Kite experience:* 5 years  
*Inspiration:* The books of David Pelham and Tal Streeter, the kites of George Peters, and more recently Japanese graphics and the Goethe Institute's exhibition, Art Kites  
*Average amount of time spent making a kite:* Whatever I estimate, multiplied by a factor of three  
*Honors:* When a complete stranger sidles up when I'm flying and simply says, "Nice kite."  
*Favorite flying spot:* Wherever the wind is clean and there is the good company of other kitemakers  
*Philosophy in kitemaking:* I make kites for me (I don't really know why). I do know that as a professional designer it's very nice not to have a client telling me how big to make it, how much it should cost or what color it should be . . .  
*Photographers:* Penelope Hunt, Tony Wolfenden, Les O'Rourke



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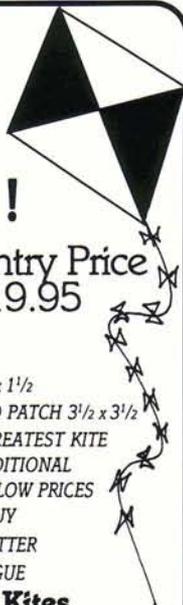
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KITE PATENTS: One-line description, in list form, of every kite-related patent issued in the U.S.A. Information includes numbers, names and dates. More than 600 patents, more than 30 pages. Available for \$50 from Ed Grauel, 799 Elmwood Terrace, Rochester, NY 14620.

**ANNOUNCEMENTS**

STOLEN KITES: from team shop in Spring, Texas: One *Jordan Air Pro*, black with purple circle and pink arrow, "Custom for Stacey" in gold lettering on trailing edge, also has a spider embroidered on the nose; One *Jaws Kite*, with bridle changed out; One *Six-Foot Flexfoil*, blue; One *Stinger Pro Air*, black, white, and red, numbered between 1 and 4; One *Rev. II*, blue and yellow with hole in the meshed vent; One *Surge*, solid white with teal and magenta on the trailing edge, has custom sail and frame; One *Wizard*, green and purple, asymmetrical; One *Quadrifoil 15*, black, pink, and blue; either has no serial # or has a serial # between 3717 and 3736; Two *Quadrifoil 25s*, black, pink, and blue; either has no serial # or has a serial # between 3717 and 3736. If seen or found, contact or return to: Kite Innovations, 1850 #B Holzworth, Spring, TX 77388, tel: 713-288-5451.

MEMORIAL BOOKS: *Kite Lines* offers a program to honor deceased kitefliers through donations of kite books to libraries. Send us (1) your paid order for the book(s), (2) the name and address of the library to receive the gift, and (3) the name of the person in whose memory you are making the gift. *Kite Lines* will send the book with a card naming you as the memorial contributor and the deceased kiteflier you are honoring. (Thanks to Kathy Nixie, kiteflier and librarian, Port Lavaca, Texas, for this idea.)

**announcement to  
Stunt Kite Quarterly subscribers**

By now you should have received letters with the sad report: *SKQ* suspended publication in June 1993. *Kite Lines* will fulfill your *SKQ* subscription automatically—you have no obligation to instruct us.

If you already have a *Kite Lines* subscription, it will be extended by the number of issues due you from *SKQ*. If you prefer a refund, you may request it by writing to Susan Batdorff, P.O. Box 3158, Sea Bright, NJ 07760, USA. Current *SKQ* subscribers who have not received their letters or who have changed their addresses should write to *Kite Lines*, P.O. Box 466, Randallstown, MD 21133, USA.

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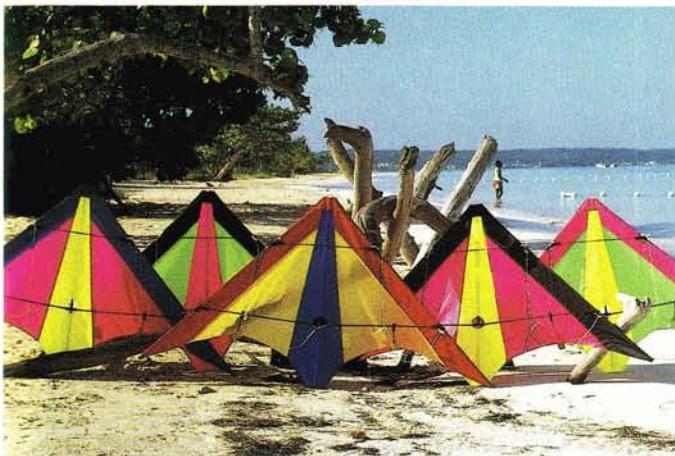
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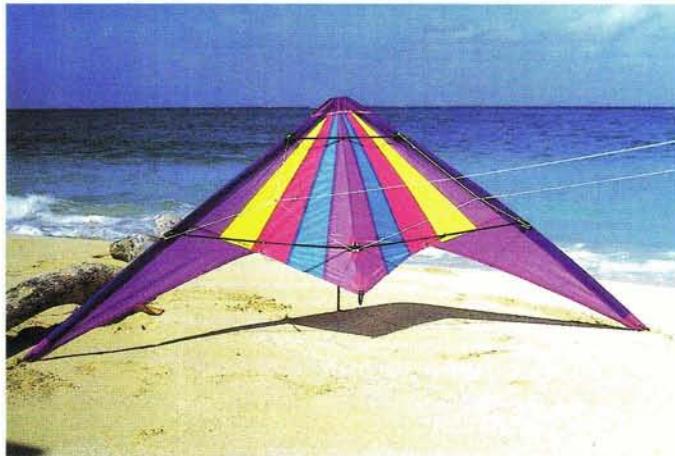
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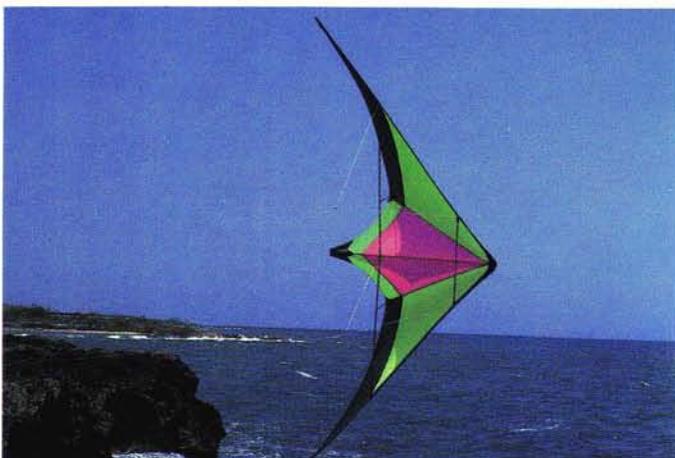
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