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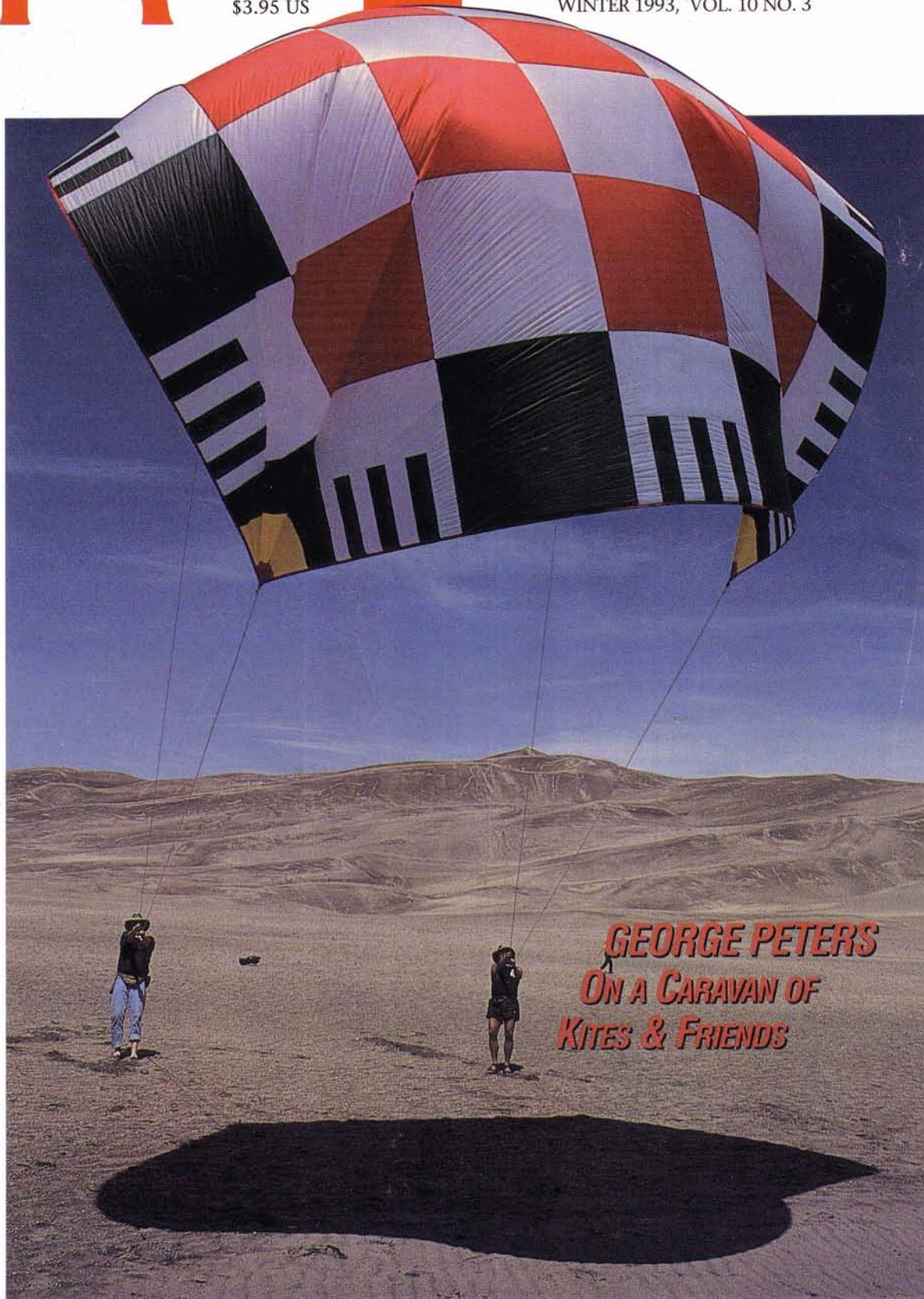
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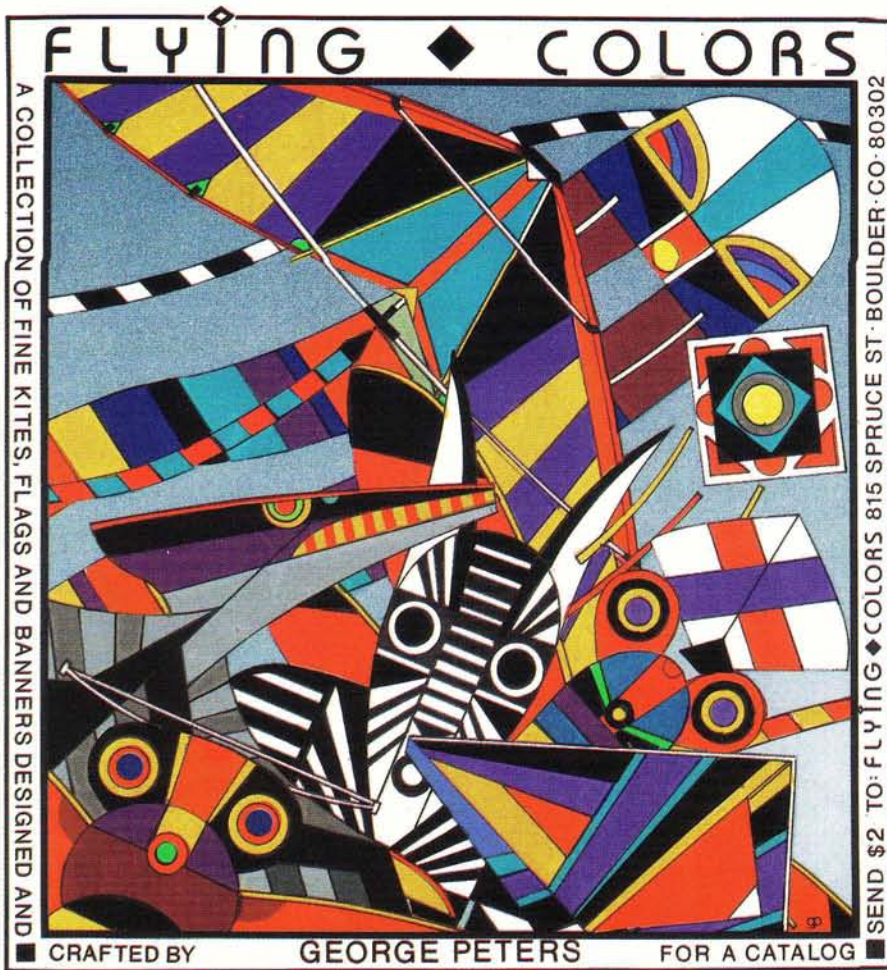


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# KiteLines

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# KiteLines

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- Steve and Tony Ferrel of The Kite Studio - KBI: Fabrics, An In-Depth Analysis of What's Available
- Scott Spencer: Individual-Size Ice Cream Cone Sox
- Kevin Shannon: A New (Mystery) Kite
- Felix Cartagena: How to Make a Bubble Machine II
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# Two Out of Three—or Better

I am one of the few people who have a little (not a lot of) flexibility in choice of time for going kiteflying. I don't always take advantage of it, but a few days ago, in the beauty of early fall, I noticed that we had before us a Perfect Kite Day.

I went out with a friend to a green and open field nearby and took out my Ohashi train. Kite after kite rose easily into the sky for which it was made. Bulky white clouds rolled around on a bed of blue, creating depth of space. The wind in my hands pulled just enough to keep my feet light on the ground. The sun sparkled on the rainbow of kites that moved and curled and twisted like a feather boa on a restless shoulder.



Yours truly anchoring a 70-kite train by Eiji Ohashi.

It was an experience that I suppose some would call transcendental, but its rare value was that it occurred without plan, by pure circumstance. For true and intoxicating magic, it was a standard for real kiteflying. It allowed me the peace to take in every sensation and every moment, to learn something about kites, about the good earth, about timelessness, about myself.

I don't know about your territory, but in mine, Maryland, the number of days in a year that could be deemed *perfect* kite days might be numbered on two hands.

By *perfect* I mean:

*Temperatures* in that golden zone in the 70s and low-80s, when you can dress lightly and be comfortable outdoors but not so warm you mop your brow.

*Winds*: steady, about 10 mph, keeping the leaves and grass busy and the kites climbing, but not so strong or gusty you can barely hold your kite or assemble it.

*Skies*: clear, blue and sunny, with enough cumulus for interest.

When God gives you such a day, it is a crime of omission not to fly a kite.

Unfortunately, God doesn't observe weekends or holidays. If a Perfect Kite Day falls during midweek, the crime can occur,

and no plea of "mitigating circumstances" is adequate.

In choosing a good kite day, you need two out of three. That is, if you have good temps and winds, you can put up with gray skies. If you have good winds and sunny skies, you can tolerate extreme temps. If you have sunny skies and good temps, you can run a little. Most people don't hold out for ideal conditions, they settle for something in between or even inferior. When a festival or competition is planned, the pressure is especially high to perform at all costs, to wear that stiff upper lip, to prove yourself the equal of other fanatics, to succeed in zero wind, killer heat, icy blasts, even downpours.

From the point of view of the *kite*, however, we've got it all backwards. Most kites fly best, and are most enjoyable, in a rather restricted range of winds. In a pure sense, kites are *meant* to fly under *their* conditions. The kiteflier is the unreasonable element. We won't accept limits. For some reason, we think it's better to fly kites handicapped by poor conditions than not to fly at all. But isn't this unfair to the kites?

Of course, on the other hand, few can wait for the Perfect Kite Day that may never come, especially on a weekend. Only children out of school, vacationers, the unemployed or retired can look outside, on a Perfect Kite Day, immediately grab a kite and go fly it.

On the scale of human living standards, having *any* time or chance to fly a kite is a luxury. Having complete freedom to fly a kite at any time is luxury on top of luxury. From the *kite's* point of view, the double luxury is merely the right way, the correct way, to fly a kite—practicality be damned.

The Perfect Kite Day is impractical, rare and rewarding. I guarantee it and I recommend it.

*Valerie*



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**Nicest sale ever made:** 1985 IBM United Way Campaign, it paid for our move to a larger location  
**Best fringe benefit of the store:** Flying new kites  
**Favorite issue of Kite Lines:** First Quarter 1982 with articles on George Peters, fighter kites and Best of Show photograph of Boulder

Doesn't your store carry *Kite Lines*? To learn all the benefits of doing it, write for retailers' information package: *Kite Lines*, P.O. Box 466, Randallstown, MD 21133-0466. Or telephone us at 410/922-1212. Or fax us at 410/922-4262.



## LETTERS

### Of Copies. . .

#### Copies Damage Kiting

I am concerned about the emerging tendency in the kite world for successful designs to be ripped off without acknowledgement or recognition of the legal rights of the originator. Copiers are doing serious long-term damage to our industry because without some unchallenged period for sole use of new ideas, innovators will quite simply go on strike. Without innovation our industry will certainly die.

For me, one of the most distressing aspects of the anarchy is having kites that are not of my manufacture returned to me. Many "Peel" copies I have seen have been of poor quality and performance. Whether or not it was the intent of traders to pass these off as originals, some customers at least believed copies they purchased were original "Peter Lynn" kites. Originals have a "Peter Lynn", "Vlieger Op" or "Wolkenstürmer" (our official European licensees) label sewn in and the absence of such a label is grounds for doubt.

It needs to be pointed out that copy products are parasitic in that they do not contribute to the research and development expenses of innovation and frequently trade on the name and reputation of the original to generate sales without fairly sharing advertising and promotional costs.

I thank all kitefliers who have offered their support and financial commitments. We intend to work toward satisfactory legal resolutions with manufacturers, distributors and retailers who handle copied "Peels" and other products. In the first example, Peter Lynn Ltd (New Zealand) and Peter Lynn International (The Netherlands) have initiated legal action to protect our rights in Holland.

—Peter Lynn  
Ashburton, New Zealand

#### Good Will and Bad Spars

I don't know how I missed it but in rereading the Spring 1993 *Kite Lines* I came across "Kite Repairs—Where?!" As a kite shop owner, I know the problem from the other end. I have done repairs on a large number of kites and find a lot of manufacturers will not sell you parts. Or if they do, they think the part is made of gold, so I get my parts from places like High Fly Kite Co. or Goodwind's Kites, to name two.

But this has brought to light a problem.

## ...& Spars

Some spars in production kites are not the same size as the spars I can get on the market. In most cases the difference in size can be compensated for and the kite shows no ill effects, but on occasion a flier will complain that a new spar is tighter or not as tight as the original one.

When I try to tell them why, they sometimes think I'm trying to use deficient parts, or if I tell them what a part from the manufacturer would cost, people think I'm trying to make a killing. In some cases it's only after I tell my customers I guarantee my work that they believe I'm doing what's best for their kite and their pocketbook.

—George Ganzer  
Skydancer Kites Inc.  
Port St. Lucie, Florida

### Request for Display

As an art and technology technician within a mixed school of some 1,000+ 11- to 18-year-olds, I am doing all I can to encourage an interest in kites but I find that what we really need is bigger and better inspirational catalogs, etc. We lack the colorful graphics and the smack-them-in-the-eye promotional approach that you seem to be so good at across the pond.

If anyone out there feels that they could do anything to spread the word to some English youngsters, possibly in the form of unwanted posters, pins, patches or anything that we could possibly frame and display we would be truly grateful to hear from you. I am sure that a response would be forthcoming to any correspondence.

—Geoff Fuller  
92 Bearcroft, Digmoor, Skelmersdale  
West Lancashire WN8 9HG, England

### Corrections & Clarifications

In the Summer-Fall 1993 *Kite Lines*, two photos of kites from the 7th annual Berck-Sur-Mer festival were uncredited by a printer's error. The photographer was Arnaud F evrier.

**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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# A Family of Butterflies

By Peter Sheragy

These kites are the result of an attempt to create a realistic looking butterfly kite that will fly with lifelike movements—without a tail. Nature provided the color and silhouette, my job was to provide the mechanics.

Having no plans available, I started from scratch, using actual butterflies photocopied (not pictures in books, which typically show the wings unnaturally). Through persistence, accident, trial and error I exceeded my hopes.

These are *light* wind, *active* kites which require varying degrees of control, using fighter kite techniques, to stay aloft. For the most part, they retain their natural silhouettes with slight flexing of the wings during flight. They are resilient and can withstand repeated crashes.

Following are plans for a Red Admiral and information for a Tiger Swallowtail. By experimenting with various butterfly shapes native to my area of California, I found these fly the best.

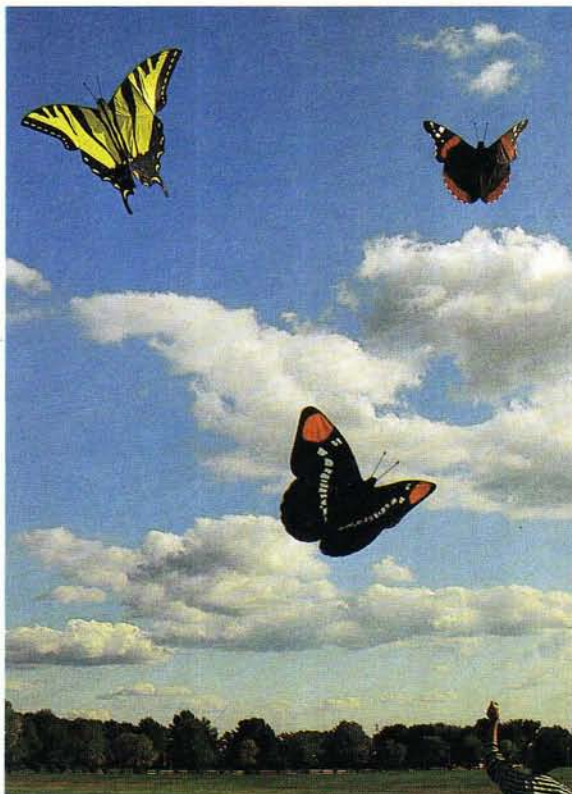
## TOOLS

- cardboard for templates
- push pins or thumb tacks
- tracing paper
- knife (hot or cold) or scissors
- sewing machine
- epoxy glue and glue stick
- plywood sheet or similar work surface
- hacksaw

## MATERIALS

Substitutions may be made for many of the materials in the following list.

- 2–3 yards ripstop nylon: .75-oz. for sail; 1.5-oz. for reinforcements, 3.9 oz. for head
- one 36" length each of  $\frac{1}{2}$ " and  $\frac{3}{8}$ " O.D. aluminum tubing, for wing tip spar fittings, antenna V fitting, T fittings and wing rod "stop"
- 2 feet of  $\frac{3}{8}$ " O.D. tubing, e.g., protruded carbon fiberglass composite (I use 1800 AFC) or arrow shaft, for spine
- one 2 $\frac{1}{2}$ " piece of  $\frac{1}{4}$ " I.D. aluminum tubing for base of spine
- 2 pieces of 1 $\frac{1}{4}$ " long  $\frac{1}{8}$ "– $\frac{3}{16}$ " I.D. aluminum tubing for T fittings
- 2 pieces  $\frac{1}{8}$ "-dia. fiberglass rod, approximately 51" long, for upper wings (or splice shorter rods with  $\frac{1}{8}$ " hardened brass ferrule)



Sheragy butterflies in flight! Clockwise from upper left: Tiger Swallowtail, Red Admiral and California Sister. (Instructions for Sister, not given, are similar to Admiral.)

- 4 pieces  $\frac{1}{2}$ " dia. fiberglass rod, 2 of them approximately 51" long, for lower wings and 2 of them approximately 13" long, for antennae
- vinyl end caps: five  $\frac{3}{16}$ " I.D., four for wing tip spar fittings and one for spine; and two sets of four, I.D.  $\frac{3}{8}$ ",  $\frac{1}{4}$ ",  $\frac{3}{16}$ " and  $\frac{3}{32}$ ", for antennae
- five #2 steel hooks (from fabric store)

## CONSTRUCTION

### Sail

1. Draw the outline of half of the butterfly, including its wing markings, on a piece of cardboard. This will be your template. The butterfly consists of two identical halves. To ensure symmetry, you will cut all pieces of ripstop together in pairs.

2. Cut out the cardboard template and tack it over a double layer of ripstop to a suitable work surface, such as a sheet of plywood. Cut out the butterfly silhouette, observing the following:

Allow for  $\frac{3}{16}$ " of fabric overlap where you will attach a sleeve to hold the upper wing's spar (*see drawing*). Later you will sew a  $\frac{3}{8}$ "-wide strip to this  $\frac{3}{16}$ " allowance to form a sleeve.

Leave  $\frac{1}{2}$ " gaps at A and C (*see drawings for exact positioning of C*).

Allow a 1 $\frac{1}{4}$ " hem for spine.

Allow  $\frac{3}{4}$ " wide x 1" long tabs for lower wing fiberglass spars. Or you can make separate  $\frac{3}{8}$ "-wide fabric tabs instead of allowing for them in cutting fabric.

3. Appliqué the markings on the butterfly. I use the two following methods:

Take a piece of tracing paper, lay it on the cardboard template and trace one of the markings. Using a glue stick, glue two pieces of ripstop together with the tracing paper glued on top. Cut out appliqué pieces with  $\frac{1}{4}$ " allowance for sewing. Glue onto butterfly halves, and sew. Trim away base fabric behind appliqué.

Or, to make each half not only identical in size and shape but in *position*, trace both the marking and a partial outline of the butterfly silhouette to use as a reference in positioning. Then cut out the marking (hole) in each sail piece, over which you can sew a patch of any-shape ripstop; trim away excess.

4. Sew reinforcements on sail as shown (*see drawings*).

5. Sew sleeves for spars. Example: To produce a clean, curved wing spar sleeve, lay tracing paper over wing and trace curve from A to B (*see drawings*). Draw in additional lines to make a strip  $\frac{7}{8}$ " wide. Using appliqué method, cut out two pieces. Glue pieces to front of sail and sew along  $\frac{3}{16}$ " hem. Fold over, glue in place, and sew sleeve. Sew end of sleeve closed, making sure the depth of each sleeve on both halves is identical. Note: Sew sleeve *short* of gap C to accept T fitting. Later, hand-sew to close gap.

6. Fold over tabs of lower wing and sew.

7. Glue both halves of the sail together along spine. Sew the length of the spine.

Cut taper on head at end of spine. Sew parallel to the spine to form a spine sleeve. Sew end closed at head. Trim off excess material along spine.

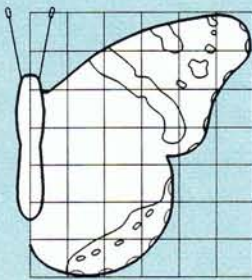
8. Sew antenna sleeves. Punch hole for antenna V fitting (*see drawings*).

### Hardware

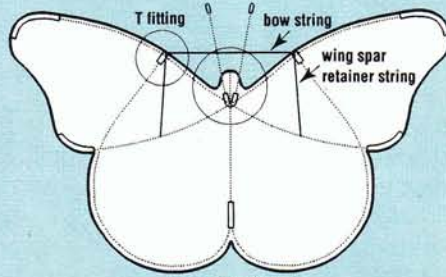
Make up the following pieces:

1. **Aluminum fittings for spars:** Insert  $\frac{3}{32}$ " aluminum tubing into  $\frac{3}{16}$ " aluminum

PHOTOS: VALERIE GOVIG

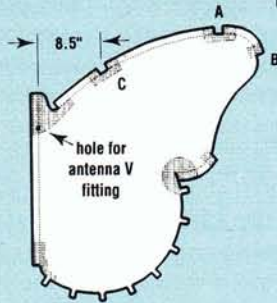


SAIL PATTERN, 5" squares

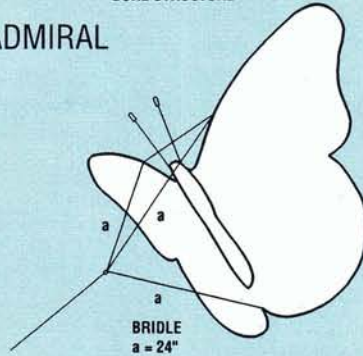


BONE STRUCTURE

RED ADMIRAL



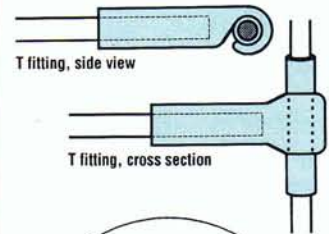
HEM, TAB and REINFORCEMENT PATTERN



BRIDLE  
a = 24"

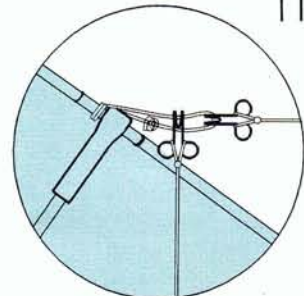


DETAILS

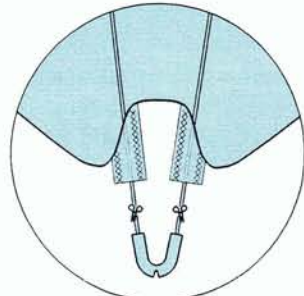


T fitting, side view

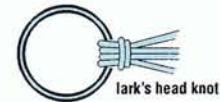
T fitting, cross section



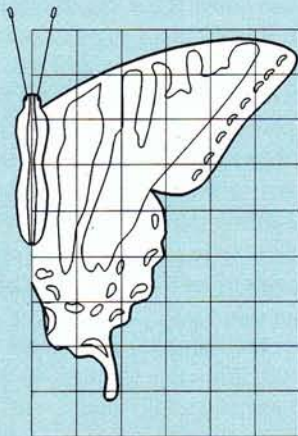
T fitting with hooks to bow string and retainer string



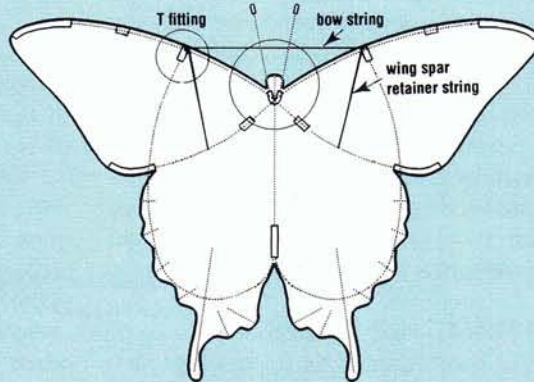
antenna V fitting



lark's head knot

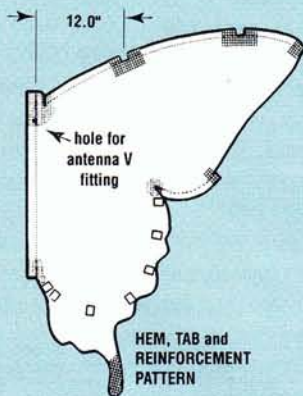


SAIL PATTERN, 6" squares

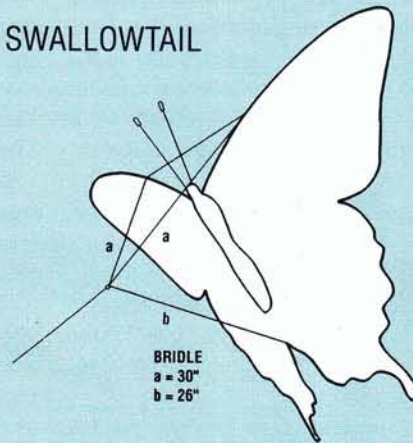


BONE and BATTEN STRUCTURE

TIGER SWALLOWTAIL



HEM, TAB and REINFORCEMENT PATTERN



BRIDLE  
a = 30"  
b = 26"



PETER SHERAGY lives in Acampo, California, and has been a kiter for 5½ years. He boldly says: "I consider this to be a new breed of kite. It lies in the spectrum somewhere between a delta and a fighter kite."

Drawings, not to scale, by RONALD C. PETRALITO

tubing for double thickness and added rigidity. Cut length to fit curve A to B (approximately 6"). Using the cardboard template, bend tubing to the contour of the wingtip. Crimp approximately 1½" from end as a stop for the fiberglass rod spar. Use a vinyl end cap on the other end of the tubing. For aluminum spar fittings on lower wing, use same method but cut tubing to approximately 5".

**2. Spine:** I use an 1800 AFC carbon tube with a 2¾" piece of ¾" I.D. aluminum tubing epoxied to one end to form a 1¼"-deep spar fitting. The length is cut to fit with a vinyl end cap on the other end.

**3. T fitting for upper wing spar:** I use a 1¼"-long piece of ¾" I.D. aluminum tubing with a 1¼" piece of double-thickness aluminum spar fitting material, flattened, crimped around and epoxied in place.

**4. Upper wing fiberglass rod:** Use ¾" fiberglass rod cut to fit. I epoxy a "stop" on the rod that abuts the T fitting, using a ¼" length of double-thickness aluminum tubing.

**5. Lower wing rod:** The general rule is to use the next size smaller than the upper wing rod. In this case use a ½" rod. Cut to fit.

**6. V fitting for antenna:** Cut a piece of double-thickness aluminum tubing approximately 3" long. Carefully bend it twice to form a V with a flat bottom (approximately ½" flat) with sides approximately 1¼" long. Reinforce bends with epoxy. Add extra glue to the bottom of the V and saw a notch there (see drawings).

**7. Antennae:** The antenna length is not crucial—choose whatever is eye-pleasing. Mine extend approximately 9" above the head. Use ½"-diameter fiberglass rod. Attach hooks with thread, then glue in place with epoxy. I blacken the antennae. Attach vinyl end caps, stacking one size upon the other, ending up with a large size.

## ASSEMBLY

**1. Bridle** (see drawings for line lengths): I blacken my bridle line to minimize visibility and I use one long continuous line for the bridle. Sew the middle of the line through the sail and around base of spine. Attach one end to the wingtip side of one of the T fittings. Attach the other end correspondingly to the other side of the kite. Gather the two branches of the string and adjust to

assure even, correct lengths. (Lower bridle leg will be a doubled line.) Set tow point with a ring and a lark's head knot.

**2. Bow string:** Attach a loop of line to each T fitting, then permanently attach a string to one of them. Attach a hook to the other end of the bow string. (I use #2 steel hooks found in fabric stores.)

**3. Upper wing spar retainer string:** This string serves the *important* function of keeping the upper wing spar locked in position and reinforcing the outward bow of the sail. Tie and glue one end of a string to the wing rod approximately halfway between the spine and the junction of the two wings. Attach a hook to the other end of the string where it will hook to the loop of the T fitting.

**4. Antenna fastener:** Using a lark's head knot, attach a ¼" elastic cord or rubber band at the cross point of the two upper wing rods. Stretch the rubber band over the hooks on the antenna rods to hold them in place.

Upon completion of assembly you will probably encounter wrinkles or loose areas in the sail. Most can be eliminated or minimized by adjustments of components or silhouette changes (on your next kite). They seem to have little or no effect on flight performance, only on aesthetics.

## GENERAL PRINCIPLES

**1.** The stiffness of the upper wing spar is an important element which has a profound affect on flight performance and on minimizing silhouette distortion. To stiffen, generally going to the next size rod (a ½" increment) is too much. Stiffness can be controlled by using a center portion of a stiffer rod with ends of smaller diameter—thus a three-piece rod. By changing the length of the central rod the overall stiffness can be adjusted.

**2.** The location of the T fitting (bridle location) along the upper wing affects the wind-spilling capabilities of the kite. It also affects the silhouette. You have to strike a balance between the two.

**3.** The bow string bows the kite in both the vertical and horizontal planes. Its most important function is in the vertical plane (head to tail) which allows the kite to spin when tension is released. It allows wind to spill in the horizontal plane, increasing sta-

bility in stronger winds. The rule is to use the least bow that does the job.

**4.** The kite has a rigid structure except for the area below the wingtip. This area forms a pocket which changes because of the spring action of the upper rod. This area (coupled with the kite's ability to flex backward and spill wind) is the key to its stability. Changing the size of this pocket area has a major effect on balancing the kite. If the kite leans right, reduce the size of the right pocket area. By clamping a piece of aluminum to the upper wing rod (further toward the wingtip) and moving the lower wing rod to this new position (independent of the T fitting where the bridle and bow loop must be left unaffected), you can reduce the size of the right pocket. This is a quick temporary field cure until the problem can be located.

Note that changing the length of a bridle leg to cure this problem may hamper the kite's ability to move right and left with equal ease. However, do not rule out bridle changes, particularly if small. Check the kite over thoroughly to see if one side is not identical to the other. Examples: spar sleeve and fitting depths, rod lengths and stops, string lengths, etc. Reverse positions of components to see if the problem changes to the other side.

**5.** Some butterfly shapes fly better than others. As the silhouette changes, so do the flight characteristics. Silhouettes with long wingspans and short bodies (e.g., Monarch) do not do well. As the size changes, so does the wind range.

## FLIGHT CHARACTERISTICS

These are light wind kites with a narrow wind range, which is what causes the kites' movements. To reduce or eliminate the movements would take the life out of the butterflies.

These kites *react* to changes in the wind, which, if unpredictable, render the kites unpredictable too. You don't try to control the butterfly's movements, but at key times you intervene when the kite assumes a wayward course.

I feel that a little instability in a kite is interesting and an asset to the flier. It makes you feel useful. You are a kiteflier instead of just a string holder. ◇



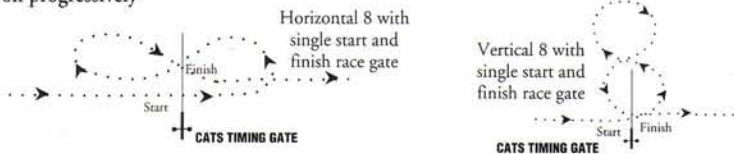
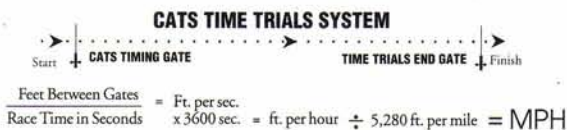
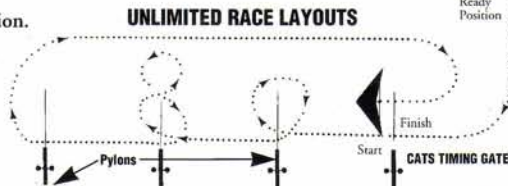
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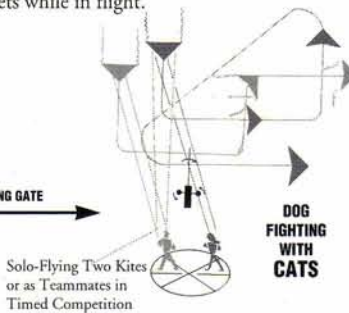
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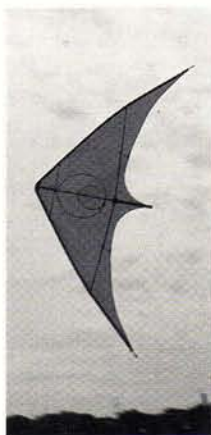
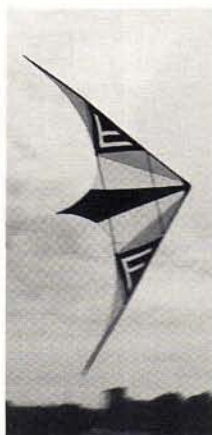
Patent Numbers: 5,012,458; 5,018,117; 5,068,837; 5,094,461. Additional Patents Pending U.S. & Foreign.

# 3 Stunters & 3 One-Liners

By Michael J. Graves, Ilene Atkins, Mel Govig, Valerie Govig & Maurizio Angeletti assisted by A. Pete Ianuzzi & Kevin Dillon



Above, the I.Q. by Legend;  
right, the Falcon F by  
Falcon Aero Designs;  
far right the X-Minus-1  
by Jordan Air.



## Falcon F by Falcon Aero Designs

The Falcon F is a very refined kite design. It combines some of the lightest materials available with high quality construction techniques. The sail is flawless, though we thought that the appliquéd F logos on each wing should have been double stitched. While the kite features lightweight materials, it still has adequate reinforcement at all the necessary stress points.

This is the first production kite we have flown that uses the new SkyShark IIIp graphite rods. At 10.5 grams per length this is one of the lightest frames available, though it is still reasonably stiff. Superlightweight frames always trade off strength for weight considerations, and anyone buying the Falcon F should pay attention to the manufacturer's suggested wind range of 2–8 mph.

The Falcon F is completely silent in flight, the result of tensioning the trailing edge with a string drawn through the hem. This technique is quite effective at damping out trailing edge vibration and reducing drag.

We test-flew the Falcon F in a local park with smooth winds averaging 3–4 mph, using 100' lines of 80lb Spectra. The Falcon F was fun to fly, and had a nice solid feel despite the low winds. It was surprisingly quick, both in straight-line flight and rate of turn. With the bridles set at the factory defaults, its turning radius was located just inside the wingtip. The Falcon's bridle is relatively short, so small bridle adjustments can cause large changes in performance.

The Falcon F made good use of the wind window, even in marginal breezes. It also tracked well, though it is one of the more sensitive kites we have ever flown. Pin-point

stalls and slides were no problem at all. If one word were to describe this kite we would have to say *smooth*.

The ultralight frame made groundwork risky because the Falcon F has 24 inches of unsupported wingtip below the lower spreader. Early in the test flight we broke a lower leading edge rod executing a tumbling maneuver. After a quick repair, and with more air time to get used to the kite, we were able to perform tumbles and launches from a variety of positions. Ground work should be approached with caution, and spare parts should always be at hand.

In conclusion, the Falcon F is very well produced and a good choice for intermediate to advanced fliers seeking a light wind kite with smooth, graceful handling. —M.J.G./I.A.

## X-Minus-1 by Jordan Air

The X-Minus-1 is very well made. The sail is sewn from ripstop polyester cloth. The appliquéd graphics are well done and, in our opinion, very attractive. Reinforcements are added only where absolutely necessary, and then in small doses. The G-Force/Advantage frame is extremely light. We were very impressed that great care has obviously been taken to keep the overall weight of the kite to a minimum.

The most notable new feature of the X-Minus-1 is its new cross-bridle system. In addition to the normal bridle components, each half of the kite has an extra "in-haul" line. This line runs from the tow point ring to a stopper on the opposing lower spreader. The in-haul lengths are adjusted so that in light winds the kite flies on the cross bridle. As the wind speed increases the frame deforms slightly, transferring load to the slightly longer in-haul that meets the spine. This bridle definitely offers a wide range of tuning options.

Once the kite was assembled, the sail was quite tight, especially through the trailing edge. This tension contributes to the kite's silent quality and reduces drag, improving light wind performance.

We flew the X-Minus-1 in winds averaging 4 mph on 110 feet of 80lb line. This kite is not a speed demon. It had a very solid feel throughout the window, but its forward speed was quite slow. The turning radius was centered near the wingtip, somewhat

**W**ith this issue, Kite Lines makes an important departure from its previous kite reviews by including stunt kites as well as single-line kites.

There are several reasons for this change, but the main one is to better serve the readers we acquired in fulfilling the subscription terms for the recently suspended magazine Stunt Kite Quarterly.

Although our standards of objectivity have been, we think, self-evident, perhaps this is a good time to reaffirm them. Advertising and editorial are kept strictly separate here and no editorial considerations or limitations of any kind are part of any advertising or business agreement with Kite Lines. Kite manufacturers are never shown their reviews in advance nor even told about an impending review unless by accident. Kites are selected for review solely on the basis of their interest for our readers. Our objective in publishing kite reviews is to offer full information about a kite along with a touch of vicarious experience with it.

You will find signatures on all our reviews, denoting the author's willingness to stand behind the writing. However, all opinions expressed are composites of the views of at least two people, sometimes many. In the final editing, care is taken to check not only facts and spelling but matters of judgment. We think our readers want enough facts to form their own opinion—but enough opinion to give perspective to the facts.



wider than in previous Jordan Air kites.

Attempting ground work with a super-ultralight can be expensive, but the X-Minus-1 is a very capable kite in this respect. The G-Force/Advantage frame withstood a considerable amount of abuse as we attempted our tumbling routine.

The cross-bridle introduced a few quirks in the kite's handling. In general it tracked very well, but we could feel the kite bobble when turning hard 90-degree corners. We expect this results from shifting load patterns in the bridle. The leveraging action of the bridle makes the kite very sensitive to minute control motions, but completely without the oversteer typical of very sensitive kites.

The bridle had an effect on ground handling as well. Normally with the kite face down and nose toward the flier, we would not expect to be able to get into a launch position. With the X-Minus-1, pulling sharply on one line rotated the kite about a point somewhat removed from its center. This spun the tail around enough to perform a standard "turtle" takeoff. We found we could do this consistently on short-cut grass.

We found the X-Minus-1 to be an excellent light wind kite. It was not what we had expected from Jordan Air, but it may become one of our favorite kites. —M.J.G./I.A.




### I.Q. by Legend

Legend's I.Q. was the least expensive of the three kites reviewed. This fact was evident in the kite's construction, but the I.Q. was not seriously deficient in any respect. The appliqué was interesting enough, but could have been layered so that the darkest colored cloth was on the face of the kite. On the sample kite, the backside of the kite was actually more attractive than the front.

The frame is assembled using Beman's molded plastic fittings, which is a nice touch, but they should have been better secured in place. The leading edge fittings moved around in flight, causing the bridle adjustment to drift. Once in flight this drift caused a slight loss of lift.

The finer points of its construction may be lacking, but the I.Q. does employ some

*Thanks to DJ Sport Kites of York, Pennsylvania for assistance and consultation in obtaining the stunt kites for these reviews.*

Stunters			DATA CHART			One-Liners		
X-Minus-1	Falcon F	I.Q.	Name of Kite			Spirit	Cody	Eagle
			Manufacturer			Omega	OptiKites	Bird Kite Co.
Jordan Air	Falcon Aero	Legend	Retail Price			\$ 625-725	\$ 240	\$ 24.95
\$ 280	\$ 316	\$ 200	Sail Material			RN	RN	RN
3/4 oz. RP	1/2 oz. RP	3/4 oz. RN	Leading Edge Material			n/a	n/a	n/a
1.5 oz. RN	1.5 oz. RN	3.9 oz. DT	Framing Materials			CF/Et	CFt	WD,FGr
CFt, CFr	CFt, CFr	CF	Fittings			MP	MP	V
MP,V	V	MP	Dimensions (in.)			170 x 240	72 x 44	76 x 22
94 x 40	98 x 42	82 x 39.25	Sail Depth at stand-offs (in.)			n/a	n/a	n/a
9.75	7.625	11	Sail Area (sq.in.)			6400	14	800
1,152	1,189	968	Weight (oz.)			25/30	13	2.5
7.75	8.0	10.125	Sail Loading (oz./sq.ft.)			0.68	.928	.45
0.97	0.96	1.51	Suggested Wind Range			2 - 15	6 - 15	3-12
0.5 - 10	2 - 8	4 - 20	Suggested Line (lbs.)			200	200	20
50 - 80	50 - 80	80 - 150	Skill Level Required			I	I	N
I	I	N	Assembly Time			3 min	4	1 min.
<1 min.	<1 min.	<1 min.	Ease of Launch/Re-launch			G	G	VG
VG	VG	VG	Ease of Landing/Ground Work			G	G	VG
G	G	VG	Straight Speed			n/a	n/a	n/a
SI	F	M	Speed in Turns			n/a	n/a	n/a
M	F	M	Precision/Tracking			n/a	n/a	n/a
VG	VG	E	Amount of Pull			S	S	VL
M	M	L	Amount of Noise			n/a	n/a	n/a
Si	Si	Si	Visual Appeal/Graphics			E	VG	VG
E	VG	G	Workmanship			E	VG	G
E	E	G	Portability			VG	G	E
VG	VG	VG	Durability			E	VG	G
VG	G	G	<p><b>NOTES:</b> Retail price (US dollars) is "advertised" or "suggested." Wind range (mph) covers minimum and maximum speeds deemed suitable by our evaluators. 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. Materials: RN—Ripstop Nylon, RP—Ripstop Polyester, DT—Dacron Tape, WD—Wooden Dowels, FG—Fiberglass, GR—Graphite, E—Epoxy, C—Carbon Fiber, r—Solid Rods, t—Tubes, MP—Molded Plastic, V—Vinyl. Speed: SI—Slow, M—Moderate, F—Fast. Skill levels: N—Novice, I—Intermediate, S—Skilled. Other ratings: P—Poor, A—Acceptable, G—Good, VG—Very Good, E—Excellent, n/a—not applicable.</p>					

interesting design ideas. The wingtips are truncated, battened, and tensioned using a two way shock-cord system. The result is a kind of "virtual wingtip." The outer half of each wing also features a "leech line" in the hem.

The I.Q. arrived without an owner's manual, so we could only guess as to its intended wind range. The first day we tried to test fly it, we had steady 3 mph winds, which proved to be a bit too light for the kite. It flew, but not spectacularly. On our second attempt we had a 6 mph breeze, and the kite really began to turn on. In all our test flights, the I.Q. was flown on 100-foot lengths of 80# Spectra line.

Once the wind was up the I.Q. was great fun to fly. The extradeep sail made for impressive tracking, with a turning radius centered near the "virtual wingtip." Both forward

speed and rotational speed were moderate, and the kite displayed little or no oversteer. The pull on the lines was light, making the I.Q. a pleasure to fly even in strong winds.

The I.Q. is a low-aspect-ratio kite, which pays off in ground work ability. This kite does ground work very well; tumbles, somersaults, and a variety of take-offs were easily performed.

The I.Q.'s bridle is very long, so generous adjustments need to be made to produce any results. It would not be unreasonable to make adjustments as much as ± 2 inches from the factory setting.

The I.Q. from Legend is a very capable kite and a good value, a positive combination of straightforward construction and interesting innovations. —M.J.G./I.A.

*What's New: Kites Continues . . .*



Even below 4 mph, the Spirit can be "spirited" into the air on a long-line launch and held aloft for several minutes at a time as it is slowly pulled to earth. Above 12 mph, it will probably still fly, but the force generated by the area will soon wear out the flier. In situations like this, you might stake it out and stand by to watch your friend overhead.

The Spirit has very graceful movement and more dignity in the sky than we expected from it on the ground. Yet, for all its size, color and drama, the Spirit can be easily disassembled and stored in a few minutes into a 6' x 4" tube. Big effect, little effort—a likable combination. —M.G.

### Cody by OptiKites

Over the years, Cody kites have been built and marketed with marginal success.

Because of the amount of detail in the kites, the prices often seem a little high for wide appeal. Some of the Cody kites sold were made with loose-fitting covers and amazing disregard for dimensional symmetry. The result has been kites that could be made to fly, not kites that were made to fly.

This Cody is a product of Roberto Guidori of OptiKites in Italy. The maker led the team effort to make and fly the world's largest Cody in Cervia, Italy in 1985. He knows the legendary past and enduring impact of the Cody kite. (There are, of course, several Cody designs; this one is the classic bat-like war kite.) Now that Buffalo Cody Kite Co. has folded its tent, this may be the only taut-skin Cody available to the U.S. market; the OptiKites Cody is certainly not your typical slack-covered wannabee.

The well-thought-out instruction sheet explains exactly where all the pieces go and the kite is a snap to put together. As long as you've read the instructions, assembly time amounts to a mere three or four minutes and requires only inserting four cross spars, pulling the tensioning lines to the arrow nocks and tying off the ends.

The Cody comes with a four-leg bridle which allows you to adjust the amount of pull/lift from very strong to relatively light. By lengthening or even detaching the rear bridles, it can be made to fly fairly light on the line even in strong winds, and to fly well in winds as low as 4 mph.

Shortening the rear bridles increases the lift in strong wind and negates the light wind option. On its four-leg bridle, it should

be flown on 200-lb-test or stronger line and with gloves. Despite its *relatively* small size, this Cody has an effective lifting surface of nearly 25 square feet and will pull at more than a pound per square foot in winds of 15 mph. It's a good choice for carrying payloads aloft (spinners, cameras, teddy bears, etc.)

It will also make a powerful Cody statement in the sky. Our sample was treated to colorful graphics on the leading edge wings, but this is a kite that is typically made to order; if you fancy the unadulterated solid-color Cody, you can have that too.

The best news may be that this Cody comes at what we consider a really reasonable price (for a Cody of this quality of craftsmanship)—a good omen for the continued life of a great classic design. —M.G./V.G.

### Eagle by Bird Kite Co.

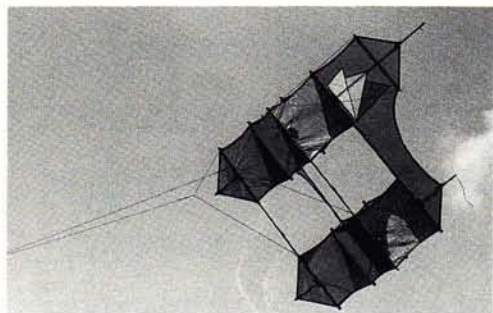
This is a very simple kite, constructed just well enough to last for several seasons but without any sacrifice in weight or construction time for the sake of robustness.

Bill Kocher (Bird Kite Co.) has been making small quantities of a few styles of kites for nearly 20 years. He sells them either on his own or through kite shops in and around Maryland. He is a regular at kite events and children's workshops. Recently, Kocher was told that his kites would be featured in the "Maryland with Pride" exhibit at the Baltimore-Washington International Airport.

Even simply built, delta kites of small area are especially difficult to duplicate with good performance, kite after kite. Several kite companies have learned this the hard way. Kocher seems to have the technique down cold.

And the Eagle is easy to fly, for all ages. It floats right up there, with a little coaxing, on breezes of about 3 mph and will fly in winds up to 15 mph. Best results are in winds from 5 to 8 mph. It can be flown well in train, either on one line or from separate lines attached to a main flying line.

Kocher admits to having imitated the Windy Kites gull from England, but he has introduced his own details. One of the subtleties of his "simple" design is the good profile it presents from side views. Variations of the basic bird are the Gull, Bat, Pteradactyl and even an Oriole kite in honor of the local ball team. But the Eagle may best represent the Bird Kite Co. Pick one up the next time you come to Maryland. —M.G./V.G.



Top, the Spirit from Omega Kites; center, the Cody by Optikites; bottom, the Eagle from the Bird Kite Co.

### Spirit by Omega Kites

The Spirit kite suggests Hopi Kachina dolls, resembles George Peters's figure kites, and borrows its wing design from the Genki kite—but finally it leaves no doubt that it is an Omega kite by Reza Ragheb. Giveaways are its workmanship and graphic design.

For collectors and kitefliers who want the occasional big splash in their kite bag, it is a worthy addition.

This is a substantial kite, with power provided by 14-foot wings and stability provided by a central body and legs 20 feet long overall. It should be flown with gloves on a 300-lb-test or stronger line. With a total lifting surface of 36 square feet and weighing only 25 or 30 ounces, it will fly at a good angle in winds from 4 to 12 mph.

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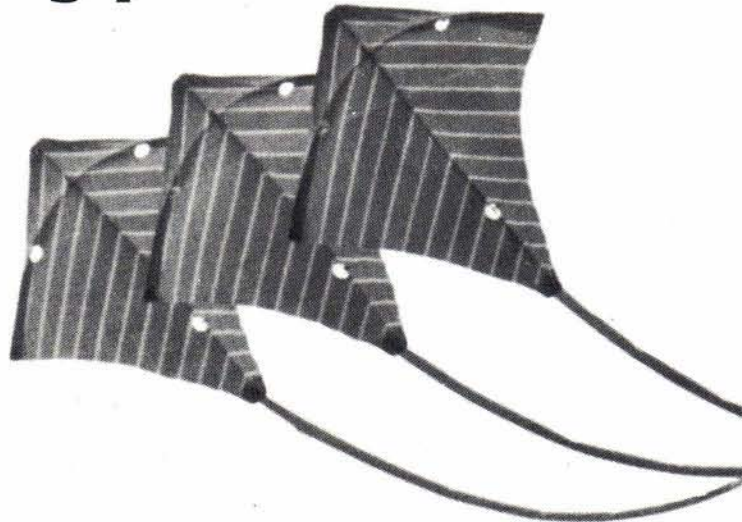
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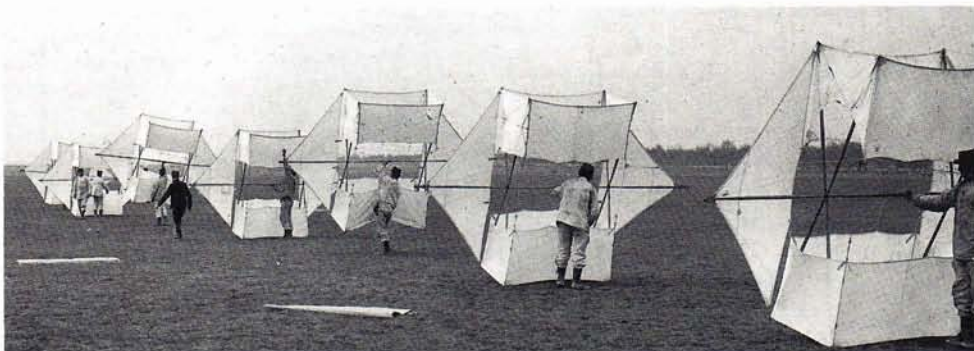
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# The Fine, the Funky & the Flagrant

By Maurizio Angeletti and Valerie Govig



A train of kites of the Madiot type are positioned and bridled in this photograph ca. 1916, one of the better pictures in the new book *Cerfs-Volants* by Gérard Clément.

## Another Pretty Face

*Cerfs-Volants: A la Recherche du bleu (Kites: In Search of the Blue)* by Gérard Clément, photographs by Marie-José Jarry and Jean-François Tripelon (Paris: ACLA, 1993), in French, hardcover, 117 pages, \$54.95.

Here is a kite book that will drive you crazy. It ranks at the top in some respects and at the bottom in others—an unbearable combination.

Why was so much care lavished on a book's appearance when its contents are an insult? In quality and beauty of production, this book is unusual in kite publishing. Its 9½" by 12½" dimensions, fine color photographs, imaginative graphic design (heretically using all capital letters for the text—stylish but hard to read) and high quality printing offer a glory for your coffee table.

These might be reasons enough for some kites to have this book, but they will be better off if they don't know French because the content is egregiously flawed. Sins include the worst appendices we have ever seen, shot through with errors and omissions.

Our sympathies go first to George Peters, whose marvelous kites grace the cover. Inadequate attribution is a scourge of kite publishing these days. Only if you look at the fine print in the back will you find Peters's name under "photo credits." This heading makes it unclear whether the kite, the photo or both is by Peters. Although the book says here that "the authors wish to thank for their kites" a following list of kitemakers, none to our knowledge were asked permission or even notified of the use of their work. This offense is in contrast to the exaggerated accolades paid to the

photographers, whose work draws all its value only from the subject matter provided by the kitefliers. (This problem is not unique to the Clément book, of course.)

The only place where the reader will find names of kitefliers next to their kites is in the history section. Here the French view of history prevails, and some interesting "new" items have been drawn from the collection of Le Musée de l'Air et de l'Espace, for example Gomes at the Paris Exposition of 1910, Félix Peaucou and Madiot.

The sections on foreign kites are brief and spotty, far short of the worldwide coverage claimed on the cover flaps. The piece on Martinique will appear fresh to many, but is a warmed-up dish for readers of *Le Lucane*, the journal of Le Cerf-Volant Club de France, where the source article on Martinique by Desiré Cyril Chapin and Michel Gressier was published in July 1988. The photos of the birthplace of kite aerial photography (Labruguière, France) by the originator Arthur Batut and modern disciple Serge Nègre are a tribute to the Kite Aerial Photography Worldwide Association, whose contributions are among the most underacknowledged.

Lack of information is the main failing of *Cerfs-Volants*. There are no plans, no technical material and not even good documentation of the photographs. Much of the text appears to be an attempt at "poetic" prose. We did not try to evaluate it, but several of the phrases appear to be lifted from the writings of others, particularly from a proposal by Chantal Barret and friends for a sky art center project in 1987.

The best thing to do with a book like this

is to ignore the writing and pay attention only to the pictures. Some of them are dramatically good, such as André Cassagnes and his kites on pages 46-47. The weak choices (pages 78-79 and the shameless photos of Chinese and Malaysian kites attached to poles to appear as if they were in flight against a blue sky background) are masked by the general quality of their surroundings. But the need for captions grows desperate with assemblages of people such as pages 52-53 and 84-85. Here, the pleasure of looking at wonderful pictures is blighted by lack of identification.

The kite community has been "blessed" with several coffee table books in recent years, but no example of the type comes near the pinnacle of shabby text attained by Clément's *Cerfs-Volants*. May this be the last of the pretty faces.

—V.G.,  
including consultation from  
Chantal Barret, Pierre Fabre, Jacqueline  
Mangold and Anne Sloboda

## High Performance Rieleit

*Leistungsstarke Lenkdrachen zum Nachbauen (High Performance Stunt Kites to Remake)* by Peter Rieleit (Ravensburg, Germany: Otto Maier Verlag, 1993), in German, softcover, 96 pages, \$22.95.

This is a book about *creative kitemaking*. It is a most uncommon book that from the first to the last page successfully avoids the generic, entropy-ridden quality of too many works. This book projects

to the reader



Banana kite by Peter Rieleit flies in a suitable tropical locale.



Peter Rieleit presents a varied collection of kite profiles in his new book *Lenkdrachen zum Nachbauen*.

the real thing instead of a useless surrogate.

Take this as a subjective comment: this book has, for me, overturned a helpless feeling of irremedial boredom that has strangled me with almost every book I have read on stunt kites. Instead, Rieleit creates a definite sense of excitement and enthusiasm. Instead of being a collection of other people's work, superficially observed and understood, this book springs out of the personal experience of a brilliant kitemaker, whose way to deal with otherwise common matters turns out to be—at long last!—stimulating and motivating.

The choice of materials, tools and working techniques, together with the chapters on launching, flying, landing, safety rules and so on are short and sober, clear and concise, and perfectly integrated with the kites and building plans.

Many of the descriptions of particular techniques are to be found with the specific plans. In other words, they are not given in a separate chapter, as generic, potential options for the builder, but are intelligently described in function with a certain model.

All the designs are originals (*all!*) and are grouped under four basic chapters, titled "Universal kites," "High-speed kites," "Steerable parafoils" and "Sculptural kites." The first two chapters deal with deltoid-shaped stunts, while the remaining two deal with soft, sparless steerable kites in a variety of designs. The choice and sequence of the plans progressively cover all the main aspects of stunt kite performance, such as pull, speed, function.

Creativity is shown not only in the designs themselves, but also in the different methods, systems and fittings used, many of them unconventional. The pictures are not always terrific but they still contribute to transmitting the infectious pleasure that obviously moves Rieleit to make his kites.

There are some items of particular interest: for example, a comparison chart describing different properties of line made of different materials; a way to measure the speed of a stunt kite; and the real highlight of the book in my opinion: "Construction and effectiveness of profiles of sparless kites." This is the first time in a kite book, as far as I know, that we have a correct description of the way the profile of a

flexifoil works, and a coherent theory of how variously shaped airfoils produce different aerodynamic behaviors. Rieleit's analysis bypasses the theoretical airplane dynamics that are so often simplistically applied to kites. Instead, it describes the differences produced in flight by asymmetrical deformation of the sail—and the airfoil—which occurs while steering and under the pressure of the wind.

Several different kite profiles are discussed and correctly credited to their source, and the concept of self-stabilization due to the inverted use of a more-or-less conventional airfoil is recapitulated in each walk through the many designs: a real *Leckerbissen* (*treat!*)

A fold-out sheet inserted at the back of the book carries three full-size airfoil patterns to be converted into templates. The book ends without a roster of kite shops (intentionally, to prevent obsolescence), but it lists all the main German kite clubs and publications and a few international ones, and ends with a bibliography which is by no means complete but rather heterogeneous (books about kites, radio-controlled model airplanes, paper airplanes, etc.), testifying to the eclectic mind of Rieleit.

If you have already seen some of the author's kites in flight, the famous *Superfliege* (Superfly) as well as many other original soft steerable creations of the *Düsseldorfer Drachenfreunde* (Düsseldorf Kite Friends), you'll come to realize the importance of Rieleit as a source of inspiration and as a model for some of the most innovative kites of recent years. And you'll enjoy this book as much as I have.

—M.A.

## Funky and Fun

*Ski the Beach* by Stanley Rogers (Lincoln City, Oregon: self-published, 1993), soft-cover, 100 pages, \$13.95.

Sometimes a publication that starts out as an owner's manual can go over the edge and

become a genuine book. This is especially true of innovators, who have to explain what they are doing for the first time.

Stan Rogers, guru of "sand skiing" using stunt kites, has published something of this kind. It is a classic of the funky homemade book. It has all the attributes: the mixed type and hand-lettering, the jumbled layout of photographs, cartoons and drawings, the spiral binding. You do not feel invited into this garden—you have to hack your way through it with a machete.

But if you are interested in kite traction in any of its rapidly evolving forms, you will find relevant things here.

The book starts with a fair amount of how-to for stunt flying, though Rogers makes it clear that you must begin sand skiing having already developed some skills with sport kites. Basic aerodynamic terms are well described, but instructions are embedded in them, giving a rather haphazard sequence to what should be step-by-step.

Rogers has taken great pains to include photos of vital elements, such as varying sand conditions. He describes what you need from a kite or stack of kites rather than naming brands or models specifically.

Apparently the author has not yet discovered the quad-liner. He once talked to me about the pleasure of skiing three miles down the beach, and then the chore of *walking back*. (He needs to try kites that will give him the ability to tack against the wind.) Otherwise, techniques are thoroughly covered, and safety is not just vaguely stressed, it is *explained*.

*Ski the Beach* contains nuggets useful to all kitefliers (example: "How Wind Energy Is Affected by Temperature"). On the other hand, the beautiful open Oregon beaches provide such an ideal setting that one worries about the sport's adaptability to other locations (could you do this on Coney Island?)

The book closes with photos of everyone who ever helped the author in any way with this project. It even shows the Rogers workshop, a tidy place.

If the book is not so tidy, it's because Rogers doesn't make books every day; he makes sand skis every day, and he knows them forwards and backwards—oops! not backwards!

—V.G.

*What's New: Books Continues . . .*

## Second Verse, a Little Worse

*Kites to Touch the Sky: A Guide to Making and Flying Plastic Kites* by Wayne Hosking (Royal Oak, Michigan: The Unique Place—World of Kites, 1993), 97 pages, softcover, \$9.95.

Hmm-m-m, what's this? Looks familiar. Check the library. Ah, yes.

This "new" book is a repackaging of *Kites: Aussie Style; Plastic Kites Made Easy* by Wayne Hosking, self-published from 1982 to 1986. This version contains approximately 32 kite plans, compared to about 27 in the earlier book. But Hosking hasn't just added five kites, he has left out about seven kites and inserted about 12. To that extent maybe this is a "new" book.

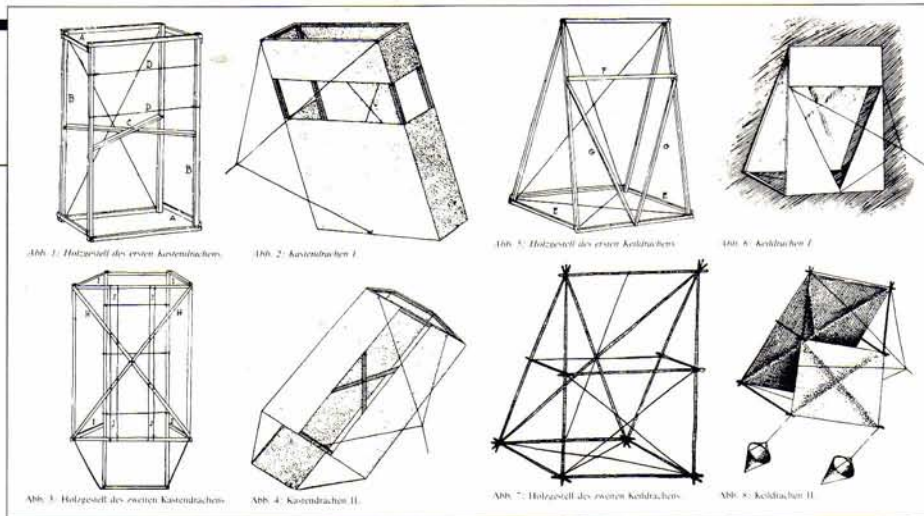
But it is not a *very* new book, and I'll tell you why. The kites that have been added (as well as the retained kites) are not particularly "new" kites (examples: Seven Sisters, box-delta, octopus, Tri-D box and Facet). These would be "new" only to a complete novice who has no other kite books. But we've had more kite design and publishing in these years than ever, and it creates a big jump in expectations for books nowadays.

Further, the book's repeat material is in many cases 100% the same, unchanged, as if one could not possibly improve upon the original. At least 15 pages are like this—exact copies of previously published pages.

What bothers people who know Wayne Hosking is that, for all his experience, especially with workshops, he cannot seem to convey it in a book. This is a stripped down volume, so terse and lifeless that even the need for information that is always said to exist is blunted, deprived of the enthusiasm that creates it.

It seems to me that the old *Aussie Style* at least had a kind of homespun charm, with its kangaroo drawings hopping around. The new book has a page of knots and a longer bibliography, and it's printed on nicer paper, with a cover that is "slicker" than before. But it still bears the shortcomings of a book that wasn't cared enough about: misspellings, grammatical errors, echoes of sources partially assimilated, drawings that are the absolute minimum—plus the aforesaid lifeless writing.

An essential problem with this book is that the intent and audience is not clear. The first version was dedicated to Hosking's chil-



Wedge kites like you've never seen before are one of the surprises in Hans Snoek's second volume of memorabilia, . . . and sie fliegen heute noch (. . .and They Still Fly Today).

dren, Kerri and Paul. This edition is dedicated to his wife, Jan. The preface says this book is for adults. Yet we're still dealing with relatively simple plastic kites. Why not a few words about adapting to paper and fabric? Am I the only one confused?

I had so many big problems with this book that I don't know why a little one is really bothering me, but here it is. On page 64, Hosking talks about the way a delta can, quote, "fall out of the sky (candling)", unquote. What is this *candling*? It's a word I associate with checking eggs for fertility. This book doesn't need much inspection to reveal its fruitless nature. —V.G.

## Snoek's Encore

*...und sie fliegen heute noch. Geschichte und Geschichten um den Drachen, Band 2 (. . . and They Still Fly Today: History and Tales about Kites, Vol. 2)* collected by Hans Snoek (Bremen, Germany: Verlag H.M. Hauschild, 1993,) in German, hardcover, 156 pages, \$29.95.

And they fly again, indeed! Like the first volume (reviewed in the Spring 1993 *Kite Lines*), this one suffers a bit from its random assembly, from being mostly just a big (though interesting) "scrapbook."

All kinds of things are in here: tales, stories, short poems, plans, pictures, excerpts from older books. A straight reading finds a mere unrolling of scrap after scrap, and the lack of a real *red thread* in a text that jumps anarchically and incoherently from one subject to another. There is not even the compassion of an index or the scholarship of a bibliography.

But sometimes, when the book offers first-quality information, the reader simply rejoices. Such is the case with the excerpts from the book *Wesen, Bau und Verwendungszweck von Fesselflugzeugen (Nature, Construction and Use of Tethered Airplanes)*

by Valentin Oesterle, 1936-37, a very rare volume. In this section the reader will find superb designs, notably the "tethered airplanes" designed by Oesterle. Another example is the page showing a copious number of Russian compound kites. And for the unreformed wedge nuts among us, there is a two-page spread of wedge kite designs that hark back to 1912 (but precious little further information about them).

Here and there, one also finds whimsical items, such as the "Fantastic Invasion Plan" from a copperplate engraving of 1804, showing a whole army advancing in an attempt to conquer England! Here one sees the artillery advancing through a tunnel under the Channel, while more troops approach from the sea backed by an air fleet made of balloons and kites . . .

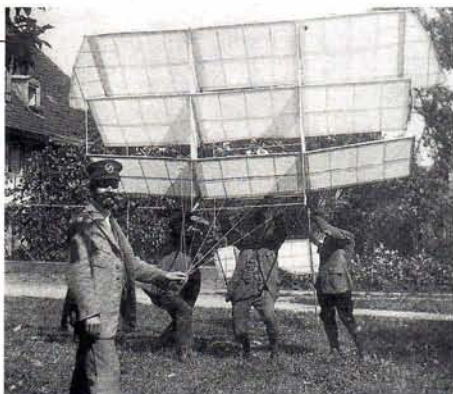
In the end, this book succeeds in offering to most of us a unique opportunity for accessing historical material scarcely available today. —M.A.

## More Experience

*Skywork II Experience* by Christine Schertel (Hamburg, Germany: Skywork-Agentur, 1993), in German, softcover, 52 pages, \$19.95.

This book had a predecessor, titled *Skywork Experience*, and the second book is similar to the first in appearance, thanks to the watercolor drawings, graphics and general layout by Bernhard Maas. This volume offers a new selection of a dozen kite plans that take account of the criticisms received by the first book two years ago.

Intentions are clearly stated in the foreword: the history of kitemaking is purposefully avoided, the whole book being a collection of building plans addressed to experienced kitemakers. Each design is credited to its maker. The plans have been



A canted triple-deck kite by Valentin Oesterle flies again in the Snoek collection.

improved and perfected, and each kite has been made and tested. The book suggests using the latest materials, such as ripstop polyester for the sails and carbon fiber for the frames.

The nine stunts included are mostly designed by the team of the Wolkenstürmer kite store, and all the kites are original. Builders will rejoice for having a chance to make a Wolkenstürmer 101 the way its designer Gerd Blattert does, and they can experiment with interesting designs, such as the no-spine Bombus by Claudio Capelli, the light-wind Elegance by Michael Steiner, the Hunter by Klaus Hoffman and the Light Flite S by Mark Cottrell—all in all, a good variety of kites.

Unlike its forerunner, this volume contains a few one-line kites too. While I don't find the Hargrave particularly interesting, because here it is more like a wide-cell box than a real original, the Cody is a design for which published plans are hard to find.

Though this is not a well-rounded, all-purpose kite book, we've noticed that such books are scarcer these days. Maybe this is because kiting has been growing into ever more specialized subgroups. Rather than trying to cover everything, a writer will concentrate on doing one piece of the subject. *Skywork II Experience* fits the latter category and many kitemakers will enjoy it. —M.A.

### More Bridles, Fewer Palms

*Lenkdrachen—Modelle, Bau, Fluganleitung (Stunt Kites: Models, Construction, Introduction to Flight)* by Jens Baxmeier (Baden-Baden, Germany: Verlag für Technik und Handwerk, 1993), in German, softcover, 96 pages, price unknown.

This is a weird book, somewhere between a manual, a catalog and nonsense. To write a thorough review of it would entail a com-

plete rewriting—an unlikely task or responsibility for the reviewer.

Various materials, techniques and stunt kites are described in the style of a catalog quickly assembled with a computer, minimizing effort and investment. Text for each item is only enough to make people buy. All that makes a book worthy of its definition is consistently missing. Contents are scattered in random order. Graphics are meager. Standard computer-style drawings (including cars and palm trees—I kid you not) alternate repeatedly with terrible hand-drawn sketches. Building techniques are painfully oversimplified or degraded.

Two chapters deal with classification of kite forms and description of commercial models. Credits to individuals and companies are totally lacking and the descriptions are an embarrassment. The basic shape of the kite is barely outlined and the sail pattern is very faithfully repeated—but the bridle and framing elements can rarely be seen.

The chapter about history consists of a single page titled "Geschichte" (History) and borders on the ridiculous. Here we find a mediocre sketch of the "Big Boss" kite by Wolfgang Schimmelpfennig (creator not credited) and three paragraphs: "Kitosaurus" (13 lines comparing ancient beasts and contemporary kites inspired by them); "1948 Franzis Rogallo" (seven lines, misspelling the name as it celebrates it, and perpetuating the usual superficial connection between Rogallo's work and modern stunt kites), "1964 Domina C. Jalbert" (seven lines, an indigestible soup of parafoils, Paraflexes and Peels).

So much for history. The only accuracy that the book seems to provide is the way each illustration is diligently numbered, 1 to 202, with no single mistake.

The whole work seems to have been quickly put together by somebody who has seen enough stunts to talk to somebody else who hasn't seen any. But is the average kiter so ignorant? Does he or she really belong to the world of bridle-less and line-less kites, palm trees and Volkswagen Beetles?

I might be wrong, but I believe the average kiter is an intelligent person, interested in what we at *Kite Lines* define as Kiting—the serious, involving, adult art, science and sport of flying and making kites . . . —M.A.

### Little Bitty Basic Books

*Aquiloni—Istruzioni per l'uso (Kites—Instructions for Use)* by Adolfo Rossomando; *Aquiloni—Due progetti: Sled e Losanga (Kites—Two plans: Sled and Two-Stick)*, by Lindoro Pazzotti; *Aquiloni—Acrobatici: Tecniche di volo in team (Kites—Stunt Kite Team Flying Techniques)* by Maurizio Cenci, Massimo Cenci and Claudia Milani (Montopoli [RI], Italy: Edizioni Aquiloni Alivola, 1993), in Italian, softcover, 32 pages, 1,000 lire (approximately \$.65) each.

Nothing new under the sun about the content of these booklets from Italy, but this comment is not meant to sound negative at all, actually quite the opposite. I find it such a nice idea to have a book in a small format that sums up the basics of a certain kite topic and lands in the reader's hands/pocket/bag for less than a dollar!

The first of these booklets is a general introduction to how to fly kites, both single-line and stunts. If you are an experienced kiter, you already know everything here, but if you aren't, you'll get to know about the fundamentals in less than 15 minutes.

The second booklet offers construction plans for a couple of old-time favorites, a sled and a two-stick. I can easily imagine adults making and flying these kites with children.

The third work calls for more attention, because of the importance of sport kites in the contemporary kite scene.

Very basic information is given, and the only noticeable shortcoming is that neither the English nor the Italian address of Stunt Kite And Competitive Kiting (S.T.A.C.K.) is given, in spite of the fact that the association is often mentioned in the text, and that the six diagrams of figures printed are directly taken from the S.T.A.C.K. rulebook

This may be an oversight, but nonetheless it's a big one. Those credits are not just details, but important pieces of information, and authors of kite books should make better efforts in this direction.

In the end, the formatting and graphics of these booklets are simple and adequate, the idea surely good, the results acceptable, keeping in mind size and purpose.

Ten more titles are to follow in the next few months—and we'll look forward to them. —M.A.



In Commemoration of VISIT KOREA YEAR 1994

# SILK '94, SEOUL INT'L KITE FESTIVAL 1994

PERIOD : FEB. 25(FRI.)-27(SUN.), 1994

VENUE : HAN-GANG RIVERSIDE PARK (YŌŬIDO AREA)

ORGANIZER : KOREA NATIONAL TOURISM CORPORATION

SPONSORS : MINISTRY OF TRANSPORTATION, MINISTRY OF CULTURE & SPORTS, SEOUL METROPOLITAN GOVERNMENT, KOREA TOURIST ASSOCIATION, KOREA ASSOCIATION OF TRAVEL AGENTS

MANAGERS : KOREAN FOLK KITE PRESERVATION ASSOCIATION EVENT GROUP GEOIN CO., LTD.

## HOW TO APPLY

- When: Dec. 15 (Wed.), 1993 through Jan. 15 (Sat.), 1994
- How: Complete and lodge an Application Form
- Where: KNTC Overseas Offices  
LA: 213-382-3435, NY: 201-585-0909, Chicago: 312-819-2560/2
- Fee
  - International Creative Kite Flying: ₩8,000
  - Adult Individual Kite Fighting: ₩8,000
  - All-out Kite Fighting: ₩4,000
  - Korean Elementary & Middle School Students' Kite Flying: ₩4,000
  - Korean High School & College Students' Kite Flying: ₩4,000
  - Korean Families' Kite Flying: ₩8,000
- Special Incentives
  - Free lunch will be provided to all competitors on Feb. 26 & Feb. 27, 1994.
  - Foreign competitors can stay at either of two designated hotels at a special rate from Feb. 25 through Feb. 27, 1994.

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Breakfast	₩10,890	₩7,000(A) / ₩8,000(J)	
Dinner	₩20,400	₩10,000-₩25,000	

- Foreign competitors may wish to join the group sightseeing tour which is scheduled following the festival.
- A kite and bobbin set with a string will be provided free for all the competitors in the Korean Kite Flying category.

## PROGRAM OF EVENTS

- FEB. 25 (FRI.): Welcome Reception
- FEB. 26 (SAT.): Opening Ceremony & Special Events, Free Kite Flying, Kite Flying Contest
- FEB. 27 (SUN.): Kite Flying Contest, Closing Ceremony

### -SPECIAL ACTIVITIES

- Traditional Korean Entertainment  
Folk Game Competition, Korean Folk Music & Dance, Int'l Cultural Performance
- Kite Making Demonstration Booth
- Food-tasting Party
- Recycled Goods Exhibition

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- Prize goods may be awarded along with the above-mentioned prize money.

For more information, please contact: Korea National Tourism Corp., New York office, Two Executive Dr., 7th Fl., Fort Lee, NJ 07024, United States of America  
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한국관광공사

KOREA NATIONAL TOURISM CORPORATION





# Spellbinding Kites

by the NORTH SEA

reports from a summer of great skies in Europe



## Tranquil Terschelling

ARTICLE AND PHOTOGRAPHS  
BY KARI CRESS

The 15th annual Terschelling Kite Festival in The Netherlands, June 18 to 20, 1993, was going to be big.

In spite of an unexpected major funding withdrawal, the hard-working organizers, including the Nederlands Vlieger Gezelschap (Dutch Kite Society) and the Bosch Vlieger Genootschap Anno 1975 (Duketown Kite Society 1975), went ahead with everything as planned.

My father (Mel Govig) and I were among the lucky visitors to this small, colorful event, a kite festival within the culture festival of Terschelling. Getting there was an interesting excursion by air, car, ferry and finally bicycle to the island of Terschelling. This charming 20-mile finger of land is dotted with cobblestone villages, farms and even some windmills. It is a refuge in space and in time.

We were greeted at the campground by bongo drums that were to accompany most

John van Loveren flies a six-winged box kite on the beach at Terschelling.

of the weekend festivities. We found every sort of art, craft and whimsy at this festival. Kites were a fitting additional ingredient.

Jaap 'T Hooft told me about Holland kite groups and the difference between "Gezelschap," similar to apprentices learning a

trade, and "Genootschap," doing business together. Saturday morning at the Midland beach gave us gradually clearing skies and brisk winds. The headquarters tent had already been set up and the wide, clean beach, ideal for kiteflying, was clearly marked with areas for stable and stunt kites.

Among the stunt fliers, Christ Houtters and his wife

had come from Belgium on their sixth anniversary. Christ grinned widely and, in full pirate attire, skillfully tacked back and forth under kite power on his selfmade buggy.

Berry Kramer of The Hague is known for his Cody kites. He had been part of the

famous Cody kite team led by Nick Morse in England in the '70s. After a 1988 crash in which three of the kites were lost, the group had disbanded. Later, Berry flew a white person-lifting-size Cody and a smaller royal blue Cody.

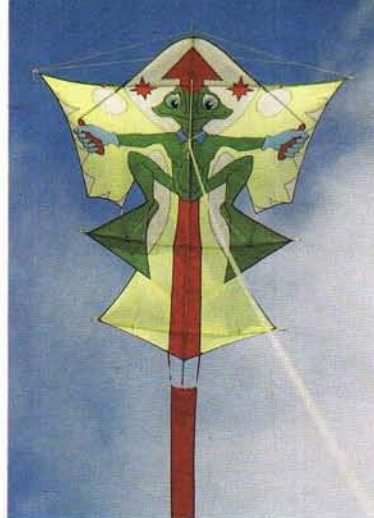
The sky was full all day with a variety of rokkakus, parafoils and cellular kites. Later, as the winds became gentler, Nest Lernout of Belgium released his delight-

A multi-peaked canopy combines shelter and free-form art at Terschelling.





Left to right and clockwise: a Kilroy rokkaku is the first selfmade kite of Cees Capelle, who says, "Kilroy was here, and now he is there [in the sky]"; Nest Lernout flies one of his bees, of modified yakko design; Louis van den Akker's Jumping Frog bounces up



and down on the beach; Helmut Schieffer of Nigtevecht launches a second version of his box kite (the first was stolen 1½ years ago); and Barry Kramer launches one of his handsome Codys.

ful swarm of bees. Approximately one-foot wingspan and attached by swivels to the main line, the bees darted busily among one another.

Several awards were presented by Director Ton Oostveen to significant contributors in the group, including Yoko, treasurer, and Duke Burgerhof, who was so proud he was walking beside his shoes ("Ik loop naast mijn schoenen.")

For Sunday, activities took place at another beach area, closer to the arts festival. Beautiful skies formed a backdrop to more rokkakus, including some by Albert and Trees Verschoor of Amsterdam's Edo Team Holland. They used theater fabric paint on

uncoated ripstop for designs based on traditional Japanese images.

Several festival attendees were boarding the ferry for home this last day, so the skies were less full but no less captivating. At sea in the background, traditional flatbottom Dutch sailing boats with sideboards provided contrast to a stunt kite performance by Leo Visser.

On the beach, we saw a huge canvas painting anchored by steel poles and four-foot diameter concrete cylinders. It had been made the previous Friday by the Rotterdam Academy of Art in an attempt at a Guinness record for the world's largest painting. At one point when there was no



one to guard it, at least 50 people climbed, slid and sat on the painting!

Other surprises of the day included a 12-foot flapping pink flamingo kinetic sculpture and an equally large eagle created by Monster Verband, an artists' group that was part of the culture festival.

By comparison to these, kitefliers are serious people! An example was Nico van den Berg of Katwijk, a respected maker of historical kites, such as Hargrave and Cody designs. Nico's two split Baden-Powells, one of red cotton and the other yellow nylon, held constant in the skies. Nico also brought a purple Lecornu box that roared like an auto engine into the air and shifted restlessly there, hunting for the winds.

A dramatic symbolic kite had a dominating presence in the sky. In two days, Johan van der Kroon of Alkmaar created the painting with acrylics on Tyvek showing water buffalo, antelope, flames and waves. Colin Webster, also of Alkmaar, framed the Hamamatsu-style kite with 14mm reinforced fiberglass poles and only a five-point bridle.

Twenty-five years ago, Louis van den Akker's brother had taken his little handmade paper and bamboo "Jumping Frog" kite, flew it and broke it. Four years ago, Louis (of Laren) remade that little kite on a huge scale. In bare feet, he played with the 10-foot-tall frog, hopping it up and down along the beach.

So many delights in so short a time. As we left for the ferry that evening, we watched a



Terschelling, from left down: "the world's largest painting" crawling with climbers;



monster eagle on wheels; and a turtle created from an umbrella and sandbags.



Right, symbolic art on a Hamamatsu-style kite reflect the Terschelling spirit of Johan van der Kroon and Colin Webster of Alkmaar. Below, Nico van den Berg's Lecornu box awaits flight.



multi-peaked white canopy on the beach with large balloons attached to the top of it. As the tide rose, the poles were loosening and the balloons were to lift it away. We felt a bit like that canopy, floating on air at Terschelling, anticipating the next experience.

## Worldly Scheveningen

BY KARI CRESS & MEL GOVIG  
PHOTOGRAPHS BY KARI CRESS

It is called the Nationale Nederlanden Vliegerfeest, and it is combined with the North Sea Cup stunt kite competition, but we call it by the name of the beach next to The Hague where it is held: *Scheveningen*.

This kite extravaganza, in its 15th year on June 26 and 27, 1993 is the mother of all "international" kite festivals, the "big" events that are now nearly common.

The beach here is relatively narrow and the flying area is crowded; despite the superlative organization, one or two kites were unintentionally chopped out of the sky.

Still, every year at Scheveningen there are new and amazing kites and kitefliers from around the world. That the local kites are often relegated to a space away from the guests at the center of attention is a sad fact of numerous such festivals. It is a credit to the Dutch kites that many of them come more to meet and share with the visitors than to upstage them.

Just down the beach on Saturday, the North Sea Cup stunt kite competitions were

## Boundless Fanø

BY PETER WHITEHEAD

Fanø is an island off the Danish coast about the same size as Manhattan—not as large in territory as it is in legend. About 10 miles long and two miles wide, it is no place more than 150 feet above sea level, and it is open to the North Sea on the windward side.

The wind is probably some of the smoothest in the world, if a little cold sometimes. The beaches are at least 800 feet wide for most of the flying area and quite hard packed. The beach has an area marked for land yachts, but during our stay it was taken over by the keen and numerous kite buggy riders.

Fanø has been invaded every mid-June since 1985 by a growing group of kitefliers, mostly from Germany and led by Wolfgang Schimmel-pfennig of Hamburg. For a week, there is no real organized flying, which is great: this is a chance to get away from it all and meet lots of like-minded friends.

Because this meeting is held around the longest day of the year, flying tends to run till late in the evening. We were busy hauling down kites at 11 o'clock at night and it was still quite light.

Accommodations on the island range from a nice hotel to campground areas with communal showers and toilets. Beach houses may be rented inexpensively for a group and can be very luxurious (including indoor swimming pools and saunas). We stayed in three different houses this year and were favorably impressed by all of them.

Many people seem to fly a few kites from their houses to advertise themselves. We did this too, and luckily so. The kite was an excellent beacon to guide us home one night before we

had become oriented to Fanø.

Most people use their cars as anchor points for their kites. There are a lot of vans and recreational vehicles, most of them with bicycle racks on the back. However, very few are used for bikes; they now seem to be filled with kite buggies.

One of the sights that I did not see but was told about was a large articulated truck that got stuck in the sand. They used a kite to get it out, an 88-square-meter parafoil made by Peter Malinski.

It is hard to pick any one kite at Fanø as better or more innovative than the rest. There are so many of such high quality. A related problem is that this festival is now so large that you cannot see every kite or kiteflier. I know there



STEFAN HUSEMANN

**Fanø favorite: Sofa kite by Karl Heinz Jetter of Bellheim, Germany. In daily life he is an upholsterer. The kite measures 4m (about 13 ft) wide, 2m (about 6.5 ft) high and 1.25m (about 4 ft) deep. It required about 90 hours to make and had to be rebridled five times before it flew, bringing the time to complete the project to 160 hours. The Sofa develops an enormous ("brutal") pull, is difficult to launch and must be flown on two lines, according to its maker.**

were many of my friends there but they were at the other end of the beach and I did not get to see them. The festival is now spread out for at least five miles, buggy users at one end through to a sort of display area in front of the hotel, with stunt kites interspersed with single line kites.

There seems to be no way to capture the scope of the event in photographs. The kites in the distance turn to dots. Because the wind is so steady, though, there were a few people who were doing kite aerial photography, with some amazing rigs. Also we saw several people driving the length of the event with a video camera hanging out the window of the car, trying to capture the essence of it all.

The only real problem comes when it is time to leave. There are two ferries to the mainland and only one of them takes cars, a few at a time. Kitefliers this year numbered between 3,000 and 4,000. There were queues on Sunday of up to eight hours—the flip side of this unique kite festival.



"Greetings from Holland" are extended to the crowd by Herman van den Broek on a beautiful tulip-covered windsock in front of the Kurhaus casino.

held. The new team Aircraft from England won top awards in precision, ballet and overall. They were striking in appearance (with eight bold white letters across four black shirts) and in style, starting with mellow Strauss waltz music and ending with bombastic Sibelius. Precise moves corresponded with the music and brought different elements into the routine. The haircuts of the pilots matched their style of performance: unusual and representing a broad spectrum. A large audience applauded their performance.

This year at Scheveningen the organizers added two new attractions. One was well organized demonstrations of boats being pulled back and forth by kites. Peter Lynn of New Zealand and Nop Velthuizen of The Hague braved rough sea waves to dash over the water and dazzle the crowd.

Buggies, too, ran up and down the wet sand at the waterline, offering many of us our first chance to see tandem bugging, two-seaters doubling the fun.

The second attraction was a truly new angle on aerial ballet suggested by the festival's impresario Gerard van der Loo and executed by a team of 10 fliers under the creative direction of Nop Velthuizen. The group performed



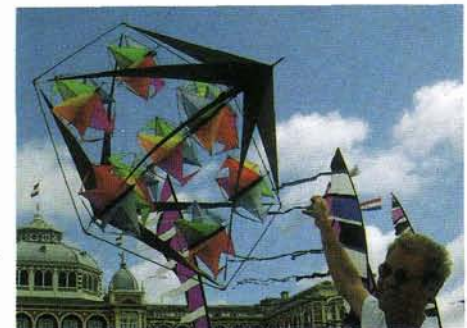
Klaus Peter Kosche of Germany creates counter-rotating gear-like spinning windsocks, called Pickel Rader, each one made of no less than 99 triangles.



Above, super stunt team Aircraft from the U.K. puts on a great show. Below, Nop Velthuizen plunges over the waves on a kite-powered boat.



Above, Ralf Weide of Maastricht, a member of the group Luchpiraten Landgraaf, displays a delta kite he painted in oil on uncoated rip-stop. Below, Jan Houtermans of Vienna, Austria flies his spinning multifacet kite. The narrow black vanes make a striking outline for the rotating cells, although Jan feels that they take away from the purity of the rotation.



the classic *Story of Babar the Elephant*. We were struck by the amount of planning and kite building, complete in every detail (elephants, trees, houses, cars and even the fatal poison mushroom), that went into it. Its effect was fresh, creative, even *cuddly* kite-flying. Everybody smiled.

But there's more!—namely all the kites, in the usual overwhelming Scheveningen quantity. You can miss half of what is there because you are focused on the other half. Peter Lynn and company brought two delightful new creations, the Gecko and the Lizard. Both were inflatable kites, dinosaur-like in their presence, with limbs that undulated in the air.

One of the principal attractions of Scheveningen is the friendly evenings in the bar at the Badhotel, proving that even an event as large as this one can have moments when the word *international* feels like *down-home*. In spite of this, most people will return from Scheveningen as we did, numb and dizzy from the overwhelming creativity, technology, skill and particularly the innovations displayed by a very warm group of people.

Special thanks to Frits Jansma and Edith Ockeloen, Nop and Michèle Velthuizen and Gerard van der Loo for being our hosts and tour guides. Our apologies to anyone we missed meeting or could not mention here. Also our thanks to all of you, too many to name, who helped with the festivals and this story and have found a permanent home in our hearts. —K.C./M.G.

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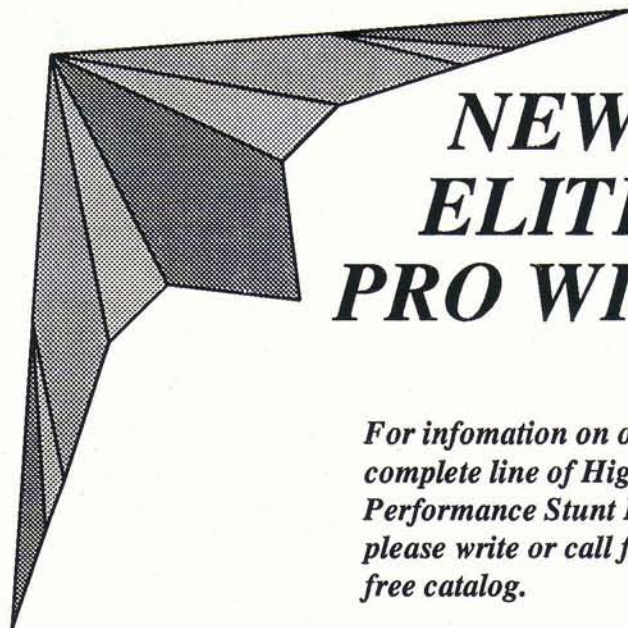
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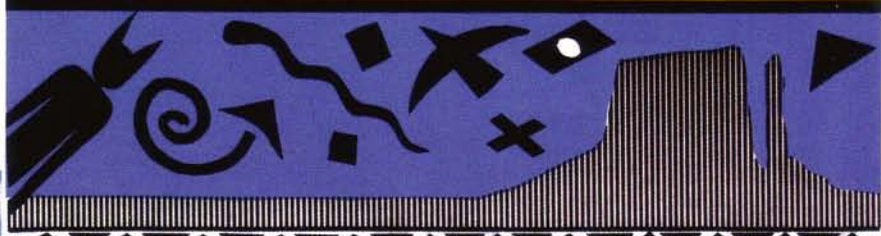
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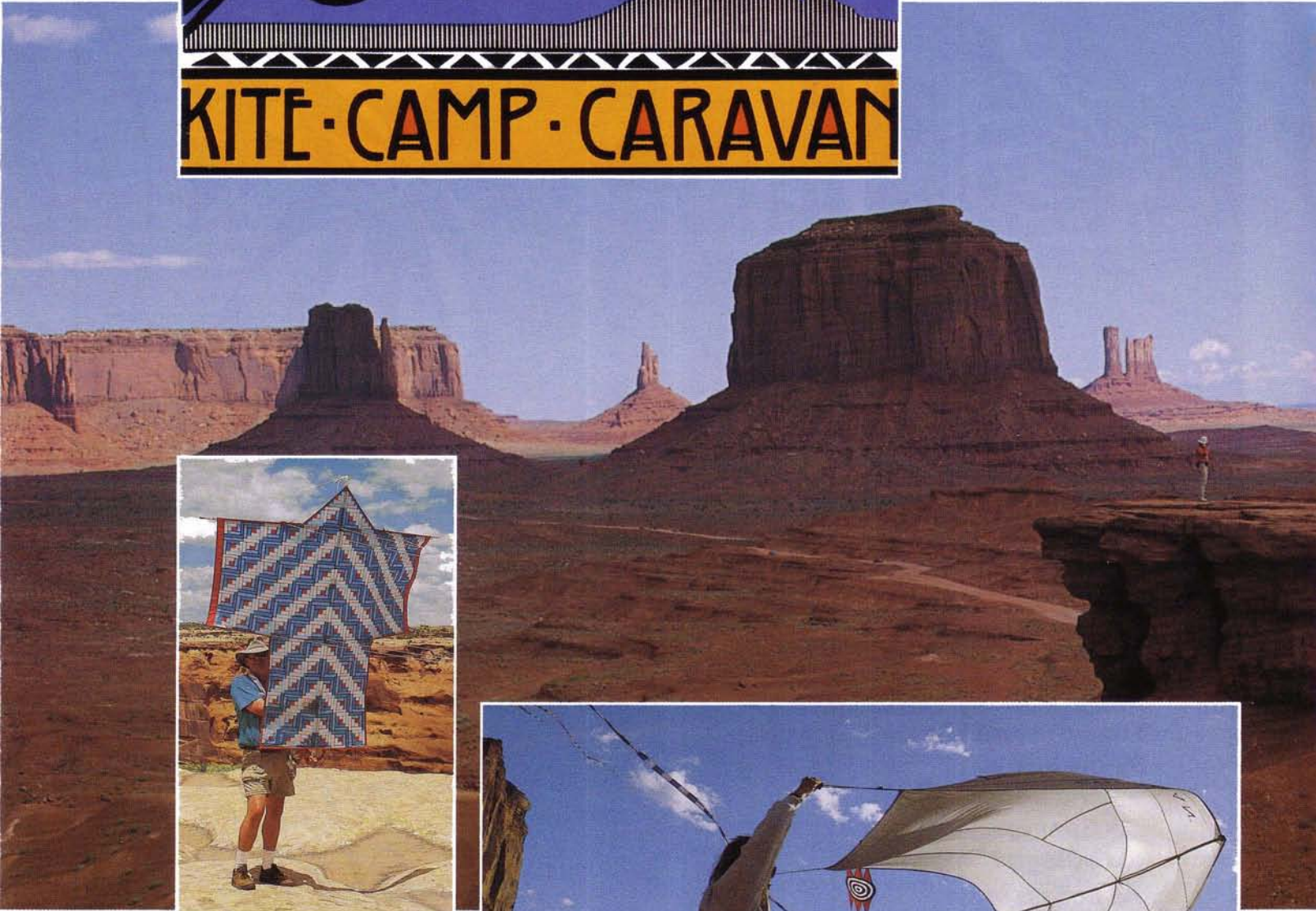
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PIERRE FABRE



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Background: Navajo spaces dwarfing George Peters and Detlef Koehler; upper left: patchwork kimono by Janneke Groen; lower left: Nop Velthuizen on kite buggy at the Great Sand Dunes, Colorado; above: a Play Sail + tent wafted by Michèle Velthuizen and Martin Lester framing Pierre Fabre's Target Eye kite; top: caravan logo (headline) by George Peters.

**T**ake a dozen world class kites,  
**Mix** in some wide open desert space,  
**Pack up** some kites, tents, bikes and stunt  
buggies,  
**Stir** in a little international cuisine with  
some sensational sunsets,  
**Add** a pinch of biting bugs for spices,

a short time earlier in September. Despite the loneliness, I could only think what a terrific place this would be to fly kites. The skies were so vast and the landscapes incredible.

I called and faxed a few kite friends around the world to test the sands, so to speak. "Yes! Yes! Let's do it!" was the overwhelming response. A dozen "kite campers"

returning to his teaching duties. Bob is an expert "rock flier" with fighter kites.

A camera crew from a French public television station joined us to document the trip. Journalist Eric Damage and his wife Agnes along with cameraman Patrick Goupillion were to follow with a rather large recreational vehicle needed for recharging the camera batteries and storage of the cases of French wine. The other vehicles included a large van, a Land Rover and a VW bus. I figured if the weather turned on us in our tents, at least we could dash to safety in the French rolling wine cellar.

Provisioning the trip with food and equipment took weeks to sort through. There were tents to purchase and borrow, tarps, sleeping gear, stoves, oil lamps, pots and pans, propane tanks, kitchen utensils, water jugs, tables, insect repellents, air pumps, grills, plates, bowls, cups, plastic wine goblets (over the top but necessary), and a few toys. Pack in some kites, three trail bikes, two stunt buggies and a couple of Play Sails and kite gear and you have some very well packed vehicles. Oh, and find a place for all the kites to sit, too.

After all the campers had arrived in Boulder and checked into "Cactus George's Deluxe Hotel" for the first night, the crew wandered the downtown Boulder stores for those few comfort provisions and various desert hats, sunscreens and reading matter.

The last supper of gourmet pizza included an itinerary and a few words of advice: "Be sure to shake your boots out every morning for scorpions . . . No dirty boots in the tents . . . Don't ask me what you should do around camp. Just look around and find what needs to be rolled, unpacked, washed, stowed . . . And be extra careful around the edges of the canyons. It's a long drop . . ."

Our route would cover four states, skirting the four corners area along the high deserts of the Colorado Plateau—that is, west to Utah and the Canyonlands, Arches National Monument, south to Natural Bridges National Park and down into Monument Valley and the Valley of the Gods. We would travel into Arizona, through the Navajo and Hopi Indian reservations to Canyon de Chelly, Chaco Canyon, Mesa Verde in Colorado, The Great Sand Dunes National Monument and back to Boulder. A long journey but one filled to capacity with chances for adventure.

Everyone bedded down for a last civilized bed and sleep, anticipating the early morning departure. Bodies and sleeping bags lined the rooms of my small Victorian house.

In the morning was a departing group photo and a shout of "Westward Ho!" as we



PIERRE FABRE

**Pepper** it all with campfire songs, river rafting, good-hearted laughs and quiet walks in ancient Anasazi Indian ruins,

**Cook** for a week or more over a sparking fire,

**Lay back**, count the shooting stars and spot the tracking satellites overhead under a canopy of a billion stars.

*Now, that's a kite camp recipe!*

The Great Southwest Kite Camp Caravan began as a simple thought of a few months earlier. I was driving through the desert regions of Utah and Arizona after caring for my critically ill mother in Los Angeles. The desert proved to be the perfect medicine for me after losing my wife Clare to cancer

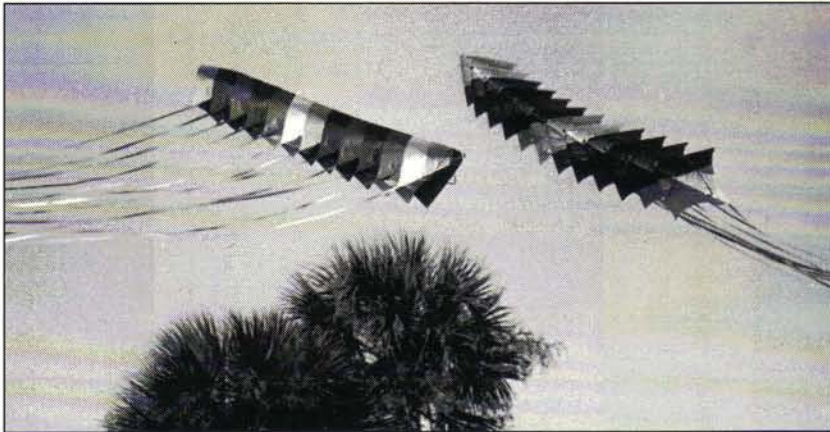
were sent invitations mainly because of their ability to travel easily in possibly adverse conditions and make the most of the adventure.

The caravan assembled for the middle of May included kitemakers Tony Wolfenden from Australia, Pierre Fabre and his eight-year-old son Julien from France, Nop and Michèle Velthuisen from The Netherlands, Martin Lester from England, Detlef "Moustache" Koehler from Germany, Janneke Groen from The Netherlands, Joe Vaughan from Pennsylvania, Spencer Chun from Hawaii, Scott Skinner from Colorado and Ben Ruhe from Washington, D.C. Bob Sherrill from Grand Junction, Colorado also joined the caravan for a few days before

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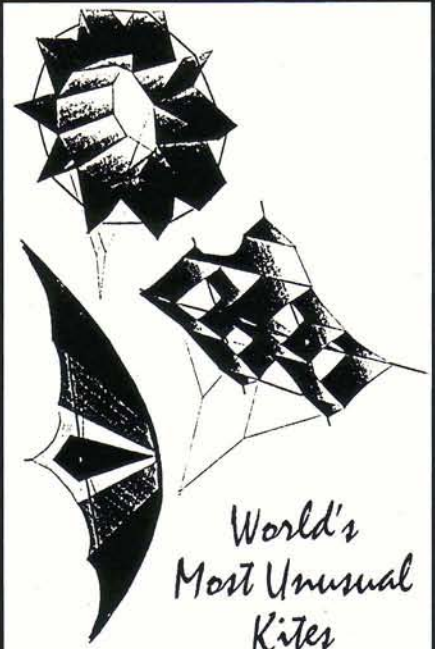


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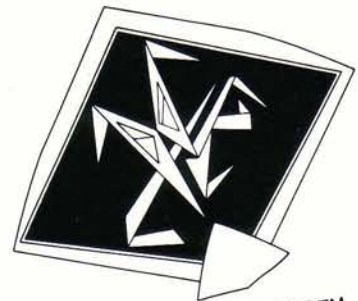
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all crammed into the vehicles to begin the trip. There was a brief snowball fight at the continental divide (Spencer had never seen real snow) and we began our descent into the ever-broadening high deserts. Winding through tight canyons with the Colorado River raging just below the highway brought wide eyes and amazement to all. "Incredible!", "Wow!", "C'est magnifique!" Little Julien leaned to Papa Pierre and whispered, "It is like I am in a dream!"

We arrived at our first night's kiting camp, Dead Horse Point, Canyonlands as golden light started spreading across an enormous sky. It swallowed us whole. Our group quickly unpacked and leaped to the chores of making our little kite village. Tents popped up, a kitchen was arranged, water tubs filled and stoves lit for "Italian night." Pasta cooked while a banquet table was set. A few wandered off to the canyon just beyond the juniper trees and returned with, "You have to go over there now! You won't believe the view!"

At the edge of the canyon the air opened. About a thousand feet straight down, the light glanced off the rippling landscape of browns, maroons, ochres and umbers with a thin view of the muddy Colorado River coursing between green tamarack-shrouded banks. Crows caught updrafts far below and lifted up the canyon walls. Swallows swooped like tactical fighters along the cliffs. A fine place for flying! Get too near the edge and the flying instinct can sweep you up and away.

After dinner, as relaxed conversation and laughs were caught in the silence of the place, a few kites drifted up into the night sky. Nop Velhuizen's 500-foot train undulated in the light winds against the brightening stars. "This is the best it gets." It was just the beginning.

The week drifted into desert time. There's a certain rhythm that takes over when camping in these spaces. Time is marked by the light and eased by the winds. As we traveled from camp to camp the desert worked on us all. Moments were caught not on film so much as deep in the heart.

We became a kind of tribe of kite gypsies, wandering from place to place, shaking out the nylon village dressed with colorful banners and marked by our flying sky photographs overhead. It had a completeness and a sense that this is a whole picture of kiteflying at its best—living in the world of wind and sky, drifting to new adventures and vistas, being among friends, laughing, eating, cooking and flying.

It continued, and each day brought exclamations of, "This is it! Let's stay one more night here." The fun and good memories

into a thorny tree, spraining my ankle and leaving my legs looking like they had been attacked by crocodiles. After that I decided a little more respect for the gods was in order.

- Kites backlit by the setting sun as they danced off the cliff-edge campsite overlooking the towering Mitten rocks in Navajo lands. Nop bugging with a Peter Lynn Peel kite high overhead and weaving back and forth between the tents, up the ridge with perilously close skids along the cliff edge that we later named "Nop's Drop."

- A solitary Joe Vaughan communing with a dancing kite and the spirit-rich winds over the Indian ruins at Hovenweep, Utah. The daily aroma of fresh brewed Hawaiian Kona coffee offering an early morning wake-up call as it drifted into the tents from Spencer's kettle. We nicknamed him the "Kona Kahuna."

- The long desert drives with the camera crew poking along far behind. A glance in the rear-



Martin Lester's Legs and Scott Skinner's kimono in dreamy light, Mitten View overlook, Arizona.

MARTIN LESTER

wove themselves into a desert story that everyone agreed would be difficult to tell others.

Here are a few snapshots from a notebook in the heart of the desert:

- A primitive camp in the canyons and juniper forests with our tents laid out on a "slick rock" shelf. A handful of ancient Indian pottery shards were brought back from a bush walk. The kite train arching into the sky on top of an enormous towering rock outcrop. Strains of native American flute music coming up from below. A sound and light thunderstorm entertained us in the distance during the meal, then suddenly a change of the winds brought it to our lap. Tents and people all went tumbling and scrambling in the downpour.

- At the Valley of the Gods: Spencer Chun and I launched my 100-foot arch ribbon in the swirling winds around an enormous rock outcrop, the sort of monolith you see in old cowboy westerns. "This will make a great picture," I thought. The rope line smoked through my gloved hands, then I quickly let go. The end of the rope caught my leg and pulled me off a cliff edge and

view mirror showing dead-tired heads bobbing back and forth in some desert dream. Up and over a ridge to reveal another breathtaking panorama with co-pilot Spencer and me doing a loud and long "woooooooOOWOOW!", waking the rear seat sleepers to peer out the windows.

- A public kite demonstration was held by the group at a cliff edge overlooking the green valley floors of Canyon de Chelly. The rock overlook had us scrambling, tripping and struggling to get our huge kites aloft in the tricky winds and downdrafts. As we broke for lunch to contemplate a better spot, a couple arrived with their four-year-old daughter carrying a small delta kite in hand. Up it went and climbed happily into the sky hundreds of feet and out of sight. We tried flying again, but her squinty, freckle-faced kite grin melted our high hopes.

- A very realistic rubber lizard made the rounds and ended up in sleeping bags and pita bread sandwiches. After grocery store reprovisioning, he was joined by a zoo of large plastic dinosaurs that filled the dash of the van and became our camp mascots.

- One thing that goes well with kiting is

cooking. Especially outdoors. There were mornings with blueberry pancakes flipping on hot grills while kites danced overhead. Evening meals of numerous sumptuous dishes all spread out on the long tables and ground mats amongst wine goblets, desert flowers, lamplight and fluttering banners.

- Walking among the ancient dwellings of a still-inhabited cliff-top village on one of the mesas of the Hopi culture, we tried to fly kites on a narrow one-lane rock bridge between two villages. The updrafts swirled Joe Vaughan's fighter high overhead. Martin Lester's Legs jumped over my Twin-Tailed Dragon and the line snapped, sending the Legs far below into the 2,000-year-old garbage heap strewn beneath the mesa. An old Hopi who sat by watching the kites just laughed and laughed. The Legs were retrieved by a scrambling young Indian boy for a reward of one of Martin's last Legs pins.

- Kites blossoming over the dunes at Colorado's Great Sand Dunes National Monument. Possibly one of the best kite-flying and buggying spots in the country. Nop splashing through the wide shallow stream that fans out in front of the dunes in his buggy while Pierre Fabre lofts his giant No. 9 kite high over the sands. Play



Well-dressed campsite in Hovenweep, Utah.

Sails flying and dragging us along in the stiff breezes. There are better winds for my arch kite as I give one end of the ropes to a group of four young boys there for a school picnic. They hold on laughing as they're pulled by the colorful "Windbow." The long shadows ripple along the sand as if the ribbon is a living creature.

- There was the cool night at Sand Dunes with us huddled around the campfire roasting marshmallows, finishing the last of the wine from the R.V. cellars and trumpeting out droning tunes on our makeshift "didgeridoos" (Australian wind instruments). Those telescopic poles make terrific music! Then someone found that the marshmallows fit rather nicely into the ends of the tubes. By blowing them straight up, a game was invented to try to catch the 100-foot-high projectiles in our mouths as they descended from the night sky. After several stumbles into the campfire and a few eyeball bops we collapsed into fits of laughter.

It was all over too soon, and looking back I would agree with little Julien. It was like a dream. A desert dream of rocks like sleeping giants being tickled awake by kites fluttering on their bellies and noses. Of open skies so vast that it made the mind faint. Of drifting in our raft merrily merrily down the muddy Colorado.

You will find me again out there in the desert swinging in my hammock tied to the junipers and watching my long line to a dot of color in the blue. I'll be dreaming with the parade of white clouds across the wide sky. And my loneliness is gone. ◇

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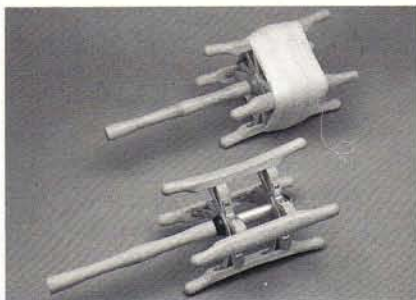
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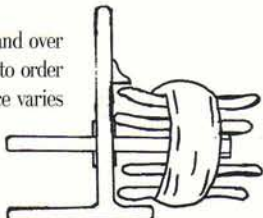


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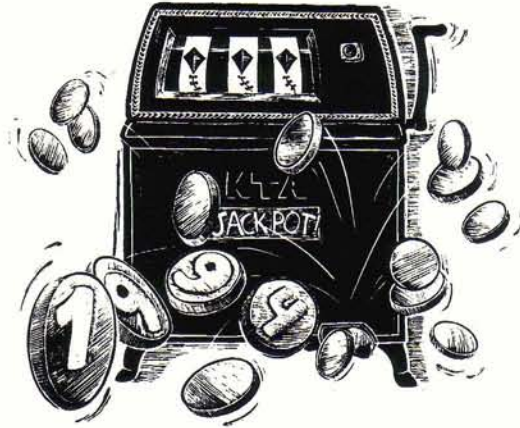
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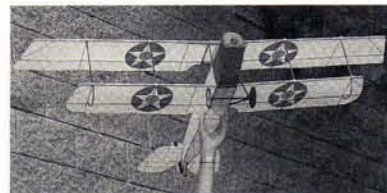
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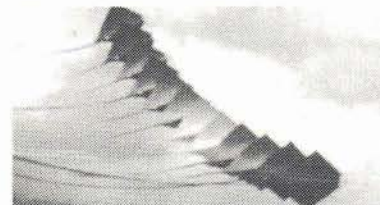
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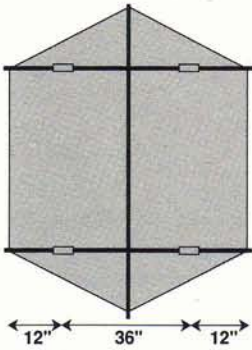
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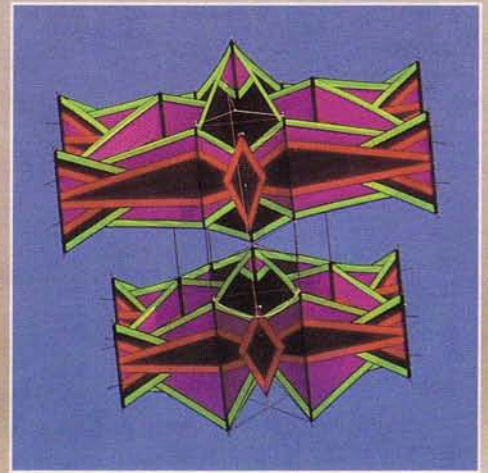
# Perfection ON THE Prom

THE 16TH ANNUAL AKA CONVENTION IN SEASIDE, OREGON  
MAKES IT LOOK AS EASY  
AS A STROLL DOWN THE PROMENADE

ARTICLE AND PHOTOGRAPHS BY VALERIE GOVIG

After 16 years the American Kitefliers Association finally got it right. Their latest convention, October 13-17, was named the best yet by many. All the factors were positive: weather, spaces, organization, people and kites—plus that big, important indefinable, ambience.

Weather was gray at times, but sun and wind appeared often and temperatures were balmy. Abundant beach space and adjacent lodging were the ideal combination, especially



Seen off Seaside's promenade, from top clockwise: Grand Champion 11-foot cellular kite by Bobby Stanfield of Tustin, California; Members' Choice, appliquéd Edo with two sets of bristles for angle control, by Randy Tom of San Diego, California; Aztec-inspired winged kite by José Sainz of San Diego, California; butterfly train by Joel Scholz of Austin, Texas; roller with Northwest Indian motif by Sam Houston of Kent, Washington; and an arch ribbon made of panda sails by Joel Scholz. Left page, Rainbow Spark kite by Maurizio Angeletti of Italy.

in the majestic verdant scenery surrounding this friendly little town. Organization was nearly glitch-free, so smooth it concealed its own machinery. And for once there was much less competition: one day for single-line kites and one day for stunt kites, period. Complaints about this were few, perhaps because there were plenty of games and workshops and times for informal fellowship.

But as always it was the people and their kites that made the occasion memorable. One kite especially will lodge forever in our mental histories. It was the

collaborative Seven Sisters kite initiated by Randy Tom and José Sainz of San Diego, California.

Late last year the two sewing wizards hatched the idea of inviting seven kiter-artisans to contribute seven hexagons and seven tail parts for a kite to be assembled for the next convention. To their collaborators in far corners of the United States, the insti-



Left, Seven Sisters by Jon Burkhardt of Maryland, Romeo Collado and Spencer Chun of Hawaii, Kathy Goodwind of Washington, José Sainz and Randy Tom of California, and Hugh (Stretch) Tucker of Florida.

Above, great ensemble of bad kite puns organized by Jeff Cain of Colorado. From left: Ed Wright of California with Aluminum Foil, Jerry Sinotte of Washington with Taco Quiche (real men don't fly quiche), Jacqueline Mangold of Switzerland with Taco Bell Tetrahedron, Maurizio Angeletti of Italy with Bach's Kite, Bonnie Wright of California with Dual Lime Kite and Jeff Cain with Cody Chrome.

gators sent only paper patterns for the parts to be made—and no requirements whatsoever for design, theme or color—guts! The pieces that were sent back to Randy and José were as diverse as a circus. Randy said that at first he didn't think it would work. But he and José kept playing around with the pieces and finally the "right" combination emerged.

Tom Ryan of North Olmsted, Ohio figured it was a bargain as seven works of seven fine kitemakers.

What he really had was an inspiring symbol of unity in diversity, of the beauty of the imagination and of the vitality of teamwork to make an idea fly. That was this kite and that was this convention.



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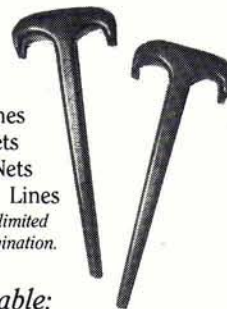
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# Choosing Criteria for Sport Kite Design

By Dean Jordan

**E**stablish your own design criteria. Ask yourself what you're going to expect from the design. Write it down—later it will be good to review to see how close to the original idea you've actually gotten.

For instance, if you want to create a kite in a standard eight-foot wing size which flies at a moderate speed, is agile and sharply responsive, quiet and light pulling, you might start with a medium aspect-ratio wing, with thick cross-section, very deeply scalloped trailing edge, curved leading edge, fully adjustable sail, on a lightweight, fairly stiff frame. Once the basic design is decided, your job is to refine it constantly striving for utmost perfection.

I often overhear people discussing sport kites as though they were jet aircraft flying at speeds in excess of 600 mph. It is important to note that the general windspeed of the airstream over the kite's surface is below 10 mph. While the grain of the fabric won't affect which way the air flows, it certainly controls the way the fabric stretches, which influences the way the air flows, and how the kite flies.

Eliminate noise! It takes energy to make sound. If your kite is noisy, it is not efficient. A curved trailing edge, while seemingly harder to sew, is

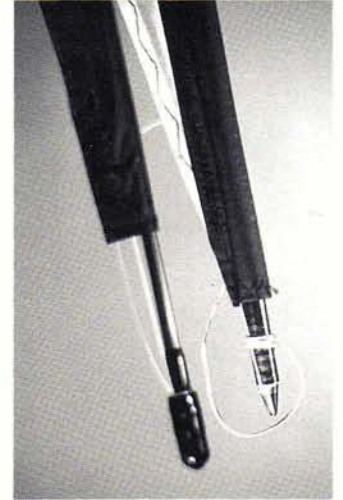
a must, because it will eliminate the flapping/vibrating areas that generate useless drag. Selective reinforcement also makes sense when we consider that the further the turning radius is from the center, the faster the wing moves.

Leech lines (lines in the trailing edge) don't create satisfactory tautness unless they are adjustable, at least not for long. The reason is that fabric, especially nylon, stretches while the leech line does not. This causes a pocket to form on the trailing edge and the pocket actually increases drag. A curved

SPECIAL GUEST is a new department in *Kite Lines* showcasing uniquely skilled, professional individuals who want to share with the kite community their thought processes and techniques for building and flying kites.



A deeply scalloped trailing edge (left) eliminates noise and minimizes drag that affects the speed and smoothness of motion of the kite. The additional wing tip treatment (right), with a segment of Kevlar line sewn parallel and inside the wing pocket, allows for tensioning and tuning according to the degree of stretch of the sail. The correct tensioning will result in slightly curved leading edges and very tight and noiseless trailing edges.



leading edge incorporated into the sail plan will also help to maintain a taut trailing edge and is dynamic.

Shock-cord ("bungee") tensioners are a drag, weigh a lot, and are difficult to adjust. Being able to tune your sail is important unless you only plan to fly your kite when it is new. Instead of bungee, try 150-pound Kevlar line sewn parallel and

inside the wing pocket from just above the lower spreader cut. By using a couple of half-hitch knots on the end of your wing spars, you will have an easily adjustable tensioning system. Remember, *all fabric stretches*—your frame and hardware do not!

Each kite has its own weight-to-lift ratio which makes it "feel" right. While it is possible to make a particular design too light, that usually is not the case. In general, lighter is better and does not have to mean more expensive. Most sport kites on the market can be shorn of up to an ounce just by replacing the stock bridle with Spectra lines, and trimming or replacing the fittings.

Don't be afraid to try radical changes; stand-offs were non-existent at one time and are now standard equipment on most sport kites. Avoid complexity: keep it simple. Even complex designs can be only multiples

of simple steps taken one at a time.

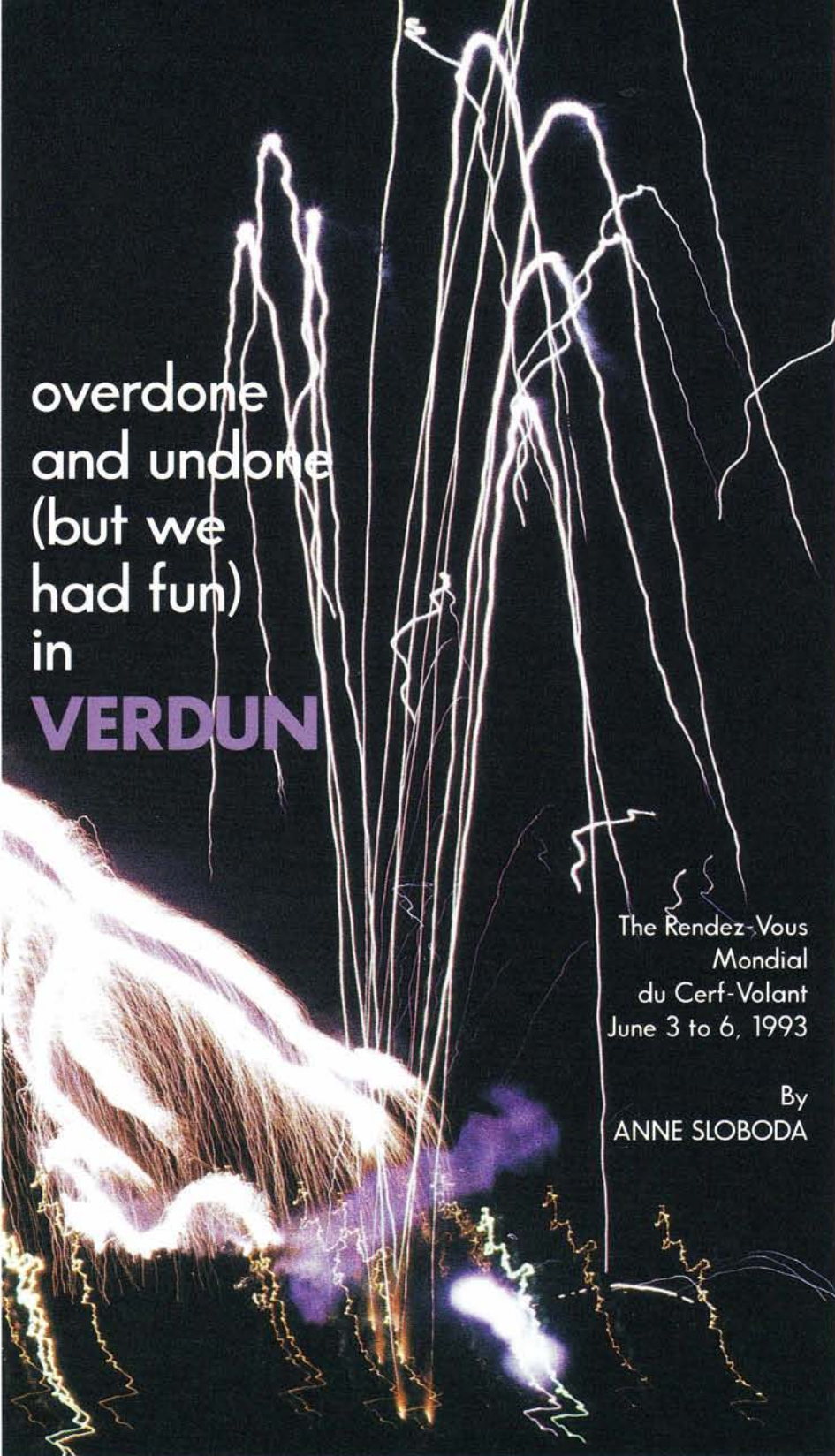
Bridling may be the most important consideration in what determines how any particular kite flies. It may be the single most overlooked facet of current sport kite design. An adjustable test bridle is necessary for bridle development. Notes and a wind meter are crucial to round out the evolution of your plan.

While each topic could be discussed at length, these are some of the principles I follow as I develop new kites.

Building kites is fun, but before you decide to market yours, you might want to check to see if someone hasn't already thought of your design and is already selling it. No one cares if you knock off one of their kites *once*; selling someone else's design, however, ultimately cannot be good for kiting. ◇

*Dean Jordan of Gainesville, Florida has been building stunt kites over the last six years, contributing essential innovative elements to stunt kite design. The kites of Jordan Air are well regarded for their elegance, efficiency, craftsmanship and performance. The author has also volunteered time to the AKA for development of safety standards.*





overdone  
and undone  
(but we  
had fun)  
in  
**VERDUN**

The Rendez-Vous  
Mondial  
du Cerf-Volant  
June 3 to 6, 1993

By  
ANNE SLOBODA



Attractions of the  
Rendez-Vous:  
left, spectacular fire-  
works by Michel  
Gressier and company  
of France; above, new  
Eye Zip kite by Tony  
Wolfenden of Australia.

quantity with no previous exposure to world-wide kiting. What was going on?

What was going on was an amazingly gutsy plan by a small group of civic officials who knew nothing about kites and kite festivals. The city of Verdun is geographically (although not politically) part of Montreal and Montreal is a festival city. The highlights of the summer include a jazz festival, a humor festival, a fireworks festival and a film festival. A consultant hired by the city had suggested a kite festival, and the city decided to go for it. To the officials in Verdun, a kite festival probably looked like a neat, different excuse for a "fête"—a way to establish a distinctive event and attract some tourist dollars.

A financing plan was put together involving three levels of government and several local businesses. The first year's projected budget (\$1 million Canadian) was largely based on government grants, particularly the federal one-to-one matching grant. There were also grants from the Quebec provincial government and the City of Verdun itself. Other fundraising efforts fell short, however, and in the end the actual budget was \$400,000 Canadian. This shortfall resulted in a fair bit of rearranging and changes to the original plan, particularly in terms of transportation money for guest fliers and physical renovation of the site.

Plans for the second and subsequent years of the Rendez-Vous depend on attracting investors from the private sector. The grants were viewed as start-up capital for the project, and the intention was not to look for ongoing financing from government sources. Hopefully the organizers will be able to stick to their plan, since the federal election in Canada this fall makes it uncertain that the new government will be as generous as the old.

It was perhaps a measure of how little the

**T**he first inkling the kite world had of a new festival brewing up in Canada was a series of advertisements and mailings starting in December of 1992. A buzz of rumor and speculation followed.

No one seemed to know anything for sure, but the words, "European-style festival" promised novelty and sophistication and the budget figures floating about (said to be \$1 million Canadian) seemed incredible. To top it all off, Verdun was a totally unknown

LINDA SPARROW

Panda in a vase from China.



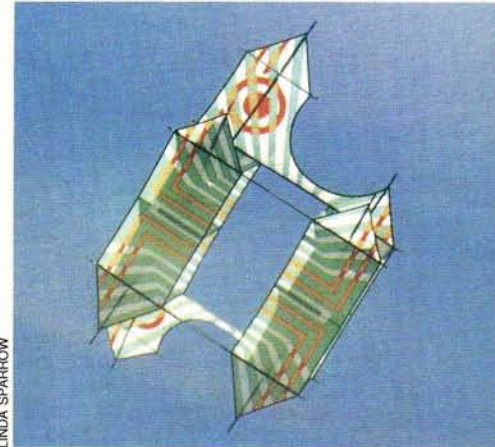
ILENE ATKINS

Lizard inflatable kite, the latest from Peter Lynn of New Zealand.



LINDA SPARROW

Cody box with uncommon graphics by Michael Alvares of Australia.



ILENE ATKINS

city fathers knew about kiting that they went ahead underbudgeted with the plan for the Rendez-Vous Mondial du Cerf-Volant (World Kite Gathering).

There is very little open space for flying in Montreal. The city is an island and is very intensively developed. Parc Therrien, where the Rendez-Vous was held, is a long narrow park sandwiched between Boulevard Lasalle and the St. Lawrence River. The park is normally used for sporting events, and the main flying space was a soccer field, about 100 feet by 300 feet ringed by huge light standards. About half of the lights had been removed by the park department, which made flying possible, but a combination of remaining obstacles made it interesting. The viewing stands for the public marked the north end of the field, the remaining light standards lined the west side, and shrubs and trees bordered the shore of the St. Lawrence River, about 50 feet south of that edge of the field. The lights, in particular, seemed fatally attractive to the bigger kites like the Octopus by Peter Lynn of New Zealand. It was not the sort of field where a kite could be tied off and expected to mind its own business.

It's probably a given that a first-year festival will have organizational problems, last-minute changes and/or a certain amount of confusion about the focus of the festival. Verdun was no exception.

The Rendez-Vous seemed to want to do everything at once, and to do it bigger, faster and flashier than anyone else. Over the course of four days we enjoyed dual-line competitions, single-line demonstrations, rokkaku battles, a night fly, kitemaking, a visit by 4,500 schoolchildren (200 of whom flew their prize-winning kites on the main field), the launching of the world's largest kite, opening ceremonies, closing ceremonies, fireworks and a banquet (whew!)

Not to mention demonstrations of various regional kiteflying "traditions." An impressive list of big-name kitefliers was flown in from points as far away as Thailand. If you didn't get the point of all this, the bilingual commentary from master of ceremonies Richard Gareau repeatedly welcomed you to the "premiere spectacle" and "plus grande spectacle" of the kiting world.

The original program for the festival tried to divide the various events among different flying fields, but as the festival progressed, attention became more and more focused on the main field. The pacing of the events accelerated. A lack of competitors in the dual-line events resulted in their cancella-

tion, leaving the outer fields empty and freeing up the dual-line fliers to do demonstrations on the main field. The Flight Squadron of California did many of the demos and were always a hit with the crowd. For the most part, Thursday and Friday were not tightly scheduled, and both the "guests" (read "stars") and the "registered fliers" (read "extras") were free to fly whatever the winds and space permitted.

The official schedule was planned around the guests and it was never really clear to the registered fliers what was expected or permitted. Who could fly on the main field and when? If communications had been better, the non-guest fliers could have con-

## REPORT CARD

**EVENT:** Rendez-Vous Mondial du Cerf-Volant, Verdun, P.Q., Canada

**GRADING PERIOD:** First year (June 3 to 6, 1993)

**EVALUATOR:** Anne Sloboda

Subject	Grade	Comments
Location	B	Great potential, poorly used.
Field	C-	OK for size, too many obstacles.
Number of Fliers (guests)	A-	Approximately 80.
Number of countries	A-	16
Number of Fliers (non-guests)	C	115 registered, only about 30 flying. No screening of registrants.
Number of spectators	A	105,000 over four days.
Truth in advertising	A	Fliers advertised were present.
Advertising and promotion (local)	B-	Lots of electronic and print media, no posters or banners on streets.
Advertising and promotion (national & international)	C	Only in <i>Kite Lines</i> , no general-interest publications; poorly executed direct mail.
Entertainment value	A	Very audience-oriented.
Sound/music	B-	Very loud and non-stop.
Commentary	A-	Fluently bilingual, English and French.
Ambience/style	B	Hyper and busy or exciting and exhilarating, depending on one's point of view.
Safety	C-	Field marshals were an alien concept.
Organization	B-	Lots of last-minute changes and adjustments.
Promotion of local and/or new kitemakers	D	Not enough effort shown.



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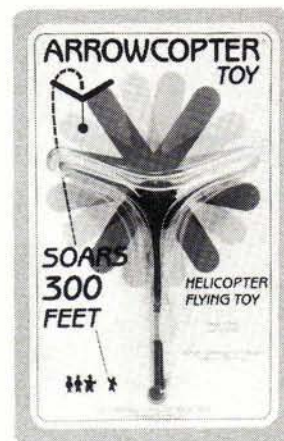
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#8	(2.5ft x 3.5ft)	8 Square Feet
#16	(3.5ft x 4.5ft)	16 Square Feet
#30	(5ft x 6ft)	30 Square Feet
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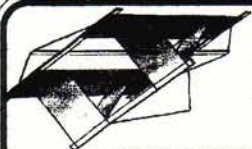


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tributed a great deal more to the festival. This dual-level system was confusing to all.

Weather was not a compensation. The winds were erratic, the temperatures coolish, and storms threatened regularly. The winds seemed to pick up as the skies got grayer and lumpier, then die when the sun peeked out.

One of the joys of having a field of such experienced fliers was watching how they reacted to changing conditions. As one kind of kite began to object to the weather, another type of kite would be launched, and then another as the wind changed yet again. Each flier carefully selected, from seemingly bottomless bags, just the right kite for each wind. At its best, the field seemed to have an organic flow, a rhythm of call and response between wind and kites.

The Dutch team epitomized this ability to respond to changing conditions. I lost count of how many different kites they flew over the course of the festival. Their

**... IT WAS VERY MUCH LIKE  
GOING TO A NEW  
AVANT-GARDE GALLERY  
AND FINDING THAT THEY WERE ONLY  
SHOWING WORKS BY  
OLD MASTERS.**

main task was launching and handling the World's Largest Kite, a feat they accomplished by organizing a small army of volunteers from among the kitefliers on the field. The safety measures and precise coordination of the team reflected the respect of the Dutch for both the kite and their fellow fliers. On the program, only Gerard van der Loo was named, which was a pity because every member of the team did his or her part splendidly.

The list of guest fliers was long (about 80, but team members weren't listed separately) and varied (from 16 countries). Unfortunately, once the weekend began and the crowds swelled, it was the larger, flashier kites that began to dominate the field. Really fine small kites like the Chinese sparrows and the Thai *chula* and *pakpao* were not visible enough from the main viewing stands and could not compete for air space and attention. Large kites like Peter Lynn's Gecko were often launched when there was not enough wind (or too much) for them to fly properly and they came down as fast as (or faster than) they went up.

The personality of the young festival that evolved rather quickly was that of a high energy "spectacle," an event geared to spectators, to providing a show. Yet one of the curious aspects was that the Rendez-Vous

*Continued on page 53...*

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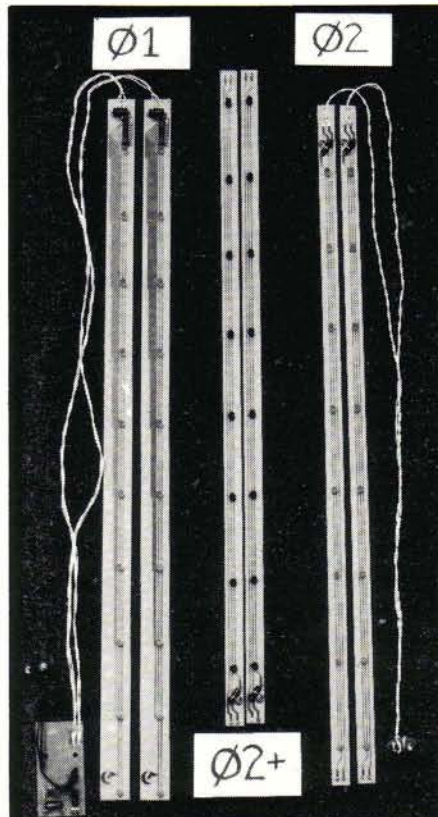
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our service. We want you to feel like you're in your local bookstore. Pick a book. Look it over. If it's wrong for you, you can put it back on our shelf. No problem.

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., \$16.95



**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., \$10.95

## 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



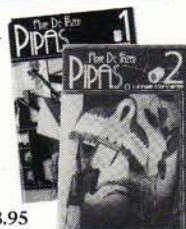
## From BERMUDA . . .

**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

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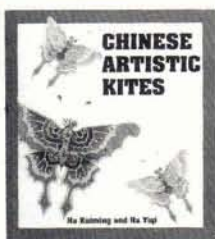
**Fishing for Angels: The Magic of Kites** by David Evans. A very colorful, pretty book for "ages 10 and up." Delightful kite lore and tips (just avoid the three kite plans). Unusual bibliography. Softcover, 63 pp., \$14.95



**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

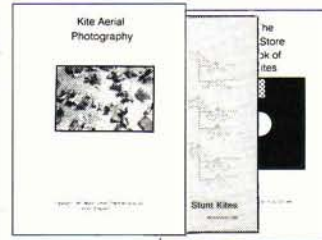


## From ENGLAND . . .

**Kite Cookery** by Don Dunford. Plans for four kites, aerodynamics, building methods. Softcover, 47 pp., \$4.95



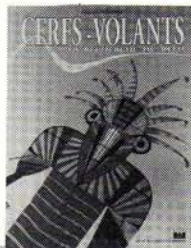
Kite books by Mark Cottrell are homely and self-published, with hand-lettered plans that may call for a magnifying glass. But they are also some of the most honest, entertaining and useful in print:  
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## ENGLAND continued . . .



**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., \$51.95 (no airmail shipping)

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*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., \$24.95



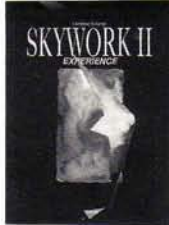
Kite books by Werner Backes, in German, compact and reliable, contain many good ideas, instructions, color photographs and drawings: *Drachen aus aller Welt (Kites from Everywhere)*. A 40-kite international sampler, including the Cloud Seeker, Cody, tetrahedral, rhombus and multi-cell boxes, parafoil, Rolo-plan and rokkaku. Also directions for trains, reels, knots and aerial photography. Softcover, 128 pp., \$16.95  
*Neue drachen zum Nachbauen (New Kites to Replicate)*. Plans for 20 kites from available materials plus accessories. Appropriate for workshops. Softcover, 128 pp., \$7.95



### GERMANY continued . . .



**NEW!** *Leistungsstarke Lenkdrachen zum Nachbauen (High Performance Stunt Kites to Make)* by Peter Rieleit, in German. Plans for 12 original dual-liners (six deltas, three parafoils and three figure kites, including banana, pteranodon and Superfly). Tips on materials, sewing, knots and flying. Softcover, 96 pp., plus full-size fold-out airfoil pattern, \$22.95



**NEW!** *Skywork II Experience* by Christine Schertel, in German. New, different volume. Plans for 12 kites: nine stunters and three cellular kites, including Cody, Hargrave, and the "Revolver." Attractive paintings instead of photographs. Softcover, 52 pp., \$14.95



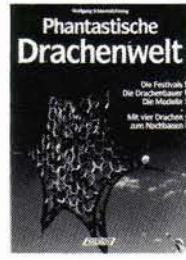
. . . *und sie Fliegen Heute Noch—Geschichte und Geschichten um den Drachen (. . . and They Still Fly Today—History and Tales about Kites)* collected by Hans Snoek, in German. Poems, songs, tales, drawings, photos, plans from early days of Western kiting. Fine black-and-white printing. Hardcover, 156 pp., \$31.95  
**NEW!** *Band II (Vol. II)*, in German. Another equally fascinating scrapbook of more historic kite lore. 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., \$14.95



*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)

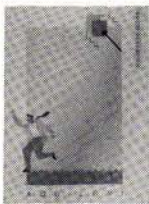


### From ISRAEL . . .

*Affomania (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



**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

*Tezukuri Omo-shiro Dako Nyuunon (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., \$26.95



*Bessatsu Bijutsu Techo (Fine Arts Journal)*, in Japanese. Originally a 1982 issue of an art journal devoted 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



*Stunt Kites to Make and Fly* by Servaas van der Horst and Nop Velthuizen. 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

### 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 for 10 varieties of Malaysian *wau*. Great full-page photographs, brief background and reasonable description of methods. Limited supply. Softcover, 39 pp., \$8.95

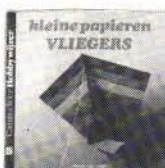


### From The NETHERLANDS . . .

*Stunt Kites to Make and Fly* by Servaas van der Horst and Nop Velthuizen. 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

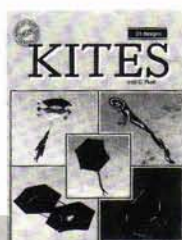


### NETHERLANDS continued . . .



*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., \$11.95

### 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



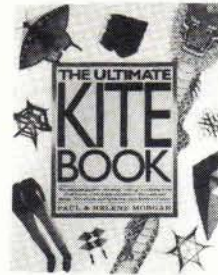
*Stunt Kites!* by David Gomberg. The first book on the subject. Thorough coverage of the basics plus advanced techniques. New maneuvers, tips, information and proven advice from 20 well-known sport fliers; lots of safety pointers. "Homemade" publishing—no photographs, kite plans or brand-names. Softcover,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

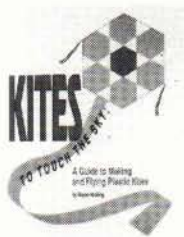
*Kites* by Wayne Hosking. A big 11 1/2" x 11 1/2" coffee table book of beautiful kite photographs, lavishly printed. Some new research on Asian kites, but the rest of the text is marred by errors, confusions and lack of identification of kitemakers. No kite plans. Absurd appendices. But the photos make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



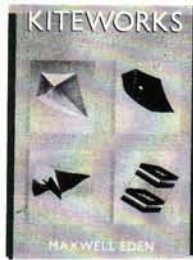
*Fighter Kites* by Philippe Gallot. Plans for 29 kites, plus tips on flying, tools, materials, games and accessories. Full of enthusiasm and personal character. Illustrations are large and clear. Instructions are adequate, but measurements converted from metric may total incorrectly. Softcover, 96 pp.,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



**NEW!** *Kites to touch the Sky* by Wayne Hosking. Plans for 32 basic kites from plastic trash bags. Simple black-and-white line drawings, no photographs. Softcover, 96 pp., \$9.95



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

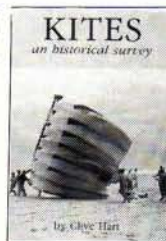


Books by Jim Rowlands: **NEW!** *Soft Kites and Windssocks*. Same as British *Kites and Windssocks*. The best from Rowlands so far. Plans for 11 kites (including whale and frog), 5 windssocks, 5 drogues and 2 bags. Softcover, 104 pp., \$14.95 *One-Hour Kites*. Same as British *Kites to Make and Fly*. Plans for 25 standard beginner's kites. Softcover, 95 pp., \$12.95 *The Big Book of Kites*. Same as British *Making and Flying Modern Kites*. Plans for 36 kites. Softcover, 127 pp., \$12.95

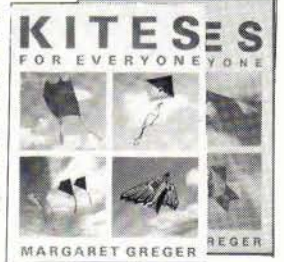
*Flight Patterns* by Leland Toy, 2nd edition. Solid tips and easy plans for eight kites from the recently deceased kiter. Includes a rotor made of foam meat trays and a Mylar fighter. Unpretentious, free of errors. Softcover, 36 pp., \$6.95



*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., \$15.95



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

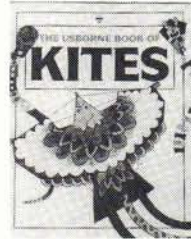


*Kites: The Science and the Wonder* by Toshio Ito and Hirotugu Komura (not shown). Formulas and observations—one of the few efforts to be scientific about kites. First published in Japanese, the English translation is not smooth. Softcover, 160 pp., \$12.95



**Super Kites III** by Neil Thorburn. Many good designs and tested, creative construction techniques using mostly plastic bags and wooden dowels. Color photographs brighten this "completely handmade" book. Softcover, 123 pp., \$8.95

*25 Kites that Fly* by Leslie Hunt (not shown). Reprint of the 1929 original. Plans for old-fashioned kites (shield, yacht, elephant, etc.) using flour-and-water paste, paper and wood. Historical data and photos. Softcover, 110 pp., \$2.95



**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

*Make Your Own Kite (new kites)* by John W. Jordan (not shown). Plans for nine original kites using many unusual, easy-to-find materials. Limited supply. Hardcover, 90 pp., \$14.95



**NEW!** *Ski the Beach* by Stan Rogers. Everything you need to know about sand skiing with kites. The only book on this topic. Safety concerns stressed throughout. Homemade layout and art. Loads of charts and photos. Softcover, 100 pp., \$13.95

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### The Compleat Rokkaku Kite Chronicles & Training Manual

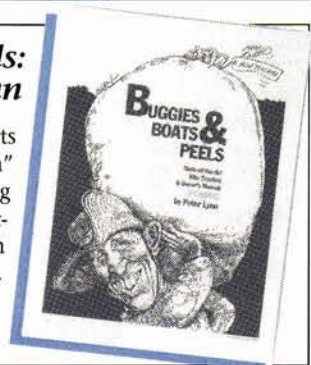
Everything about the rokkaku challenges since 1983—all in one place. Includes reprinted materials from *Kite Lines*, plus separately prepared plans for the Sanjo Rokkaku by Mel Govig plus a new appendix with resources. The plans include dimensions and detailed drawings for an inexpensive, easy-to-make 6-foot kite in nylon or Tyvek.

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#### 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)

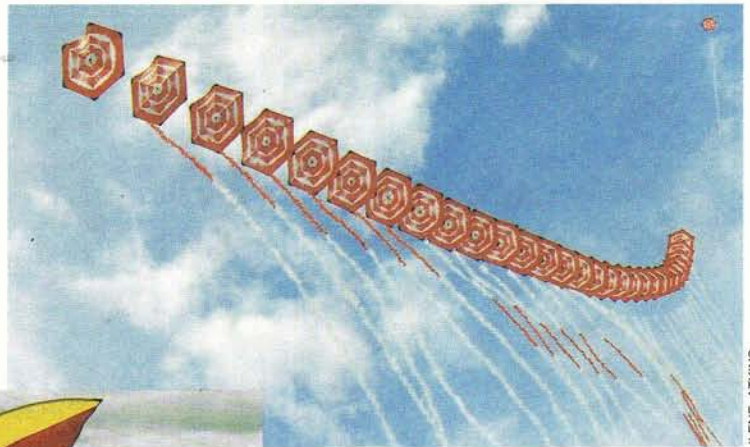
Hamamatsu by George Peters; Kite Power by Nop Velthuizen, with traction chronology; Fighter news by Mel Govig; Dieppe; GX-3 stunter plans; Ron & Sandra Gibian.

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

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



LINDA SPARROW



ILENE ATKINS



ANNE SLOBODA

... Continued from page 47

seemed to be meant to bring the outside world, via its kites, to Verdun. There didn't seem to be any concept of sending Verdun (or Montreal or Quebec or Canada), back out to the world via its kites. Many kite festivals, such as Thailand's Festival or Ahmedabad's festival in India, incorporate their own local culture and their own kites into both the on-field and off-field events.

The presence of a large number of Quebecois fliers went largely unacknowledged except for an explanation of "Quebec rules" for the rokkaku battle. The Quebec kitemakers were never presented as a group to fly for the public, nor were the Canadians as a whole. If it

weren't for the French language commentary and the French spoken in the crowd, it would have been hard to tell whether the festival was in Verdun or Vermont.

Also, because of the "world-class" status of the guests and the reputation that many of them enjoy, there were very few surprises among the kites being flown. This didn't bother the audience at all—to them everything was new and wonderful—but it was very much like going to a new avant-garde gallery and finding that they were only showing works by old masters.

On the other hand, the elegant kites of Michel Gressier (France) and Tony Wolfenden (Australia) hadn't been seen on this side of the Atlantic before except in photographs in publications. George Peters's kites, also familiar, were still very impressive, and the long figure kites had a great rippling motion that still photos just don't convey.

New kites that were important in my mind included a train by Michael Graves

and Ilene Atkins of Toronto using red and white tie-dyed hexagons. Also distinctive was the work of Robert Trepannier, a member of the Montreal club, who flew two handpainted rokkakus that were amazing in their detail and subtlety of shading.

On Sunday, when there was almost no wind, but a large crowd to be entertained, the organizers resorted to the golf-cart solution. They used two golf carts to pull the kites around the field. This worked surprisingly well, and fortunately the winds did return well enough by late afternoon to allow the closing ceremonies to proceed as planned.

The closing ceremonies involved all the fliers launching their kites one at a time from one end of the field until the whole sky was filled. This was accompanied by the song "Imagine" by John Lennon, and although it only took five or ten minutes, for me it was the loveliest and most moving part of the festival. A very together ending for a very scattered event.

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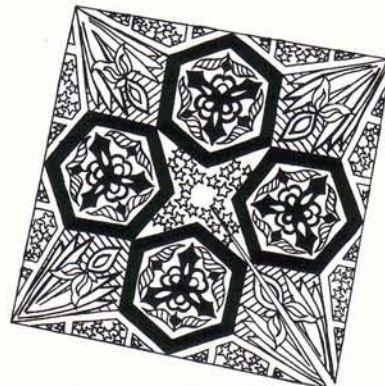
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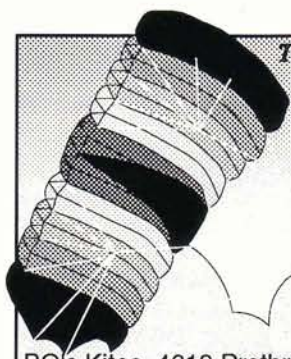
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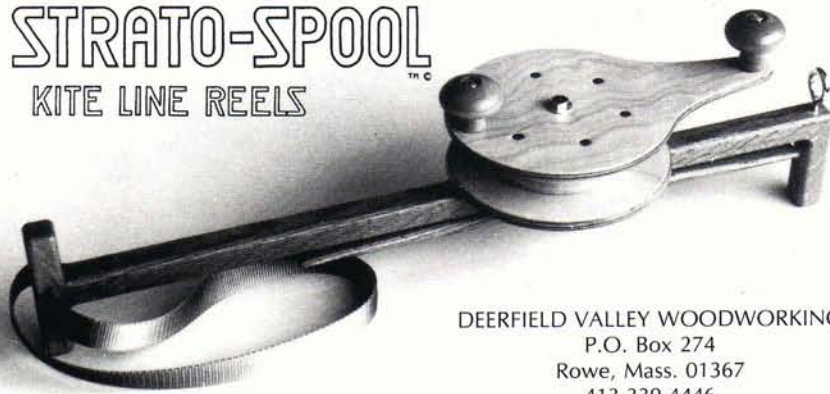
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# Peter Malinski

By Wolfgang Schimmelpfennig

On September 5, 1993 Peter Malinski died of cancer at the age of 43. This sad news caused dismay and sorrow in his family, friends, colleagues and kitefliers all over the world.

In spite of serious illness, in his last weeks Peter never lost hope of recovering and being able to fly kites in good health for at least another couple of years. With his death the kite world has lost one of its most creative and committed kitemakers.

Peter was born in Bremerhaven, Germany in 1950. As a student at the Bremer High School for the Arts, he learned to create with colors and forms, laying the foundation for a life full of art. Afterwards he specialized in silk-screening, something that he used later in printing his logo on his kites.

Peter also played guitar with several musicians from Bremerhaven. But the quality of commercial guitars wasn't good enough for him, so his hands crafted wonderful electric guitars from which he drew shrill avant-garde tones.

Stimulated by a friend, he turned his attention to kitemaking in 1980 and was immediately seized by kite fever. He started making unusual, complex kites on a scale that hadn't been seen in the sky until then.

Peter never spared any time and effort as he continued building more and more elaborate kites. He made his 88-square-meter (950 square foot) parafoil in 1982. Kites with a wingspan up to 12 meters (13 yards) followed.

New kites in a variety of forms and colors originated from him almost overnight, kites of which others could only dream: his Expansible Box, in the style of Eiji Ohashi but larger, with 12,480 pieces, was completed in 1986. His inspiring tridimensional star kites appeared in the mid-'80s.

With his series of big Japanese *tosa*, *rokkaku* and *kerori* kites, Peter realized a new context between the Asiatic and European arts of kitemaking.

In recent years, it was his modular compound systems, patterned after the kites of Bell and Hargrave, that were prominent in his work. These cellular/modular kites could be varied to such an extent in their form and dimensions that after each assembly a new kite stood on the field. For these kites he manufactured special connecting pieces—



Peter Malinski, 1950 - 1993

WOLFGANG SCHIMMELPFENNIG

later modified by a kite friend—as well as universal sails and spars.

With every new kite, Peter beamed and looked uplifted, and no one would imagine that he was already thinking of his next kite.

Peter often provided tips and practical help to other kitemakers. At times a few manipulations were enough to exactly trim a parafoil and make it capable of flying. He would explain difficult sewing techniques—and his suggestions could be trusted.

Through continuous construction and flying of always extraordinary kites, his experience grew. He particularly loved to fly his kites in Fanø, off the Danish coast. This rough landscape with its windy weather suited him and his kites well. He attended the kite meetings there from the very beginning, never missing a year, declining other kite events and encouraging other kite people to attend the meeting on the island.

Peter and his kites were at home everywhere in the world. Whether Japan or New Zealand, China or North America, his kites were a major asset to the big festivals.

Peter wrote about his perception of kites in a letter of 1990:

“As an academic artist, I want to enjoy my creative potential, realize my ideas, build continuity in my aesthetic development, and create flying objects, space-sculptures which temporarily change the shining blue and sometimes cloud-laden, haunting infinity above us. I want to create fixed points which redirect our horizontal patterns of thinking to vertical ones.

“After the festivals, when everything is packed again, the space above us shows itself again in its brutal infinity.

“Then suddenly a new idea for a kite comes up. How could I realize this idea without my hands, my best tools?

“While building a kite, you feel the joy which builds up continually until the moment of the first attempt to fly it. Then the joy turns into hesitation, anxiety: Is it going to fly, is anything going to break, what are the others going to say about it, are they going to like it or not? Whatever . . . get on with it, a new kite is already in the making.

“. . . How happy I am having met kitemakers from all over the world, being exposed to different points of view, opinions and handcrafts, and experiencing how others approach what I have chosen. How happy I am to contribute, that others look at what I do. It is an interaction which forms me and gives me the energy to create ideas.

“Kites are peaceful, put you in a good mood, demand your strength and make you breathe deeply with exhaustion—and if you are lucky, you breathe clean, pure salty air.

“Then I met Bruno [Homan], over 80 years old. He built and flew kites when my parents were children. Today he looks at our kites and notices lots of things they did not have in his time. It excites me to think of all these things that will fly when I am 80 years old and standing on the beach pondering the things that did not exist in my time.”

It is difficult to imagine what Peter's hands would have produced in the future.

Peter Malinski set a standard with his kites, and set inspiration spinning throughout the kite world. He will find his last peace in Fanø, where his ashes are to be buried. We will not forget him. ◇

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# A Summer of Debatable Distinctions

By Valerie Govig

**T**he question has been asked: Why does *Kite Lines* assign some records to the sub-department called Debatable Distinctions (which for this issue happens to fill the whole department)?

We thought our logic was obvious, but then—if you had to ask . . . Here is our thinking:

Records are “debatable” when they are any of several things, including:

1. Not for a kite (for example, for a wind-sock);
2. Set for a subcategory (for example, most stunt kites flown in train is an absolute category, but under it specific types or brands, such as Trlbys, Peter Powells or Flexi-foils are subcategories);

3. Set for a combination of two or more categories to make a separate arcane category (for example, Ray Bethell’s combination of stunt kite duration with most unstacked stunters maneuvered at one time).

We haven’t exhausted the list of “debatables” here, and probably as soon as this is printed a new wild attempt will pop up and demand its rightful due. Also, because achievements ebb and flow every day in kiting, standards can’t remain static either.

We don’t intend to dictate standards, but only to aid in consensus building, in the evolving development of group views.

As for Debatable records, we hasten to add that we are *not uninterested* in these. Far from it. Ray Bethell’s example of pure grit and giggles comes to mind (*see following*).

And for those who think *Kite Lines* is strict about what we call a solid kite record, just consider Guinness, which only recognizes eight kite categories. (We’re still working to help Guinness see the light.)

And now to the latest records—delightful Debatable Distinctions all.

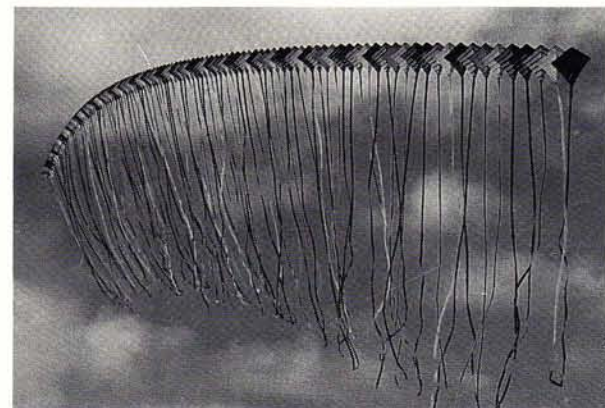
## July 17, 1993:

### MOST PETER POWELLS

At the 15th Annual Wright Kite Festival, Kill Devil Hills, North Carolina, Chris Schultz of the same city flew 51 four-foot diamond kites for a new world record for stunting these kites in train. Schultz kept the kites in flight for over four minutes (five minutes is the standard, but he was close), making both left and right turns. The kites dragged him for over 200 yards in 10mph winds.



BRANT SANDERLIN



LINDA HYKE

Left, Chris Schultz and 51 Peter Powell kites; above, Bill Storey’s 104 Trlbys.

About 15 volunteers helped Schultz launch.

The Festival was held at the Wright Brothers Memorial, the birthplace of flight. Sponsors were the Wright Brothers National Memorial and Kitty Hawk Kites.

—Brant Sanderlin

## July 24, 1993:

### MOST TRLBYS

Bill Storey of Seaside, Oregon, fulfilled a dream of years by surpassing the previous record for Trlbys stunted in train, 82. Storey flew no less than 104 Trlbys with a little help from his friends.

He started with 48 kites and one strong-man body anchor, then added 32 and two more body anchors, then added 24 more Trlbys for a total of 104. On the second launch of the 104, the effort was flawless. Storey completed 5 minutes and 18 seconds of flight and maneuvers, including a loop to the left and the right, to set the new Trlby record. (“It seemed like 30 minutes to me,” Storey said.)

The feat was part of Seaside’s Great Trlby Fly-In, July 24 and 25, which drew people and their Trlby kites from miles around. Sunday’s winds were light and allowed only single kites and short stacks to fly, but the big record on Saturday pleased everyone, including many spectators. The fly, sponsored by five local kite shops and the Seaside Chamber of Commerce, will be an annual event.

## August 20, 1993:

### BETHELL BREAKS OWN RECORD

Ray Bethell, 65, of Vancouver, B.C., Canada, flew not two, but three stunt kites simultaneously for a total of 8 hours and 40 minutes—without a break—to beat the record he set last year of 5 hours 40 minutes with two stunt kites. Bethell used Peregrine Falcon stunters, one attached to his waist and the others to Revolution-type handles in each hand.

The accomplishment was part of the Washington State International Kite Festival at Long Beach, Washington. A total of 28 witnesses meticulously logged their overlapping times to assure that at least three witnesses were present at any one time.

—Jerry Sinotte

## September 16, 1993:

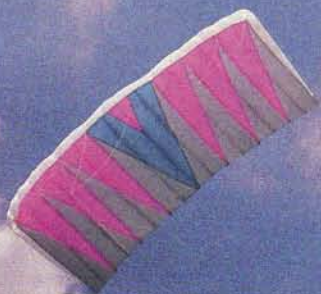
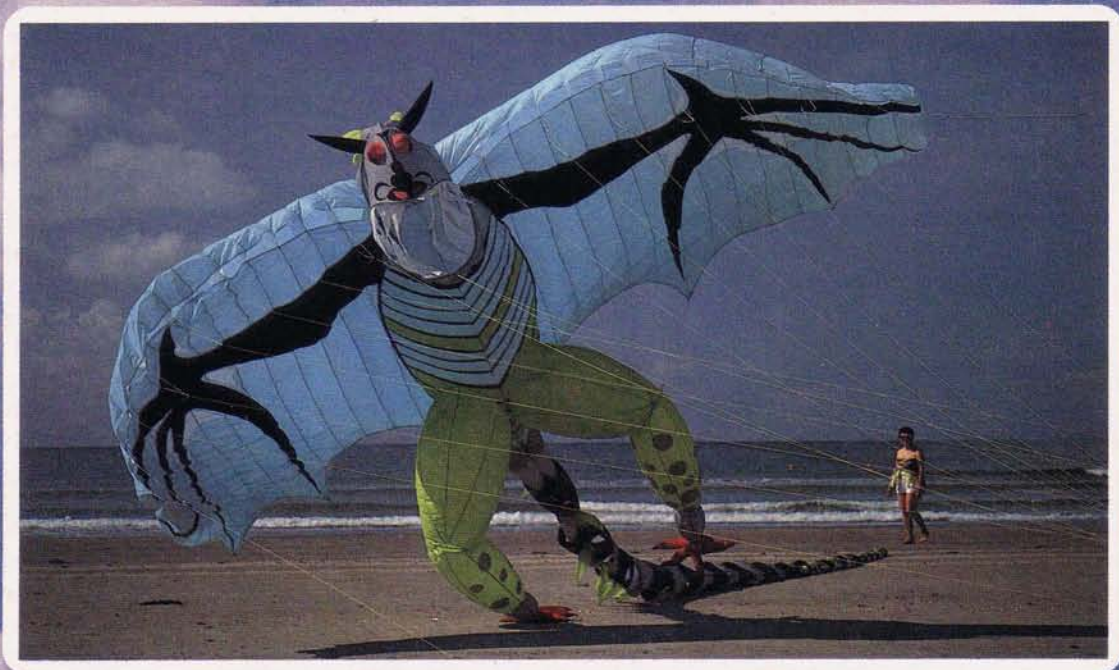
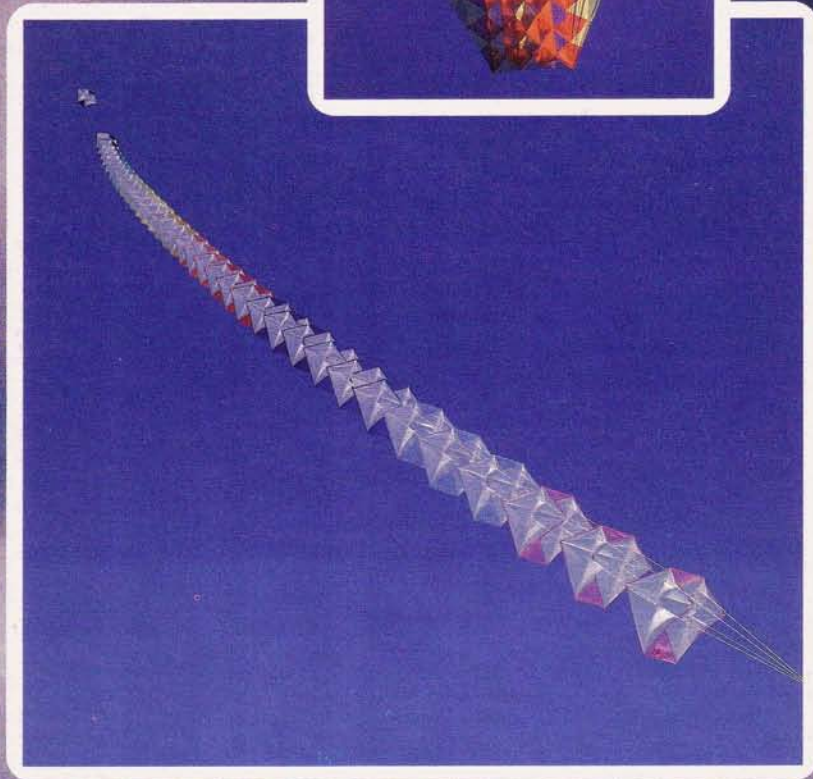
### GUNN GOES FOR BETHELL

Troy Gunn, of Wichita Falls, Texas, evidently unaware of the more recent successes of Ray Bethell, attempted to break the Debatable record for duration flying of two stunt kites at the Clinton Kite Festival in Clinton, Oklahoma. Gunn was responding to a challenge by Bethell and expected Bethell to respond in turn. (Of course, Bethell already had.)

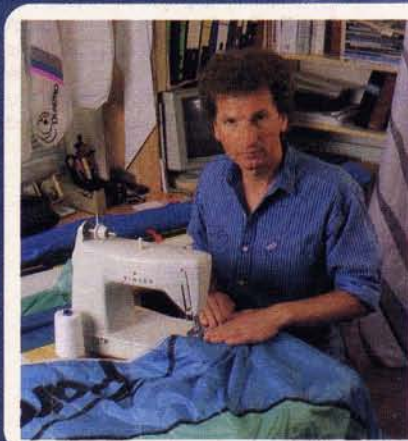
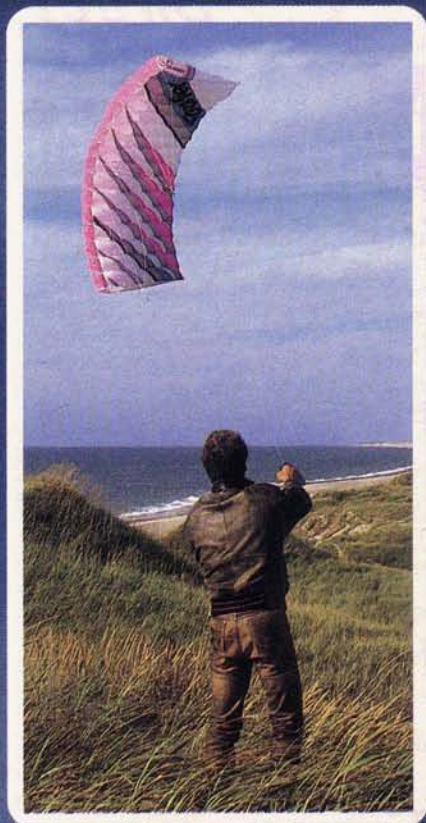
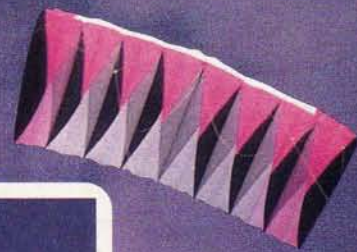
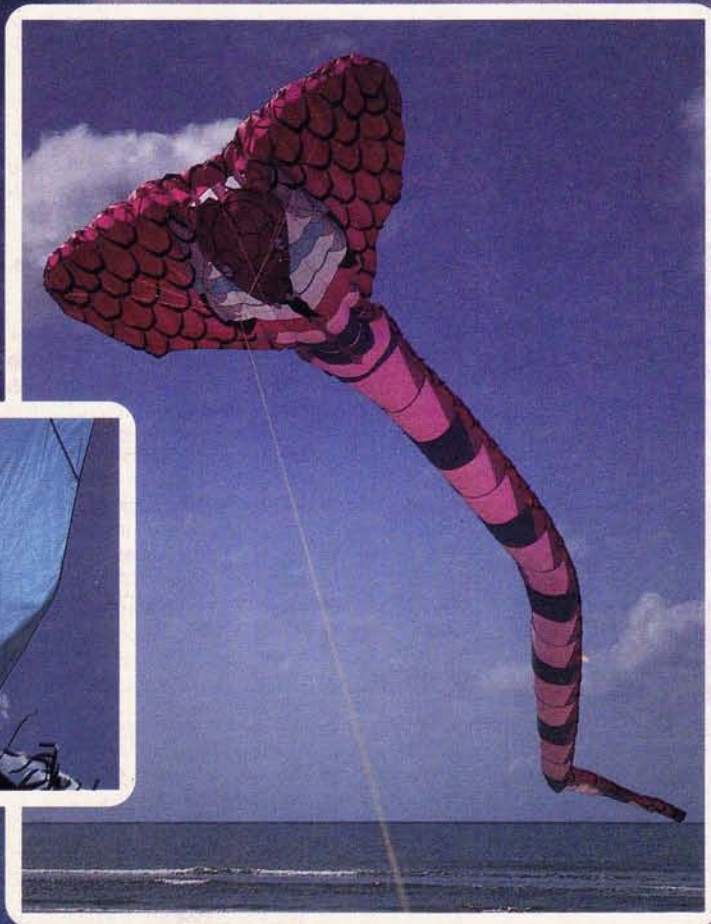
Gunn’s experience, though not a record, will go in the books as an instruction piece. He battled 15 to 20mph winds in 90-degree heat and was forced to quit because as darkness fell he couldn’t see his black kites.

Also he made knowing suggestions afterwards to would-be duration fliers: “Make sure you spray yourself down with mosquito repellent” and “Don’t consume too much liquid ahead of time.”

Wolfgang Schimmelpfennig



## Wolfgang Schimmelpfennig



**Kitemaker:** Wolfgang Schimmelpfennig, age 42, Hamburg, Germany  
**Occupation:** Electronic Engineer  
**Kite experience:** 33 years (11 years with ripstop)  
**Inspiration:** "The world around me—nature, foreign cultures, books, magazines, going to different kite festivals."  
**Average amount of time spent making a kite:** "From three hours to three months per kite."  
**Honors:** "When the eyes of spectators and kitemakers are looking at my kites and enjoying watching them."  
**Favorite flying spots:** Fanø (Denmark), Long Beach (Washington state) and a small lawn downtown in Hamburg at the river Alster.  
**Philosophy in kitemaking:** "The challenge to build new and unique kites and make them fly. Once they have flown, I am satisfied and ready to get on with the next one."  
**Photographer:** Wolfgang Schimmelpfennig

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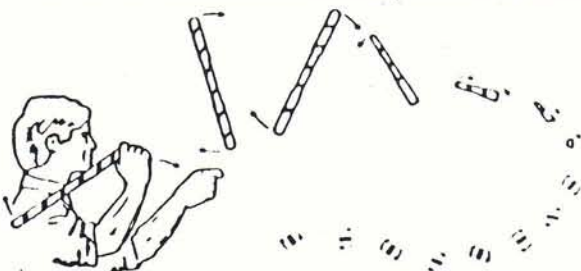


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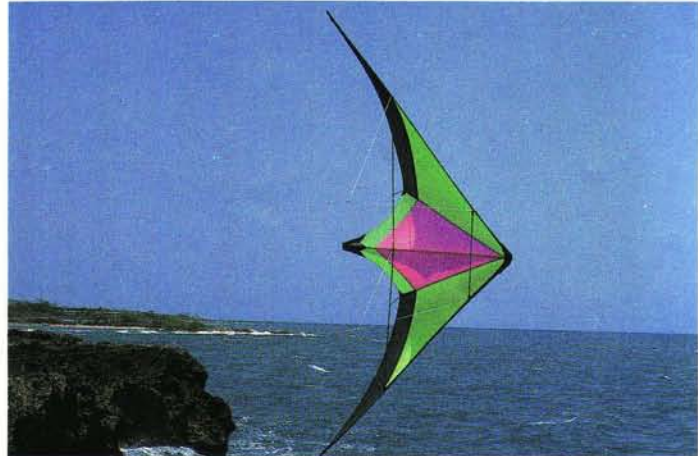
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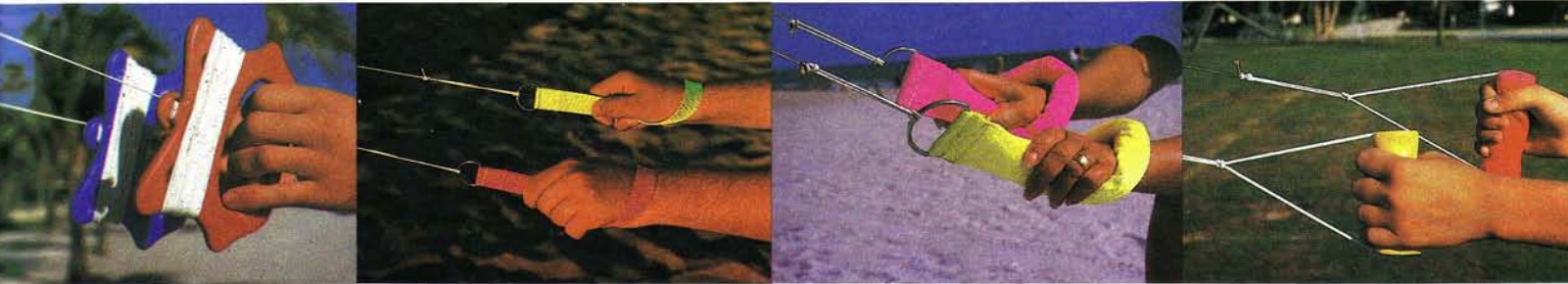


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