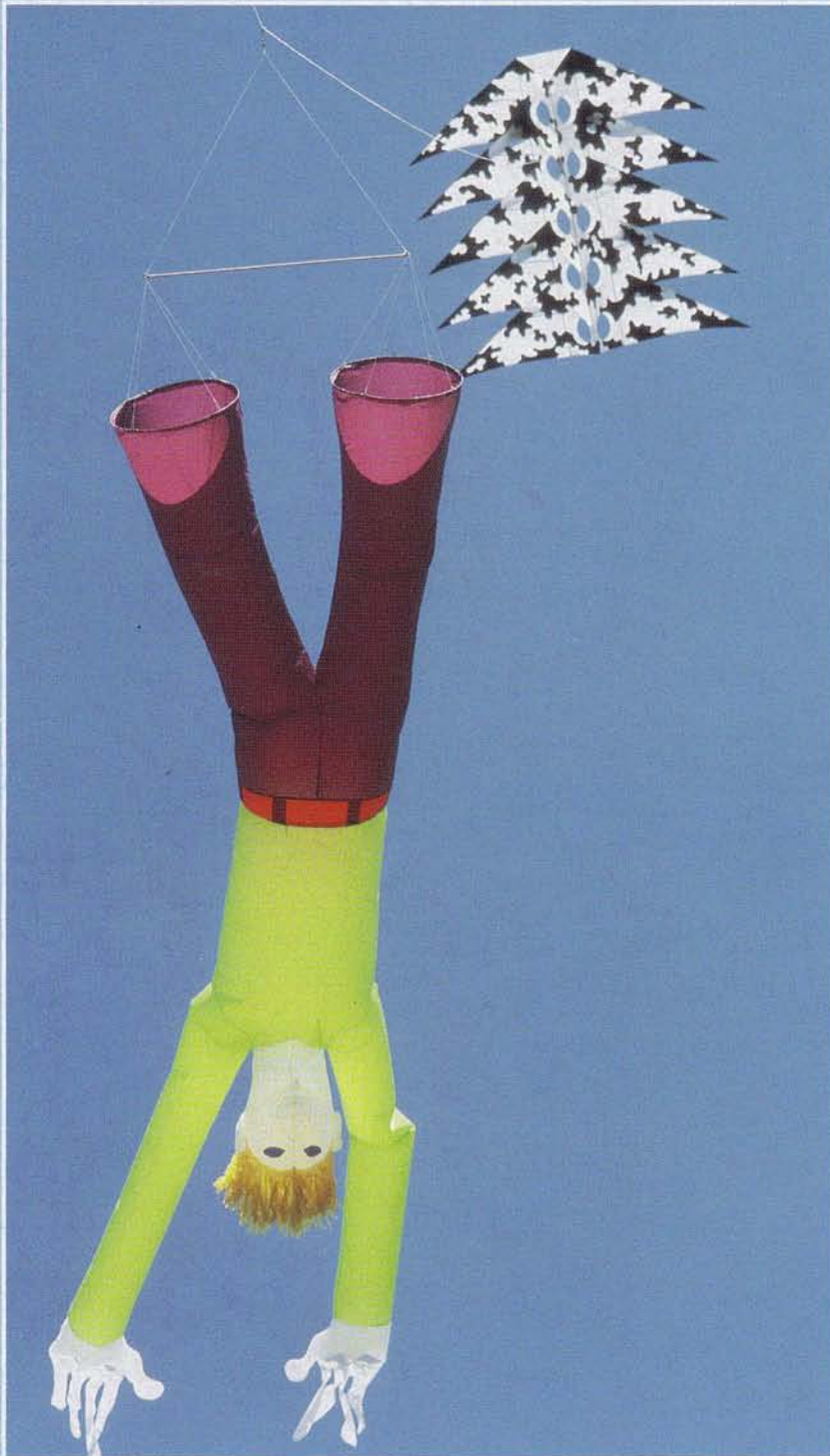


KiteLines™

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SUMMER 1986
Vol. 6 No. 2

quarterly journal of the worldwide kite community



**People Socks, Critters & Kites
of Oscar & Sarah Bailey**

**Stalking the Stunts:
The East Coast Stunt Kite
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**Stacking Heavy Numbers:
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Contents

Volume 6, Number 2, Summer 1986

The International Indoor Kite Efficiency Challenge / 26

Something to shoot for: winning categories of kites and features.
Sponsored by William R. Bigge and *Kite Lines*.

One Sky, One World / 28

An idea whose time has come: an international day of kiteflying for world peace, from Jane Parker-Ambrose.

Oscar & Sarah: Higher Education with the Baileys / 47

Two down-to-earth kitefliers share their soaring ideas and spirit.
Text by Valerie Govig. Photographs by Oscar & Sarah Bailey.

On the Criteria for the Adjudication of Absolute and/or Relative Success and Failure in the Combat of Team-Flown Battle Kites / 54

Spar-to-spar combat according to no rules the Marquis of Queensberry ever proposed. Article by Roger E. Hyde.

The International Rokkaku Kite Challenge Trophy / 55

Put your money where your mouth is. Announcement by Martin Lester.

The East Coast Stunt Kite Championships / 57

A look-see at how they did it in Wildwood, New Jersey.
Articles by Michael B. Carroll and Valerie Govig.

Departments

Letter from the Publisher / 6

Kite Lines Bookstore / 9

Letters / 11

What's New / 14

Reviews of The Star, Clarke's Crystal, the Tri-Star Box and Skyray Delta.
Plus opinions on three books: knots, photography and fantasy.

Tips & Techniques / 22

A stabilizing fin for a Woglom and a wooden plug for a hollow spar.

Design Workshop / 24

The Brandes Flare, by Raymond V. Brandes. What happens when you join five sleds side-by-side, with a scoop here and a spar there.

Ultimate Questions: An Essay on Simple Pleasures / 33

By Dan Leigh. Essential thoughts on the essence of kites.

New Department! In the Wind / 35

A miscellany of kite news and rumors. And that's the truth.

ClubWatch / 36

Something old, something new . . .

Lifetime Subscribers / 36

For the Record / 64

World's largest Cody (flown in Italy), 155 Hyperkites (flown in California), and The Chicago Hook & Ladder Flexifoil Train (derailed in Illinois).

Empty Spaces in the Sky / 69

The deaths of Benn Blinn, Irene Garber and James Lambrakis.

Best of Show / 74

Kite by Helen Bushell, Photograph by Helen Bushell.

Superbird, just one of a flock of 15.

Classifieds / 76

Directory of Outlets / 77

Cover

Of all the artistic creations of Oscar and Sarah Bailey, none is more delightful than their People Socks—wind-filled fabric sculpture in the form of human beings. Like so much of the Baileys' work, the People Socks entertain and educate at the same time. Read about the Baileys' UFOs (Umbilical Flying Objects) on pages 47-52. Cover photographs by Oscar & Sarah Bailey.

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I don't know if there's anyone in the kite business today who is more excited than I am.

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It's not easy, but damn if it isn't fun!

Believe it or not, I think it is fun to fuss around our shop every day to be sure our kites are the highest quality

we can make. The rugged ripstop nylon sail and graphlex frame have to be detailed with precision, because they make the kite fly with precision.

It's fun to show people how the kite moves — how easy it is from the very start.

It's fun to fill orders on a dead run from morning to night, even if sometimes I see the UPS man more than my wife.

And it's fun to keep improving our operation and — especially — flying these Hawaiians. I love 'em, I admit it, and I love 'em even more because so many other people do.

Seldom do you see a person who has never flown a stunt kite

plunk down \$110 to \$150 to buy a first piece of stunting equipment. But it has happened with our Hawaiian — not once — not twice — but hundreds of times.

You ought to be able to find your own Hawaiian in your favorite kite store. Let us know if you have trouble getting one. We're making them more available, but quality takes time.

We're working to see how fast we can make Hawaiians without losing the things that make them so great.

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*pat. pend.

Letter from the Publisher

When I first heard from Jane Ambrose in January, 1986, she was breathless after her journey to Russia, where she had met with the Soviet women's peace committee and presented them with a kite.

Certainly this was no ordinary kite, but one she had specially made and applied with motifs appropriate to the summit meeting soon to take place between Gorbachev and Reagan. The kite

carried the signatures of over 200 kites Jane had invited to sign the kite in symbolic friendship.

Her trip was the start of a Big Idea: "One Sky, One World," an International Kite Fly for Peace, which will be held around the world on October 12, 1986 — and probably in following years as an annual event. Jane called me to ask if *Kite Lines* would support such an effort. "Sure," I said breezily, not just yet confronting whatever it was Jane meant by "support."

Later Michael Steltzer of Berlin began writing letters praising Jane, encouraging cooperation with her and talking about

slogans to use, such as "Fly Kites, Not Rockets!" and "No room in the Sky for SDI (Strategic Defense Initiative)!" I began to feel queasy.

A Peace Fly that is truly for peace in general, not anti anything, would better fit my idea of kites as a pure, positive experience for all people, whatever their politics. Kites have such a talent for uniting people that we should never let them divide us.

Luckily, Jane wrote later stating that she wanted it clear that there would be only a single slogan: "One Sky, One World." On that basis I thought the Fly had a chance of retaining a politics-neutral image.

But all the tugging and changing had given me moments of introspection — not about kites but about how gradually the moods of society shift — imperceptibly, yet distinctly when viewed over time.

I have been part of the transformation myself. In the late 60s I might have been willing to "demonstrate" with a kite. Today that activity strikes me as not only unfashionable but inappropriate. Kites have a purity, free of politics, that we should be careful to respect.

As long as Jane stays sensitive to this light, I am willing to lend her the "support" of *Kite Lines*. And now that the philosophical questions are at rest, I may get around to the hard questions — such as, Where shall we go to fly our kites come October 12?



Your editor at work helping test fly the "S-15" kite, made around World War II by the Seyfang Laboratories of Atlantic City, NJ. The kite was borrowed for flying and measuring from Frank Walters of Sugarland, TX, who asked us to help him identify it. Joan Town of Sea Isle City, NJ, researched the maker, Frank Seyfang, and her findings appeared in the March 1986 "Tight Lines," newsletter of the Greater Delaware Valley Kite Society. Joan learned that, among other things, Seyfang was the originator of the huge cartoon figure balloons made famous in the Macy's Thanksgiving Day parade. Obviously, Seyfang made kites, too, but the intended or real uses of the S-15 remain a mystery. Readers are asked to supply any information they may have about this or other Seyfang kites.

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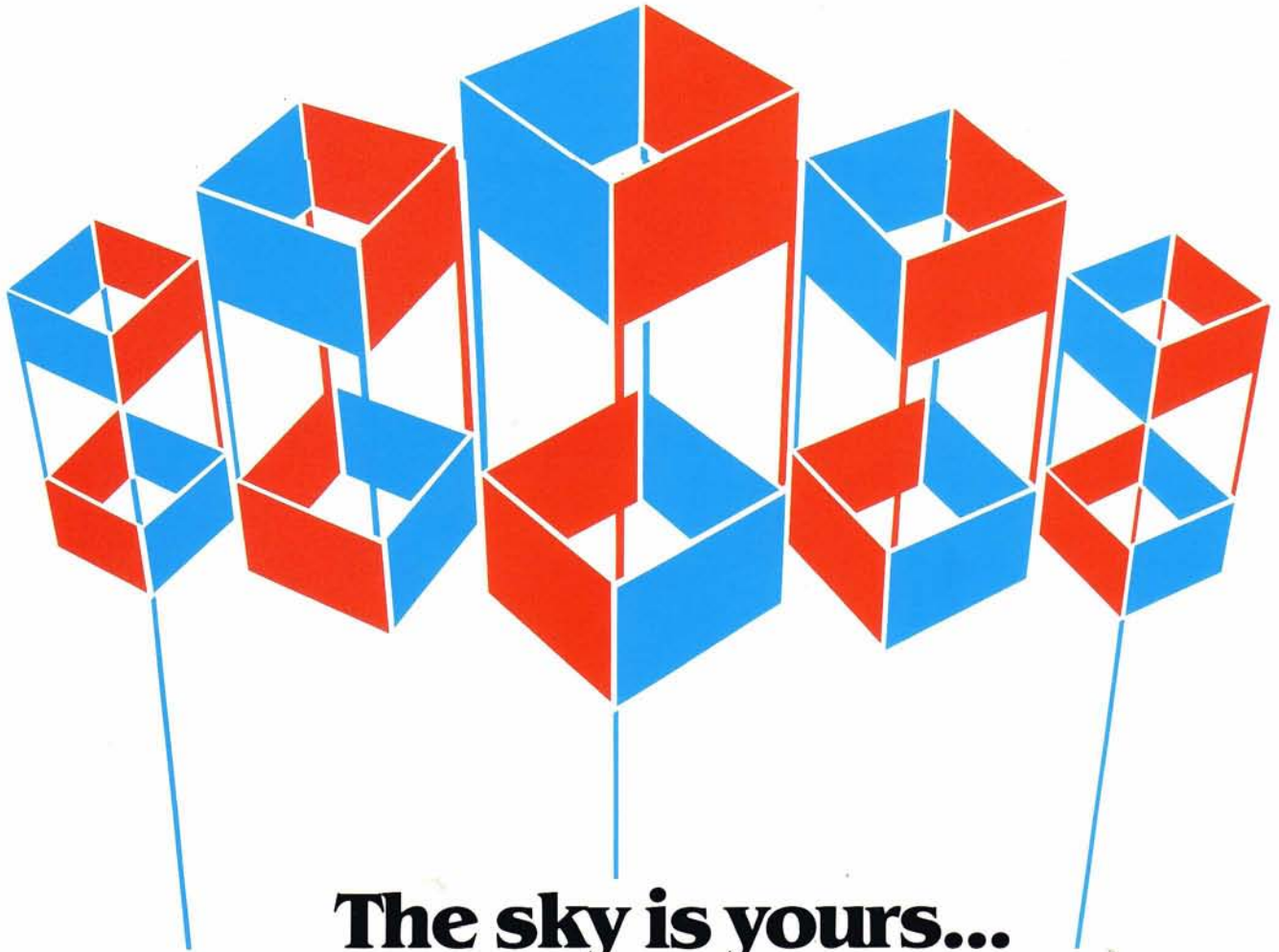
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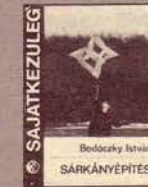


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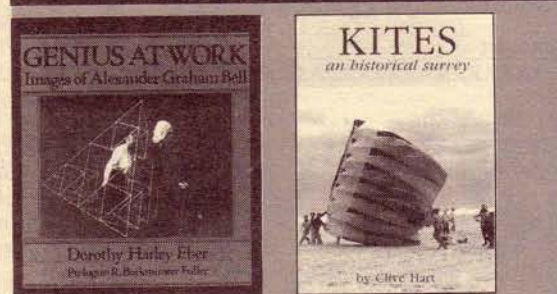
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Letters

Dunton's Delta

I just had to write to expound on the fantastic flight characteristics of the Alex Dunton box-delta (Summer-Fall 1985).

I made mine from Tyvek and 5x4mm spars. I tied four loops in the bridle, each about 5cm apart, with the center loop positioned as per instructions in the article. For best results in low winds, I use the first loop up from the middle.

The day I test flew, there was barely a whisper of wind, but the kite went up anyhow and climbed straight up and behind me! (Must have been a thermal...)

The field at which I fly is frequented by many paper plane and free-flyers. They were so intrigued by the kite that I was besieged with requests for the plans.

I might also mention that I did not sew my kite, but used double-sided tape. I have used this method on another kite of Tyvek and have had excellent results.

Larry Hoffman
Tokyo, Japan

Foils of a Feather, Part II

I read with great interest the article on the J-(7.5x2) in the Spring 1986 issue. I am a novice when it comes to kites, since there were no kites in my life from age 10 to 70. However, during the past year, I have packed in a lot of kite enjoyment—mostly Jalbert parafoils.

Six months ago, I joined two J-10s side by side, resulting in a "wide" J-20, which flew great. From what I read, this must be "high-aspect ration." It flew like a dream—so good, I then made another J-20 and put the two together, making it (as I call it) a JY-40.

The tension on the line in a moderate wind is amazing.

Enclosed is a picture of my JY-40. You will note the two triangular control flaps on the trailing edge which induce stability. I recently added these after hearing about Jalbert's newest patented parafoil.



Willard K. Youngblood
Riverside, Connecticut

Festa Italiana

Cervia Volante [Italian kite club] was on the beach in early May, joined by Medio

Calderoni [cover story *Kite Lines* Summer-Fall 1985], flying his new kites to add to the display we had to do on this *special* day.

Every year at Cervia, the sea is blessed by a bishop, a tradition which was celebrated for the first time in 1445 and is continued today. However, this year the Pope came to our town to carry out this ceremony, and whilst he was here we gave him an insight into the world of kites.

We prepared a tube [banner] with "Benvenuto Giovanni Paolo II" written on it and flew 14 international flags (U.S.A. included) attached to a kite line. Mind you, things were difficult at one point, with three police helicopters circling near the kites, obviously to keep a close eye on them—when VIPs are involved, the security guards suspect anything and everything—they certainly caused a lot of turbulence, but we had everything strictly under control, and in the height of Italian style, it was one big FESTA!

Jayne Edwards
Cervia, Italy

South African Bamboo

I very much enjoyed the article by C. Douglas Engh in the Summer-Fall 1985 issue of *Kite Lines*.

Many years ago, before fishing poles were made from synthetics, I used to get off-cuts from tackle shops and these I split with an axe and a hammer.

In my garden I have managed to grow a type of bamboo plant which gives me fishing-pole-sized canes. The question now is: when does one harvest and how does one treat the harvested canes?

I have been practicing straightening the poles using an open fire and lots of patience. This only works, however, when the bamboo is freshly cut and full of sap.

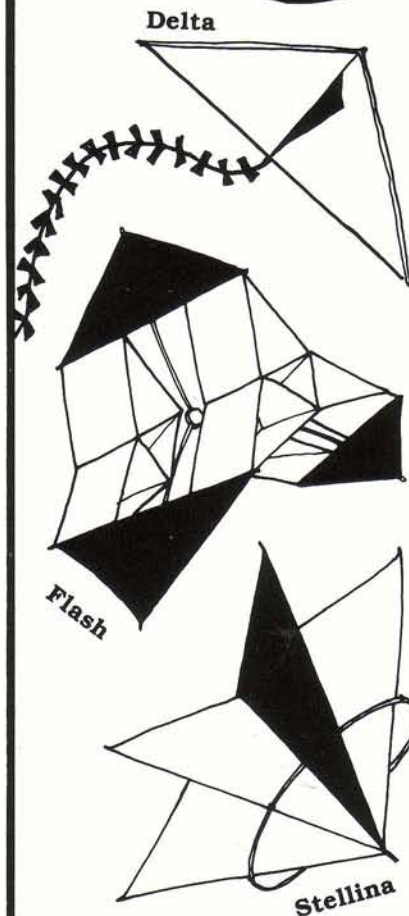
So I have the bamboo growing, but now what? Can anybody help?

W. Bruwer Van Graan
Pretoria, South Africa

Ed.: Our friend Pete Ianuzzi has been growing bamboo in his yard for several years and has found that young bamboo is worthless; it must be 4-8 years old before you harvest it. This is because, although bamboo grows to full outer diameter and height very early, the wall thickness increases, inside the culm (stalk), as it ages.

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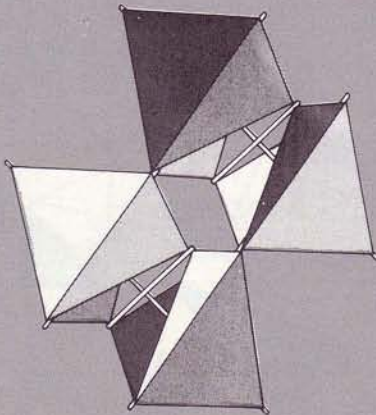
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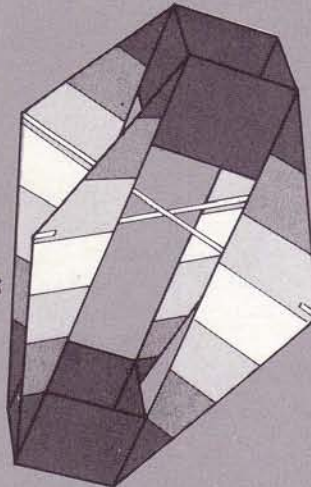


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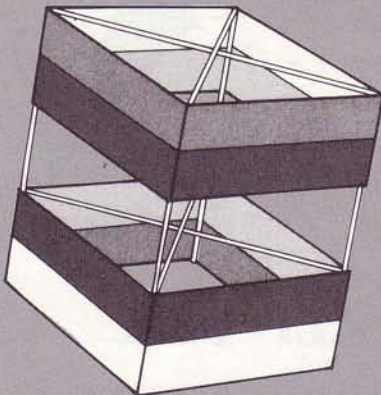


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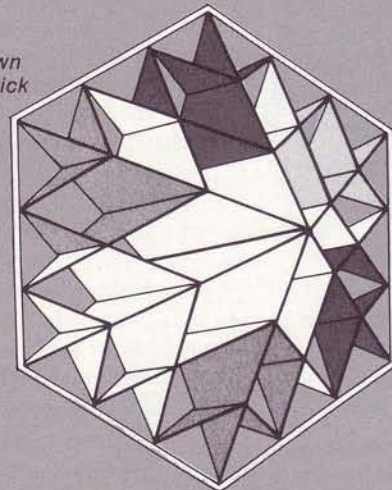
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Letters

... Continued

bent pieces, use the bamboo while it is fresh-cut and fairly green; let it dry if you plan to use it for supporting structures, such as the spines of large kites.

This general advice applies to Pete's experience with his species of bamboo. Not all species are alike. The ideal place to learn about bamboo is Japan, where it is grown deep into the culture and where "lumberyards" of it may be found. (Can you speak Japanese?)

Readers who have had experience growing and working with bamboo for kitemaking are invited to share their wisdom with Bruwer through *Kite Lines*. Meantime, Bruwer and others learning to use bamboo are advised to study the literature*—and keep trying.

* Robert Austin, Dana Levy and Koichiro Ueda, *Bamboo* (New York: Weatherhill, 1970), 215 elegant pages, including 15 devoted to growth, cultivation, harvesting and special techniques. (Distributed by Charles E. Tuttle Co., Inc., P.O. Box 410, Rutland, VT 05701, \$32.50 + \$1.50 postage.)

U.S. Dept. of Agriculture, *Growing Ornamental Bamboo*, rev. ed. (Washington, D.C., 1978), 12 pages. (Out of print; photocopy available from *Kite Lines* for \$3.00 ppd.)

Cover to Cover

I hate to see *Kite Lines* arrive, for if I take one peek under the nice cover, that's it—for the day my plans are shot and I will just have to stop and read it from cover to cover.

Seems it gets better with each issue. Is this possible? Sure is.

Eddie Chavez
San Antonio, Texas

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

CORRECTIONS

In the Summer-Fall 1985 issue's What's New department, we captioned a photograph of a kite made by Suspended Elevations as the Asteroid, when it was actually the Starflake. (We knew better, too!)

In the article on the Fokker International Kite Festival in Scheveningen, The Netherlands (Spring 1986), two kites were attributed to Jan Pieter Kuil, the designer, but the ship kite was made by Jan Philips and the "crate" kite was made by Helmut Schieffer.



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What's New: Kites, Books, Sundries

Kites

By Mel Govig, Valerie Govig and A. Pete Ianuzzi

A STAR IS BORN

At last! Produced by the Rainbow Kite Co., Venice, CA, the Star delivers everything that "Red" Braswell has been promising us for five years—the effortless launch, flight, tumble, recovery and landing that we have been waiting for.

Made of ripstop nylon and hollow graphlex tubing, this large kite tips our

scale at a mere 13 ounces. Although it is nearly impossible to arrive at an effective lift area for so complex a design, I would venture to say that the weight-to-area ratio is well below my one-ounce-per-square-foot standard for light wind flight.

The craftsmanship evident everywhere in our test kite was excellent. Period. Not a ripstop ripple in a carload. Colors avail-

able are rainbow only for now (the public's favorite); other choices will come later.

As a bonus, the Star breaks down and slips comfortably into a tiny 13" ripstop bag only 3" in diameter. Portability? Nothing less than excellent.

Assembly of the Star takes two good hands, but is not complicated. The two-piece graphlex spars are joined at their middles by tight-fitting aluminum ferrules. One end of each spar (tipped with a vinyl cap) fits into a reinforced pocket at the wingtips, while the other end of the spar seats nicely into a pre-drilled hexagonal nylon block. There is nothing to tie, snap, click or zipper.

To launch the Star in "normal" wind, you simply hold it up and offer it to Aeolus. In light (or any) wind, you may lay the kite on its back, walk out a good length of flying line, and pop the kite into the air with a decisive tug. On a hot midsummer afternoon, with winds of 3 or 4 mph, I found that I could "pump" the Star up to a respectable altitude. In winds of 5 mph or more, the kite will achieve steady flight with little help from the flier, the angle of flight changing from 30 to 70 degrees as the wind increases.

For a fighter kite enthusiast, this kind of flying is simple business. If you let out line, the kite drifts off, tumbling idly, this way and that. Pull in line and the kite

KITING AS A SPORT enjoys not only a steady stream of new equipment, but now and then a whole new *trend*. The latest of these is the *tumbling* kite.

The Star, created over five years ago by W. D. (Red) Braswell, was the first design of its type (to our knowledge), but the tragic death of Steve Edeiken of the Rainbow Kite Co. delayed its production until now.

Meantime, Kathy Goodwind and Tom Mallard of Suspended Elevations in Seattle, WA, brought out their independently derived Starflake and Asteroid, kites that were influenced by Stephen Robinson's exoskeletal innovation, the Facet kite (*Kite Lines*, Winter 1979-80). The Starflake and Asteroid have been tumbling around the skies for over a year, giving us our first taste of the fun.

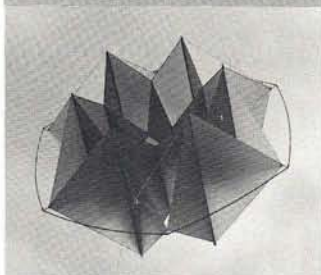
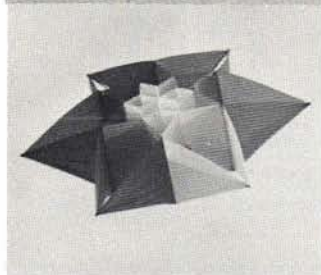
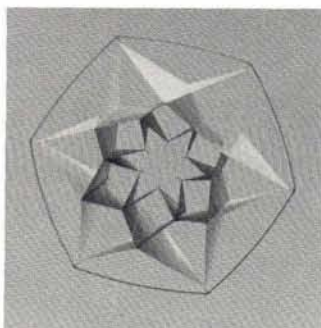
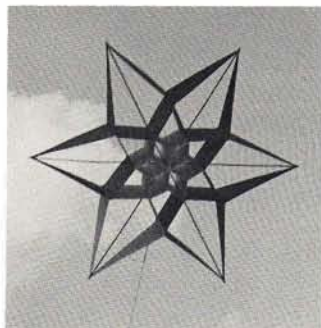
Then last March, Clarke's Crystal appeared from David Clarke of Windy Kites

in England. Not at all a "me-too" kite, though probably Facet-influenced, it was made to fly well and look interesting—which it does. It also tumbles.

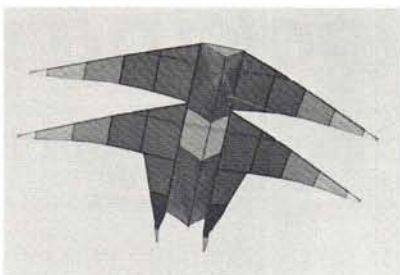
We are sure there are other tumbling kites in existence—and even more sure that new ones will come rolling along in the future. We hope to review them all.

We believe that any multicellular kite with a high aspect ratio can tumble. We have discovered also that they can be maneuvered on one line, as in fighter kites. But there the similarities end. The kites differ in ease of tumbling, speed of response, looks, craftsmanship, everything—and especially in the amount of pull they exert on the line.

It's too early to predict where the tumbler trend will take us. But it's here. The fine examples we have seen are evidence enough. And I'm telling you, they are FUN!
—V.G.



To the left, shown in paired pictures, The Star and Clarke's Crystal. The lower photos show the kites at their approximate normal angle from the flier's viewpoint. The upper photos stop the kites in mid-tumble, when their structure is beautifully revealed. Below is the Skyray Delta (shown only once—it's not a tumbler). To the right, two views of the Tri-Star winged box (also a non-tumbler).



Valerie Govig



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What's New

...Continued

goes in the direction it is pointed. You may find it a little tricky to know where the kite is pointed because, as you pull, it first unwinds any loops of line it may have wound around itself in the tumbling process. Still, as the Star tumbles and/or unwinds, it loses very little altitude. Most times, it is possible to recover with just a few feet of altitude remaining. The Star does travel steadily in the direction it is pointed for some distance before its inherent stability takes over and arcs it back toward the zenith. Careful control of the flying line can sustain a fairly dramatic dive or sweep.

However, I think most of you will want to fly the Star—not for fighting—but for the sheer joy it gives in its ballet-like gyrations. —M.G.

CLARKE'S CRYSTAL

I keep being amazed at the similarities and, at the same time, the differences in today's crop of high-aspect, multi-celled geometric kites. In Clarke's Crystal, one can see the heritage of Rogallo's Corner Kite and Robinson's Facet kite, but the innovations are more apparent than the resemblances.

This kite is beautifully crafted and it incorporates at least one very unusual feature: the adjustable center axial cord. The exoskeleton consists of six lengths of hollow fiberglass which, to assemble the kite, you fit one after another into tubular plastic joints around the perimeter of the kite. The tautness of the fabric can be adjusted by means of the central axial cord—a length of nylon line threaded through six loops in the very center of the kite. Adjusting this center cord tightens the fabric and causes it to exert more pull on the six plastic connectors and a

bending force on the fiberglass exoskeleton, causing the kite to assume more of a circular shape than a hexagonal one—all of which sounds more complicated than it is. For longitudinal stiffness, the Crystal contains six hardwood dowels running fore and aft in sleeves down the center of the kite's facets.

Clarke's Crystal comes equipped with a four-leg bridle, connected at two of the forward tips and two of the rear tips. You may be tempted to fiddle with the bridle, as we were, but wait. Try the kite in different winds or with another person as pilot, and you will discover just how subjective your bridle preferences can be.

In flight, the Crystal is a visual delight—and puzzle. Depending on your view, it may look light and airy (like a snow crystal) or solid but pointy (like a rock crystal). The colors of our sample (white, pink and blue) are soft and cloud-like. The kite is also available in other colors.

Despite its often ethereal appearance, the Crystal is a surprisingly hard puller. We recommend that it be flown on line of at least 100-lb. test, with gloves! There is a real chance of serious string burns if you attempt to tumble this kite barehanded.

Another danger inherent in tumbling kites is the possibility of damage to the kite from repeated landings on a hard surface. We bounced our test kite on its backside a few times and, sure enough, succeeded in poking two of the wooden dowels out of their sleeves. Nothing serious—we found the pockets in the grass and sewed them back on—but if you plan to ground the Crystal, try to land it on its more resilient fiberglass perimeter. —M.G.

TWO CRAFTY KITES

Alice Mackey, also known as Kitecraft in Bloomington, IN has until now produced kites from "borrowed" designs, such as

the Peter Lynn Box and Brooxes Boxes. In her new Tri-Star box kite and Skyray Delta, she has shown design initiative. The results are attractive in appearance, flight and cost.





These two kites give evidence of carefully planned economies of production, which help to control costs without cheapening the product. For instance, hardwood dowels are used throughout instead of the costlier fiberglass or graphlex, and the seams are hot cut and double sewn in lieu of flat fell seams. There are no special reinforcements at chafing points, but these kites appear to be designed without the usual points of wear. If you feel the need for synthetic spars or if the fabric wears thin, the modest prices of these kites should make alterations less annoying.

The Tri-Star is another in a growing number of complex geometric kites on the market, this one based on triangular cells. Six wings extend to an exoskeleton for tensioning. The effect in the air varies with the view. From the side the kite looks less unusual than from down the line. And if you happen to see it through its throat, showing only its outline (as sketched on our Data Chart), you will recognize the novelty of its structure.

The Tri-Star can be hand-launched in winds above 4 mph and will sustain flight without line tugging in winds of 6 mph. Because of its aspect ratio, the Tri-Star does not tend to tumble when the flying line is let slack. Instead, it glides at a very low angle directly downwind, making it possible to launch the kite under windless conditions and pull it up to a workable altitude.

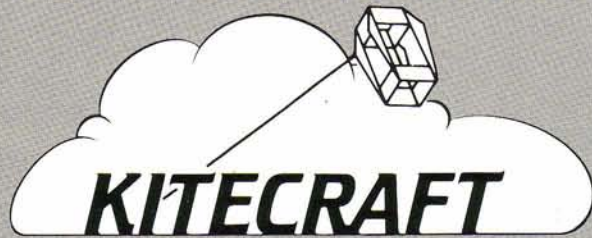
The Skyray Delta appears to be an adaptation of the Stacked Deltas by Neil Thorburn (*Kite Lines*, Winter 1977-78). It is a very lightweight kite and will soar on a thermal, with the caution that it

DATA CHART

Name and Shape of Kite	Retail Price	Dimensions (inches)	Weight (ounces)	Major Components	Portability	Assembly Time	Durability	Wind Range	Ease of Launch	Skill Level
The Star 	150.00	54x62x16	12.6	ripstop, graphlex	E	3 minutes	E	4-25	E	I-S
Clarke's Crystal 	90.00	58x41x33	18.0	ripstop, fiberglass, wood	VG	2 minutes	E	6-25	E	I-S
Tri-Star 	29.95	35x37x33	7.2	ripstop, wood	VG	2 minutes	VG	6-25	E	N-I-S
Skyray Delta 	29.95	36x75x8	6.9	ripstop, wood	G	2 minutes	G	4-15	G	N-I-S

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

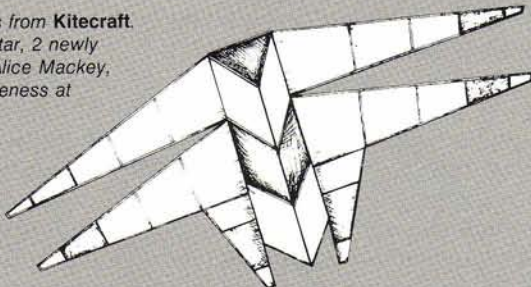
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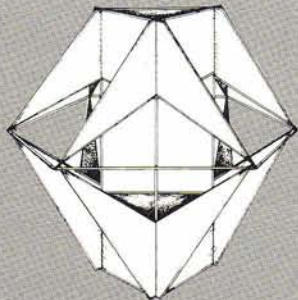
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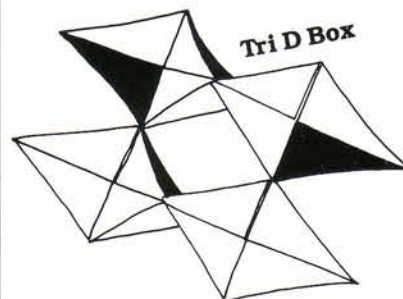
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...Continued

can also fall off a thermal and slip gracefully to the ground. You should treat the Skyray like a wide aspect delta, which it

is. As such, it can also be blown out of the sky by vagrant crosswinds. (You can replace the flexible 3/16-inch dowel wing spars with 1/4-inch versions to make the Skyray more docile in higher winds.)

Like many kites today, this one flashes colors like a roll of rainbow LifeSavers, and personally we think the Skyray has sufficient inherent qualities that it does not need to be made to resemble Joseph's coat of many colors. —V.G./M.G.

Books

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

KNOTZ TO YOU

The Klutz Book of Knots by John Cassidy (Palo Alto, CA: Klutz Press, 1985), 24 pages (including covers), \$8.95.

On the flying field, I have often seen otherwise intelligent people try to tie two kite sticks together with a knot that can only be described as a "Gilligan Hitch"—a knot that starts somewhere on the left, goes off in all directions and ends somewhere on the right. Its final appearance is something like a small beehive, and it usually fails to hold the two sticks firmly together. Now, with *The Klutz Book of Knots* under your arm, you need only turn to number 12, the Constrictor Knot, and after referring to the very clear diagram, you can tie your kite together with a neat, tight and secure knot.

This Klutz book is a well done and much needed book of knots—especially for people who fly and build kites. The author makes no effort to overwhelm us with a large number of complicated examples which are of use only to deep sea fishermen or circus tent riggers. In the author's words, this book is "a step-by-step manual" explaining "how to tie the world's 25 most useful hitches, ties, wraps and knots," and in my opinion, he has come very close to doing just that.

The book comes equipped with two 30-inch pieces of large diameter line, one red and one blue. You may use this line to practice the knots following the illustrations, which are also red and blue. In addition, about half the pages of the book are of very stiff card stock with holes and slots in them so that the reader has a handy place to practice tying the knots.

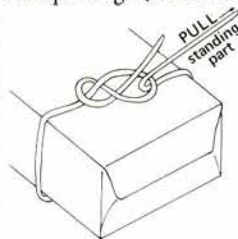
John Cassidy has selected the Bowline for knot number 1 in the book and he gives a clear series of sketches showing how to tie it. He makes it an easy knot to tie, and I agree with his statement that if you are going to learn only one knot, the Bowline is the one. The book contains a good selection of knots, including the Prusik Knot (new to me), useful for many tasks besides mountain climbing. Strangely, the book ends with 24 knots, although we have been promised 25.

Having gone through the book and tried all the knots, I recommend this book

to anyone who has trouble tying anything besides a shoelace and a square knot.

Although the author has done a good amount of reading about knots, it seems he has had little experience as a real knot tier. Mr. Cassidy gives himself away by his selection of the Sheep Shank as a *useful* knot. About the only use I have ever seen anyone make of this unreliable knot is to pass a Boy Scout test. The author also went off the deep end with his Package Knot—a mishmash made up of a Bowline, an overhand knot and two half hitches. Finally, the last real knot in the book, the Figure-8 Stopper, is shown as a means of putting a lump on the end of a line. This is a very menial task for a knot that is great (and simple) for tying packages.

For you who have read this far, I would like to provide knot number 25, which the author omitted. The accompanying illustration shows a method of using a Figure-8 knot to tie a package (or bundle of newspapers or kite sticks). It may be tied by making the Figure-8 and passing the standing part through it or by tying the Figure-8 around the standing part. Once tied, a firm pull on the standing part causes the knot to snug down tight against the package without any need for a helping finger. A simple loop of the standing part around the tail of the Figure-8 will lock it up nice and tight.



—A.P.I.

OUT OF FOCUS

Kite Photography by Katsutaka Murooka (Tokyo: Shashin Kogyo Publishing Co., Ltd., 1986), hardcover, 64 pages, 2200 yen, in Japanese and English.

Aerial photography from kites is fun, but serious. The fun part comes from the anticipation, surprise and joy of taking a really good photo from a kite-borne camera. The seriousness comes from the value of the equipment you care to risk to a fickle wind. To minimize the risk and maximize the fun, you may want to do some research—read up on the subject. Unfortunately, books on kite aerial pho-

tography are few, rare—and old*.

Now comes Katsutaka Murooka, kite-flier and aerial photographer, to write a book on the subject (in Japanese, with a couple of introductory pages and photo captions in English—very bad English).

Murooka employs some of the latest techniques and equipment (soft kites, radio control, fisheye lenses, video cameras), so his book should contain the best of what is attainable—the inspiration and education you need to become a full-fledged kite aerial photographer.

Wrong. Katsutaka Murooka may be a first class kiteflier and aerial photographer, but he does not show it in his book. If this book contains the very best of Murooka's work (as it should), then his best leaves something to be desired.

Only a few of the photos in the book capture the reader's attention for more than a few seconds, despite the fact that about a third of the pages are printed in color. For the most part, the pictures are out of focus, unidentifiable or boring. The best shots (our opinion) were of an ancient tomb, a rock formation, underground dwellings in China and the Singapore International Kite Festival. Two of the four were fuzzy. The Singapore picture—in beautiful color originally—is reproduced in black-and-white in the book, but several "colorless" scenes are printed in full color. There are an awful lot of shots (the sharp ones) of people standing around on the ground or pulling on the flying line.

The system of camera-to-flying-line attachment which Murooka demonstrates in his book is neither inspired nor effective. In fact, it may be the cause for the blurry pictures in the book, since there is no stabilizing fin or pendulum on his rig.

However, to be fair, the section on kites—those recommended by Murooka for aerial photography—is accurate and good, as far as it goes. The kites are all above average in their lifting capability,

**La Photographie Aerienne par Cerf-Volant* by Arthur Batut (Paris: Gauthier-Villars et Fils, 1890); *Kites and Experiments in Aerial Photography* by W. B. Luce (publisher unknown, 1898); and *La Photographie par Cerfs-Volants* by H. Quentin (Paris: Mendel, 1910?-1912?).

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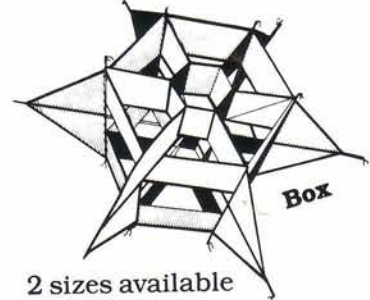
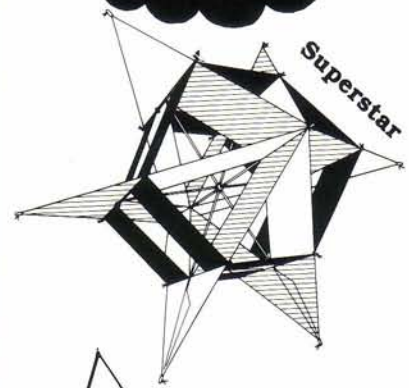
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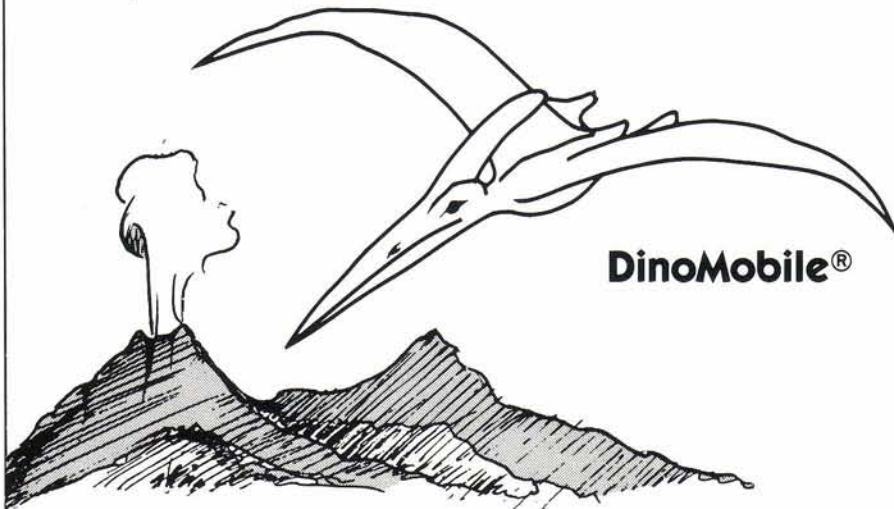
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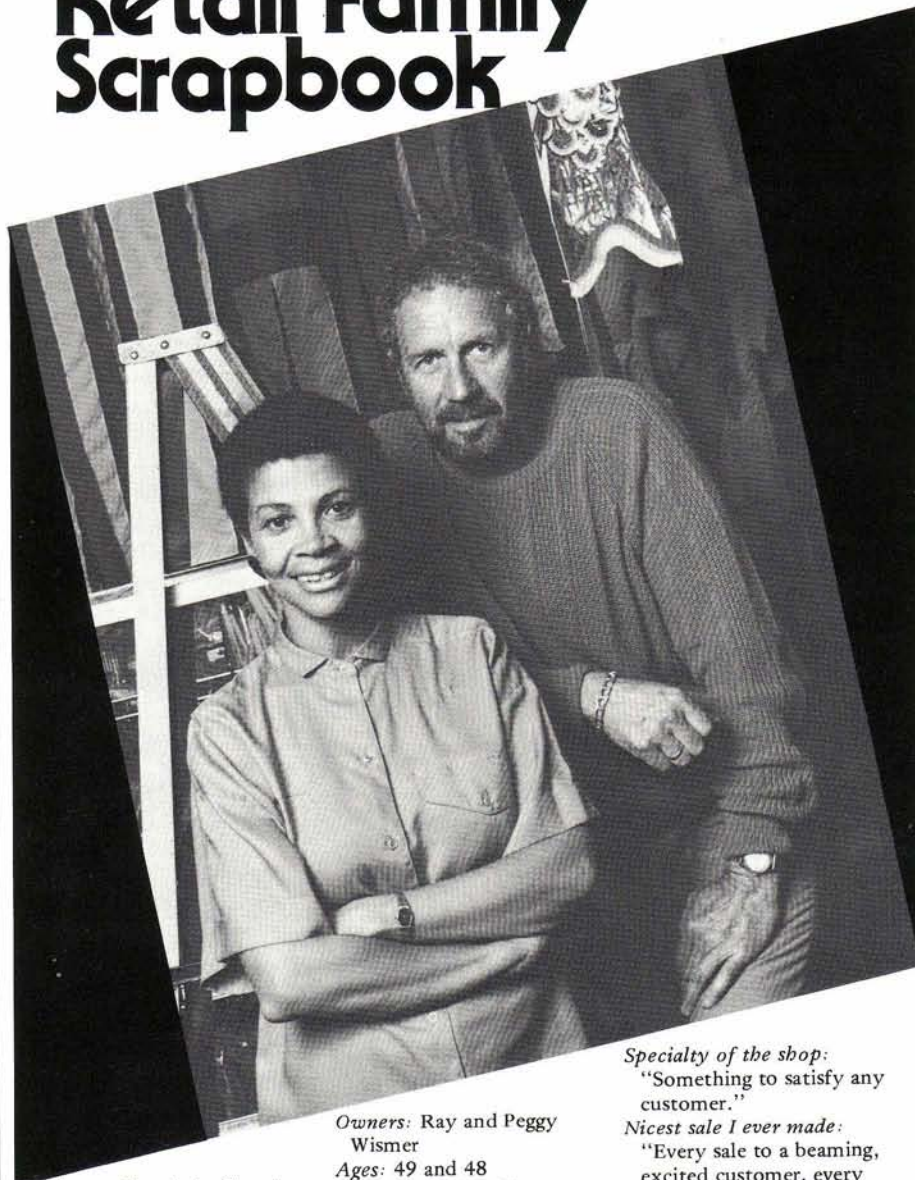


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Stores: Touch the Sky, Inc., 836 Yonge St. and Touch the Sky Harbourside, 207 Queens Quay West, Toronto, Ontario, Canada.

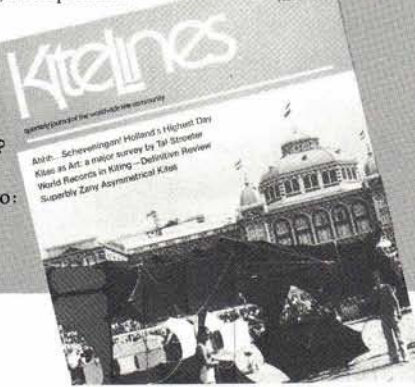
Amount of display space: 1500 square feet at Yonge St. and 500 at Harbourside
Hours: 10 a.m.-6 p.m. Mon.-Sat. at Yonge St. and seven days a week at Harbourside. Longer hours April-Sept.

Number of years in business: 10
Number of years profitable: 8
Number of years carried Kite Lines: 9

Why doesn't your store carry *Kite Lines*? Learn all about the benefits of doing it. Write for retailers information package to: *Kite Lines*, 7106 Campfield Road, Baltimore, MD 21207-4699, USA. Or call us at: 301-484-6287.

Owners: Ray and Peggy Wismer
Ages: 49 and 48
Favorite food: Indian
Last books read: *Earthly Powers* by Anthony Burgess and *Midnight's Children* by Salman Rushdie
Last kite book read: "Re-read Brummitt's Golden book. It still holds up after all this time."
Favorite flying spot: Humber Bay Park East, Toronto
Latest promotional effort: Our Toronto Autumn Kite Carnival, in September

Specialty of the shop: "Something to satisfy any customer."
Nicest sale I ever made: "Every sale to a beaming, excited customer, every second kite to a customer pleased by a previous kite."
Favorite issue of Kite Lines: "The one where Tal Streeter wrote on kites as art. We are continually amazed that each issue maintains or exceeds the quality of the previous one."



What's New

...Continued

which is a critical consideration when one is hoisting 100,000 yen worth of equipment at sea or over an extinct volcano.

I personally think that Murooka can do better than what he has shown us in his book, which has the appearance of being thrown together in a hurry, perhaps to meet a deadline for The Toyota Foundation grant that sponsored the book.

At the time of this writing, Murooka is travelling around the world taking aerial photos at kite festivals in Europe and America. Perhaps when he returns to Japan he will do another book on kite aerial photography—a book to fill the need, a book to teach and demonstrate, a book to make us wonder and marvel. —L.M.C.

MORE FANTASY THAN FLYING

Kiteworld by Keith Roberts (New York: Arbor House, 1986), hardcover, 288 pages, \$15.95.

I was forced to read this book because of the title. However, to be fair, I was determined to hold no grudges and give the book as impartial a reading as I could.

Kiteworld postulates a post-nuclear world in which an island civilization is protected from evil by vigilant Cody kite teams at the borders.

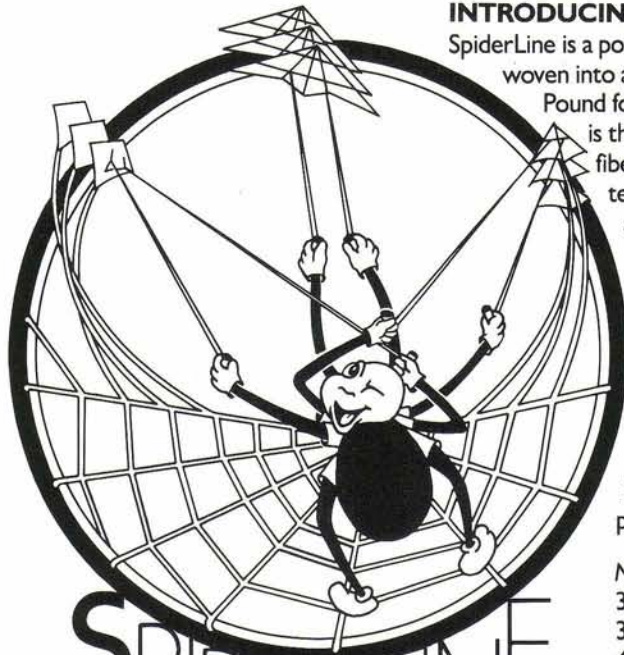
On this island, the local religion centers around the Codys and their crews. There is even a high and low church, not unlike the Calvinists and Evangelicals, complete with doctrinal differences over fatalism vs hope and ceremonial differences over pomp vs austerity.

If you enjoy reading fantasy, this book may appeal to you because it is much more fantasy than kiteflying. However, if you sympathize with the people who are prosecuting the Hawkins County (Tennessee) public schools to control the printed word (the "Scopes trial II"), you should know that the religions and characters in *Kiteworld* are symbolically and physically involved in certain banal tenets of the new order that come more from *Penthouse* than the scriptures.

Obviously, the illustrator who did the artwork on the cover was not a kiteflier. (Apparently, she did not even read the book!) The kites on the cover are Lilienthal-like Rogallo wings with crew baskets snatched off hot air balloons—complete with propane jets!

Kiteworld might also be of interest to some kitefliers—such as Nick Morse, Bill Tyrrell, Rick Kinnaird and Bill Werme—for whom flying large objects *en suite* has become a near religious experience. —M.G.





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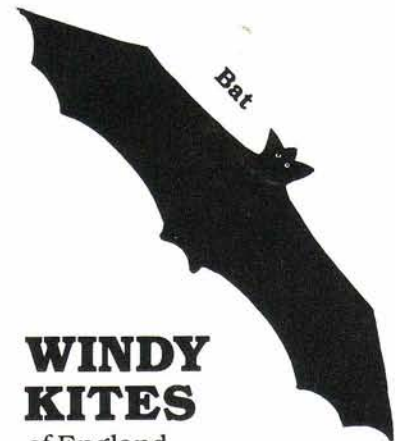
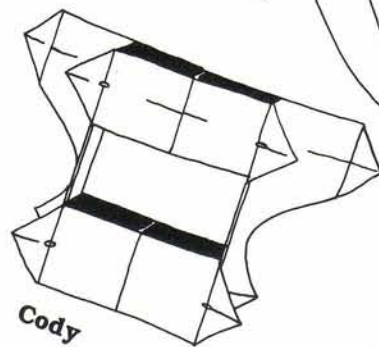
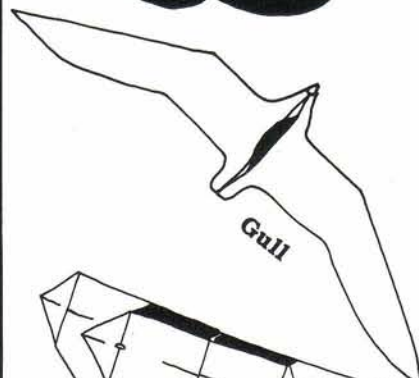
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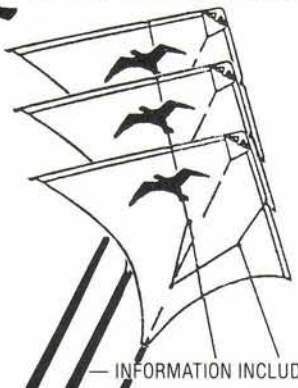
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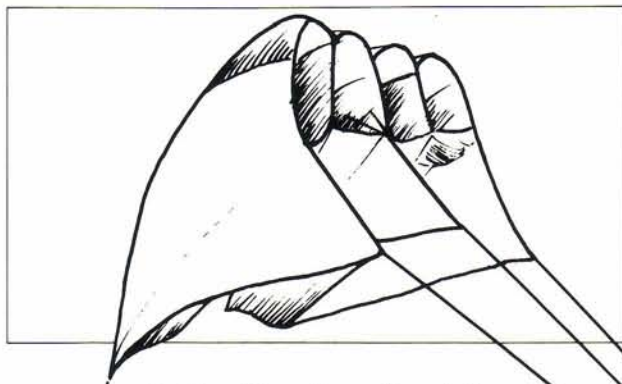


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Tips & Techniques

1 No-Wobble Woglom, or It Flies Fine with a Fin

Dan Leigh, who describes himself as an "anarchist kiteflier," writes from Wales, United Kingdom: I don't do Wogloms anymore. I won't make kites that don't fly the way I want them to. That's why I stopped making Wogloms—some, not all, were below par by my standards.

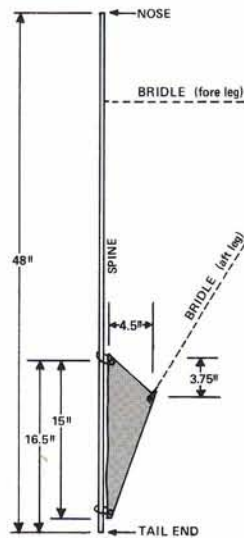
I've found that a small triangular fin on a flat Malay—same as an Eddy without the extra fabric or a Woglom without the box pleat—stops the spin in a rip-stop version, and they don't wobble, either.

For a 48" x 48" kite, the dimensions of the fin are as shown in the illustration. Three eyelets are installed in the fin, one at each point.

The fin is attached to the spine of the kite with short loops of line (1" or less) around the spine, one loop at the bottom of the spine and the other about 16.5" up from the bottom.

The lower leg of a standard two-leg bridle (some-what shortened, of course) attaches to the third point of the fin. The fin now becomes the lower part of the lower leg of a two-leg bridle.

The upper leg may be attached to either the intersection of the spars or further up the spine towards the nose, say, halfway.



2 A Spar Plug Tip, or A Plug for a Spar's Tip

The following technique is used by Mel Govig of Baltimore, MD, to avoid the problem of cracked or split spar ends—the hollow fiberglass or graphlex type. This process allows the spars to be notched

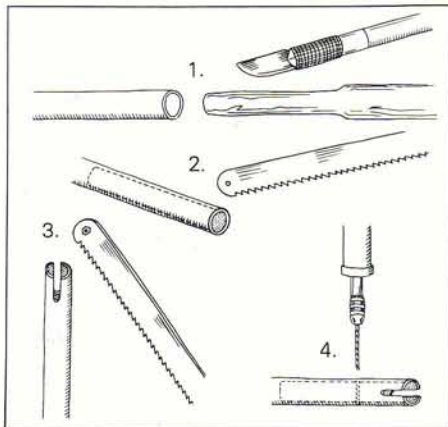
Tips & Techniques is a forum for you to share your favorite tip, hint, trick or technique for making or flying kites.

Each published item earns your choice of (1) any book(s) in the Kite Lines Bookstore to a value of \$11, or (2) a subscription or extension for 4 issues of *Kite Lines*. Of course, you will also receive recognition for your idea from the worldwide kite community.

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without weakening them appreciably, and is especially suitable for larger kites (with larger spars).

Mel says: I prefer this method to the use of arrow nocks which are vulnerable to hard landings. The arrow nocks transmit the shock to the spar—which splits the spar—or the arrow nock itself shatters.



What I do is insert a 2- or 3-inch length of wood dowel into the end of the tube, securing it with both glue and a "pin," and here's how.

1. In the first place, you will find a lack of wooden dowels in the exact diameters of most composite tubes. Simply start with a full length dowel of slightly larger diameter and—with a sharp knife—shave down a 2- or 3-inch portion until it fits snugly. Then apply a strong adhesive to the shaved part, insert it firmly into the tube, and allow to set.

2. Cut off the excess dowel, flush with the end of the tube. I use a hacksaw.

3. To notch the end of the tube/dowel, use two or three hacksaw blades (depending on the width of the notch) bolted or taped together.

4. For added security, drill a 7/64" hole through the tube/dowel, 1/2" below the base of the notch. Into this hole force a 1/8" fiberglass rod (carefully), then trim the rod off flush with the tube surface and sand it smooth.

The end result is a hollow tube with a solid end, notched to receive a cord, and pinned and glued to resist coming apart. The finished spar will stand a good deal of abuse, won't easily break or fray and adds a touch of craft to your masterpiece. ◇

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The Brandes Flare

By Raymond V. Brandes



Edward C. Boganski

At the 1986 Smithsonian Kite Festival, *Glory Days* wins the blue ribbon for Highest Score and the trophy for Best Patriotic Kite (adult category).

I CAN'T REMEMBER WHEN I first made a Hornbeam sled, but after making and marketing thousands under the name "Tiny Dancer," I have grown quite fond of the planform. In my opinion, of all the documented sleds, none flies better through a wide range of wind conditions than the Hornbeam.

Brandes Flare kites, like single sleds, are easy to make. Unlike single sleds, the "quintuplets" fly at a high angle and develop considerable lift.

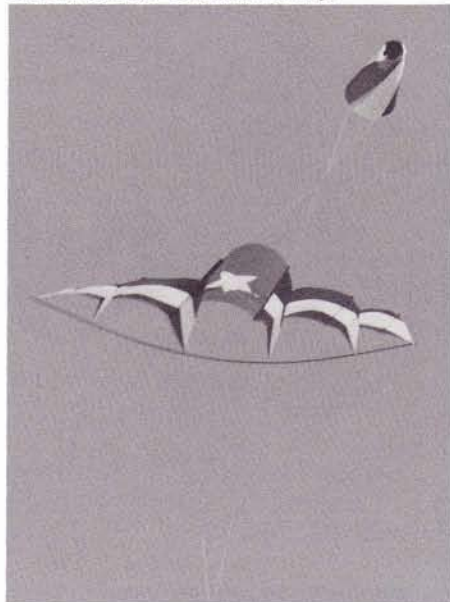
All these kites employ some sort of spreader arrangement. Some people might say that sleds with cross-spars are no longer sleds, which I won't dispute. But I have found the spreaders to be the crucial component. I have flown some of these kites without the spreader, using only a six-point bridle. The bridle length was extremely critical, and the kites would fly only in very smooth air.

The Skins

Start by cutting out five Hornbeam skins. I use ripstop nylon but other materials ought to work. Cut one skin 12" long,

two 9" long and two 6" long. Allow an extra 1" of material for each longeron sleeve. Join the skins as shown for the particular form you are making and sew

Glory Days with matching drogue displays the Brandes flair for craftsmanship.



all five skins together. For each set of double fins (there will be four), trim off the smaller fin along the line of stitching.

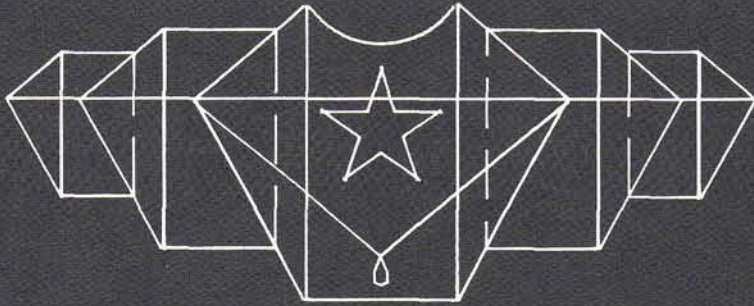
The Bones

Make the longerons from 1/8" wood dowels. The spreader can be either 1/8" wood dowel or 3/32" fiberglass rod. Make the spreader long enough to almost stretch the kite when it is laid flat. For the Delta's Image, the spreader arrangement consists of two angled pieces connected by a central horizontal spreader (like a delta kite). In the other versions, the one-piece spreader passes through the three center bridle points and is held in place at the two outer tips by short pieces of snug-fitting rubber tubing, which can be moved to adjust for different wind conditions.

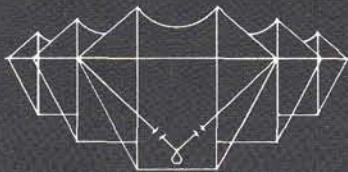
The Bridle

In all cases, the two-legged bridle is four times the height of the center skin. Attach the bridle to the two center fins and loop it around the spreader as well. For small kites, a needle and thread will do the job.

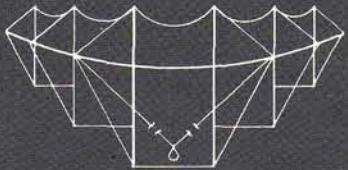
Vincentine Brandes



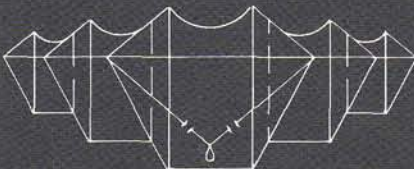
GLORY DAYS



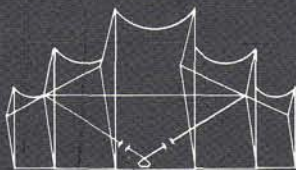
LOGICAL
(LIFTING SURFACES IN SAME PLANE)
(BRIDLE POINTS IN SAME PLANE)



REACHER
(LEADING EDGES ALIGNED)



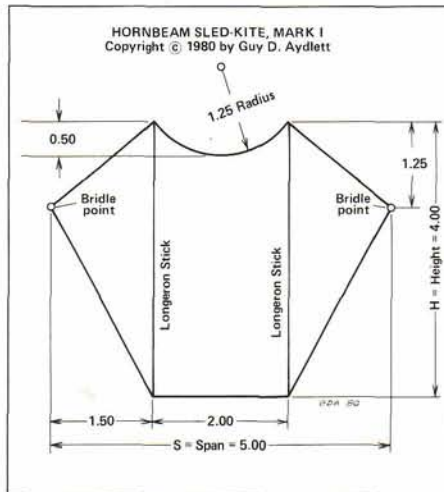
DANCERS IMAGE
(BRIDLE POINTS ALIGNED)



DELTA'S SHADE
(TRAILING EDGES ALIGNED)

OTHER VARIANTS

Above: Ray illustrates these variations of the Brandes Flare using a computer drafting system courtesy of Limicon Corporation.



See the Fall 1980 issue of Kite Lines for an article on the neoclassic Hornbeam.

For larger sizes, reinforce the bridle points of the fins with extra layers of fabric or tape. The bridle should be loose where it wraps around the spreader, so that it is free to slide, if necessary. The flying line is attached to a loop in the exact center of the bridle.

The Tail(s)

These kites have a high aspect ratio and require stabilizing tails or drogues, even in light breezes. Six ribbon tails (one at the bottom of each longeron sleeve) work well and look pretty.

The Bottom Line

Glory Days is a 40" tall version of Dancer's Image (see drawings), but only the center section has the semi-circular cutout. For Glory Days, I used 3/16" wood dowels for longerons. The spreader consists of two fiberglass tubes (3/8" diameter, 48.5" long) joined by an external fiberglass ferrule 32" long. The kite has a projected area of 16.75 square feet and pulls so hard that the line cannot be handled without gloves or a reel.

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PREAMBLE

It is difficult to measure kite efficiency in the varying wind we usually get at kite contests. The pleasing results of the International Exposition of Small Kites, held indoors, and Mr. Bigge's successful measurements of lift and drag on an 18" x 24" sled, done indoors, inspire us to sponsor a kite efficiency competition—indoors.

In order to conduct the event in a reasonable amount of space, the size of the kite entries is restricted to 250 square inches (1,613 square centimeters). The purposes of the Challenge are to demonstrate that some kites of moderate size can fly efficiently at walking speed, and to stimulate the design and construction of kites of high efficiency in terms of lift/drag and lift/weight.

*We are considering a number of locations for the Challenge, but we welcome suggestions or invitations from our readers.

AWARDS

Greatest ratio total lift/drag, **\$50**
Greatest ratio total lift/weight, **\$50**
Greatest product of the 2 ratios, **\$200**
Other cash awards will be made for the most efficient kites of particular classes, such as:

- Eddy/Malay—Delta
- Box—Winged Box
- Facet—Tetrahedron—Wedge
- Airplane—Sled—Fighter
- Rotor/Kinetic—Asymmetric
- Bird—Soft (frameless)
- Inflatable (framed)
- Centipede/Train
- Flat/Geometric
- Edo—Rokkaku

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

- Craftsmanship—Ingenuity
- Surface Design—Color
- Simplicity—Complexity
- Unexpectedness—Wit
- Manners—Message
- Durability—Historicity
- Inexpensiveness/Expensiveness (either or both)
- Aerodynamics—Accessories
- Use of Paper—Plastic—Fabric
- Smallest—Lightest—Heaviest

or any combination of the above, plus spectators' choice. All cash awards will be in U.S. dollars or converted to the currency of the recipient's country. Some awards may be made in the form of Lawrence Hargrave Australian \$20 notes. In addition, each entrant will receive a Certificate of Participation.

be longer than 48 inches (122 cm) from the flying surface.

3. Entrants may enter more than one kite. All kites entered will be flown and evaluated. It is possible that an entrant could win the three main awards with different kites.

4. All entrants enter on the same basis regardless of age or experience. The judges and KITE LINES staff may not enter kites.

5. The kite(s) may be of any design but must be made by the entrant.

6. An entry form (or facsimile) must be submitted in advance. Included with the entry form must be an adequate drawing of the kite and a brief description of how it was made.

7. Entrants may attend the Challenge in person or may ship their kite(s) to the judging committee.

8. Ship your kite(s) in a reusable container to: I.I.K.E.C., c/o KITE LINES, 7106 Campfield Road, Baltimore, Maryland 21207-4699, USA. Consider insurance for your kite(s) any special instructions, line or apparatus required for flying. Return shipment of entries will be made at KITE LINES expense within 90 days after the judging. Entrants may instruct that the kites be retained for archival uses.

9. KITE LINES reserves the right to photograph any kite entered and feature it in the journal, possibly with descriptions and measurements.

10. KITE LINES and all participants involved in the Challenge shall not be liable for any loss, injury or damage to any person or property arising from the Challenge or the shipping related to it.



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

JUDGING

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

RULES & REGULATIONS

1. The area of the kite shall not exceed 250 square inches (1,613 square centimeters). Area is the maximum projected. Multiple surfaces all count (as in box kites, biplane kites, etc.), but inflatable kites count as one surface. The optimum size may be smaller, especially for lift/weight. Actually, we hope most kites will not need to be weighed.

2. The kites will be mechanically towed at a brisk walking speed of 4 mph (1.8mps), and lift and drag recorded. Repeated flights will be made if necessary to determine winners. The tow point shall not

WATCH THIS SPACE
for further details about the Challenge in upcoming issues of KITE LINES.

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

Name _____

Address _____

City, State, Zip Code, Country _____

Telephone (include area code) _____

Check appropriate box:

- I will bring my kite to the Challenge in person.
- I will send my kite to the Challenge committee.

Signature _____

Date _____

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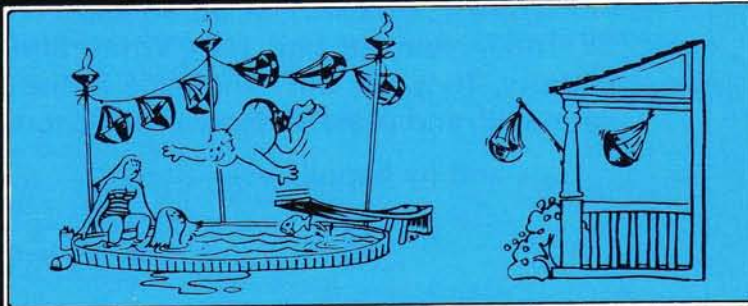
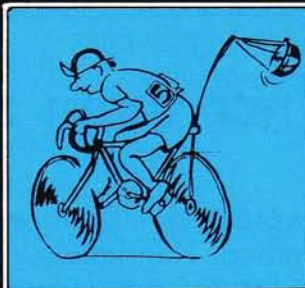
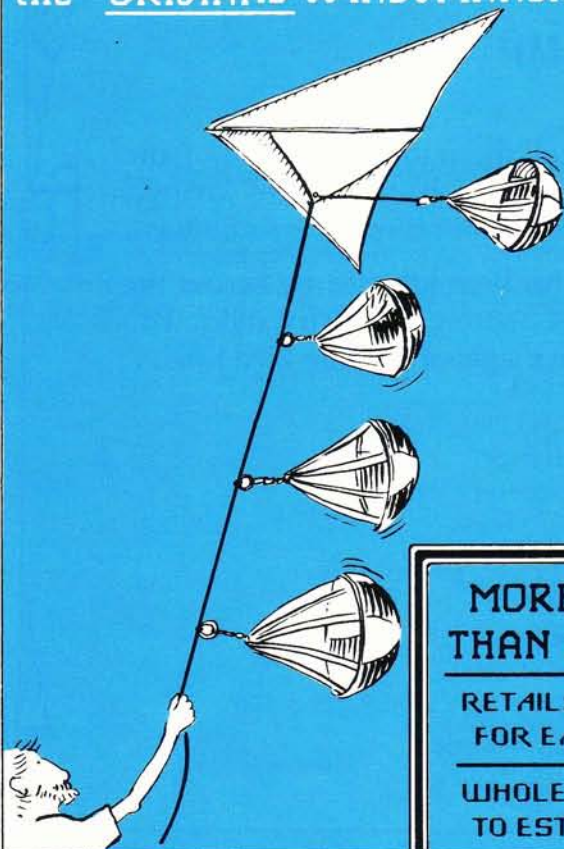


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One Sky, One World Is Peace Fly Theme

KITE DESIGNER Jane Parker-Ambrose (Sky Scrapers Kites) of Denver, CO has accomplished Will Yolen's dream of using kites to make friends in Russia.

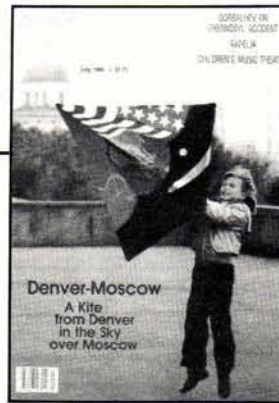
Proving the adage that luck is the residue of hard work, Jane traveled with a tour group to the Soviet Union last October. In Moscow, Jane presented a kite to Valentina Tereshkova, the first woman in space and the president of the Soviet Women's Peace Committee.

It was the culmination of Jane's long efforts that began when she had the idea, then made the kite, a three-foot nylon and satin diamond featuring the American and Soviet flags on each side of the globe under a streaking Halley's comet. The kite was accompanied by a friendship letter signed by about 200 U.S. kites.

Before going to Russia, Jane made countless efforts to secure permission to fly the kite there, but never obtained official approval. She decided to take the kite anyway, and stowed it in a tube that a traveling companion said looked like a

shotgun case. It made it through all the passport and baggage checkpoints with nary a hitch. But on the appointed day for flying, the wind was too light. Jane left the kite behind for flying later. It was photographed and printed on the cover of the July issue of *Soviet Life*, the attractive English-language magazine produced for American consumption.

Back in the U.S., Jane found the kite had become the start of something big. It was the stimulus for the idea of an international kite fly for peace, "to promote the concept of global harmony between all people through an expression of the universality of kites and the wind," as Jane's press release puts it. "Through the sharing of the wind on this one day the world will be moved toward the discovery of a state of peace. The great air ocean is the home



in which all of life on earth exists and the kite will be an important symbol of the need to protect and nurture it."

The event is called One Sky, One World. The date is October 12, 1986, the first of what Jane believes will be an annual event. She has even gone so far as to set up a nonprofit organization to support the fly and to separate herself as a kite businessperson from her charitable cause.

Response from many kitefliers has been enthusiastic. Michael Steltzer of West Germany is active in coordinating ideas in Europe. Istvan Bodoczky of Hungary suggested that "we all exchange kite banners (30x250cm approx., or 1x8ft) with *peace* written on it in our own languages." A song has been written especially for the fly and a photographic and video record is being coordinated. Tireless Jane is also seeking United Nations endorsement as well as their support for a commemorative postage stamp. Kites planning to fly on October 12 should write: One Sky, One World, P.O. Box 11149, Denver, CO 80211. —V.G.

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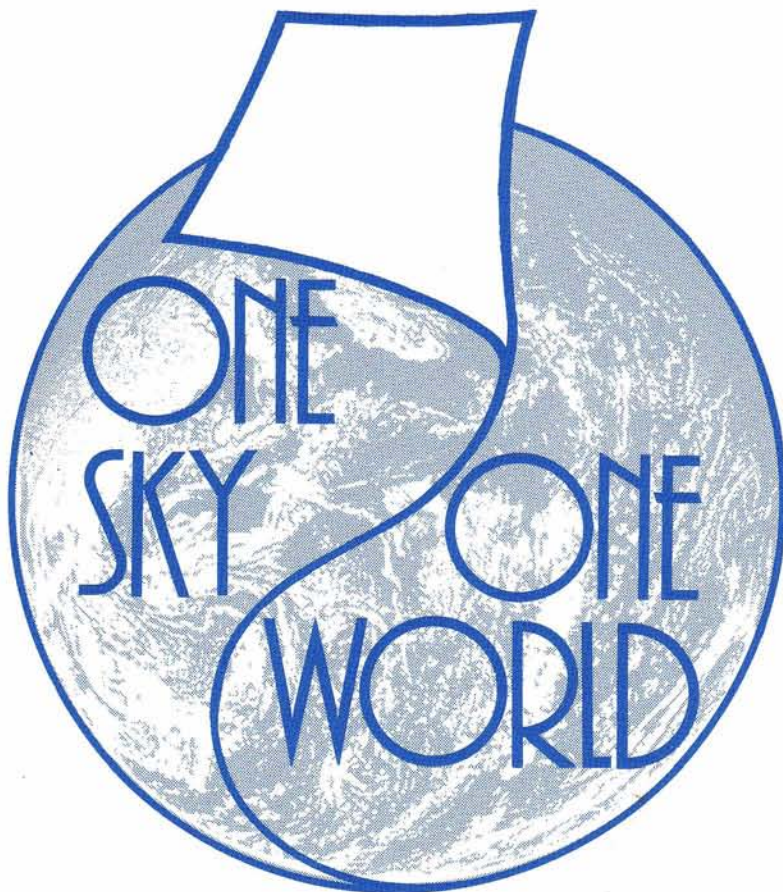
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One Sky, One World kite festivals will be held annually beginning this year in countries around the world.

To express an optimism which supercedes ideologies, people everywhere are asked to participate in or sponsor a One Sky, One World Festival. Share the rich cultural heritage of the kite through a positive statement for the protection of the earth and peace and friendship among all people.

For further information or to receive an official festival registration packet call or write:

ONE SKY, ONE WORLD

Jane Parker-Ambrose
c/o Sky Scrapers Kites
P.O. Box 11149
Denver, Colorado 80211, USA
(303) 433-9518

Michael Steltzer
c/o Vom Winde Verweht
Eisenacherstrasse 81
D-1000 Berlin, West Germany
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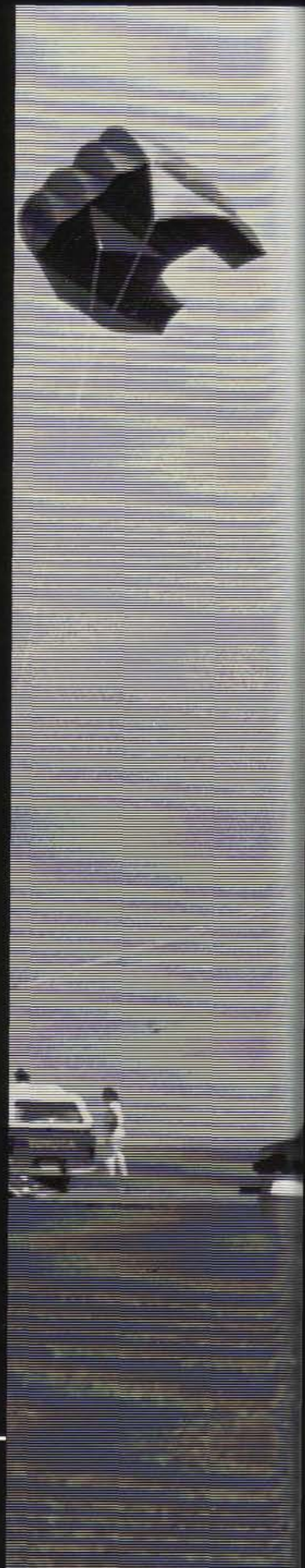
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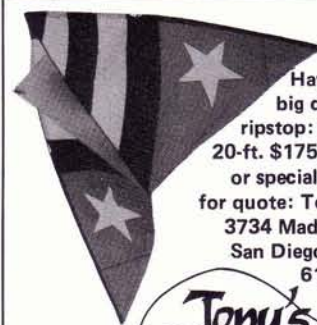
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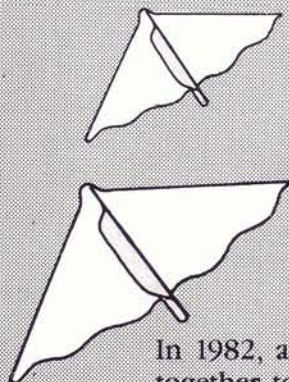


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An Essay on Simple Pleasures

Text and Drawings by Dan Leigh

THERE ISN'T MUCH that can be said about simple kites—basic deltas, pesky fighters, utilitarian sleds.

Today, such kites are scarcely noticed amid the monumental sky sculptures and the multi-colored eye-candy. Unless they're giant-size, they don't attract crowds on the ground. Plain and humble, usually small, they're so quickly assembled it's easy to miss them. Yet, in the air these brilliantly, elegantly simple kites often behave impeccably and perform superbly. Way in the background, tiny insignificant specks, they sometimes can't be seen at all!

My fascination with simple designs lies in the realization that with only the most elementary structure—a structure of the utmost simplicity, stripped to the

barest essentials of skin and bone, in the purest possible form—these objects can fly with maximum performance and excellent handling. They need only be made well enough and in accordance with the universal principles of kites. The very soul of the kite is almost visible just beneath the surface, almost tangible there in the stark minimal structure and elementary geometry.

If we make such kites ourselves, we may learn that what is simple isn't necessarily easy, and that to achieve a balance of elements is better than to attempt an elusive absolute perfection. The principles are the same. We still need all our skills. We may come to appreciate the skills of others as well, for some kites fly and others don't, even though they may be

ostensibly very much alike.

Several of the best simple kite designs predate kite books by hundreds, if not thousands, of years—a heritage of kite craft which flourishes today in many parts of the globe. Books, plans and measuring scales don't come into it. They aren't necessary, nor are modern materials. Designs such as the flat hexagon, the Indian fighter and some oriental kites have transcended the boundaries of culture and time. The basic designs are easily learned and remembered, versatile, adaptable, and the craft skills flow through time from generation to generation, perhaps changing shape as they travel, perhaps gaining or losing in level of sophistication.

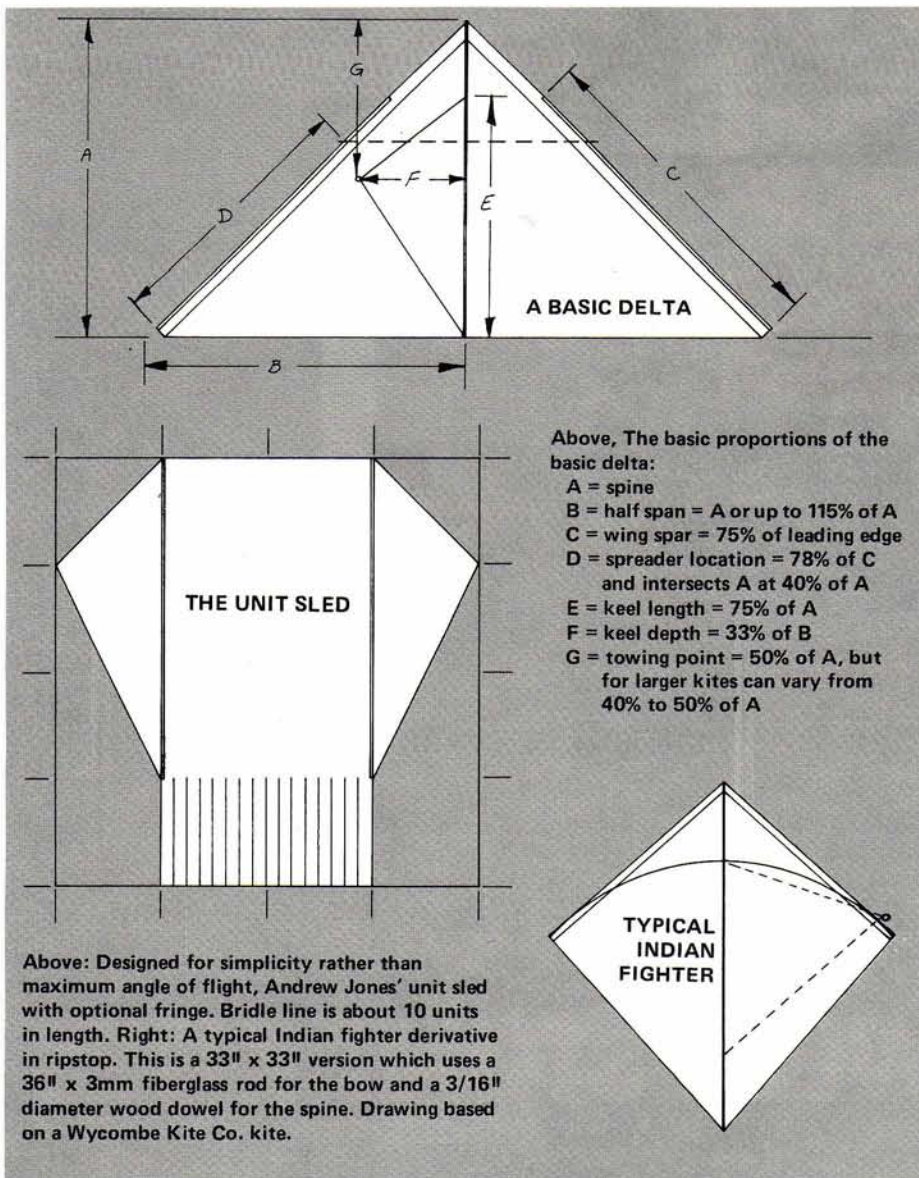
Of today's newer kites, the delta may become immortal because it is quite adaptable and doesn't need to be made to an exact plan. So too might the basic box kite, although it is relatively complicated structurally, if not geometrically.

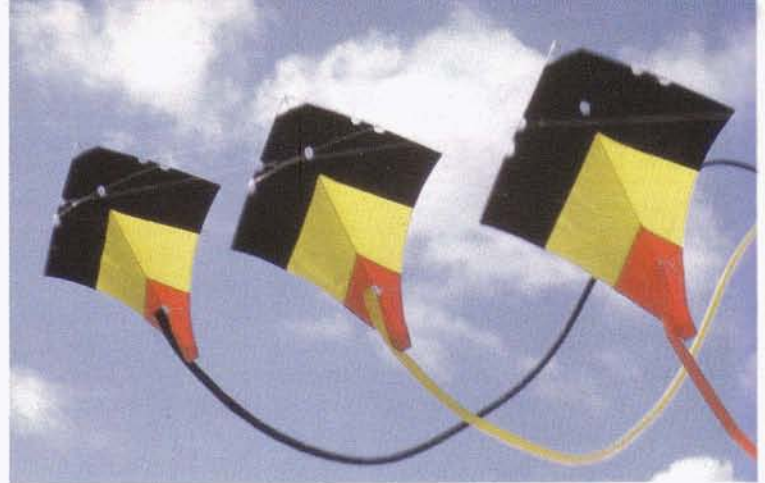
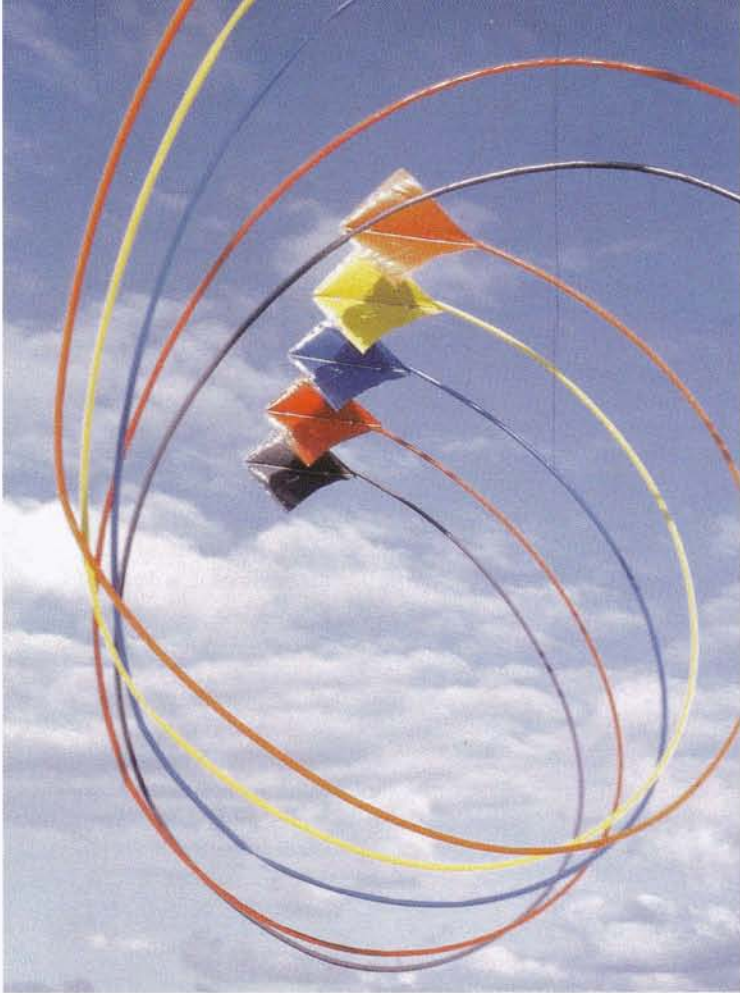
There are many good sled designs—in particular one which could become universal and exist beyond our time and culture by virtue of its extremely simple non-dimensional layout and its adaptability to different materials. It is based on a square divided into four equal units across and four down. The lower quarter of the canopy is either cut into a fringe or removed, so it could also be said to be made from a rectangle four units across and three down. The originator of this sled, Andrew Jones, proved to me that it copes with all sorts of wind, turbulent or not, without slapping shut. He allowed it to fly unattended an entire afternoon tethered to a fence post. It would be a great pity if the sled ever became a thing of the past.

A good case has been made for perfecting designs in simple form through selective refinements and continual testing, holding all but one variable constant. This premise implies that you're best off with the simplest design.

Some people manage to do their designing in just a few jumps, taking 10 steps at a time, while others follow a logical pattern of tiny alterations. (It's hard to say what they are—neither type ever seem to divulge their secrets!)

I've got kites I can't explain. I mean, they work, but I don't know why. Here is where a more disciplined scientific approach might help, but who needs it with a simple kite that already flies well? ◇





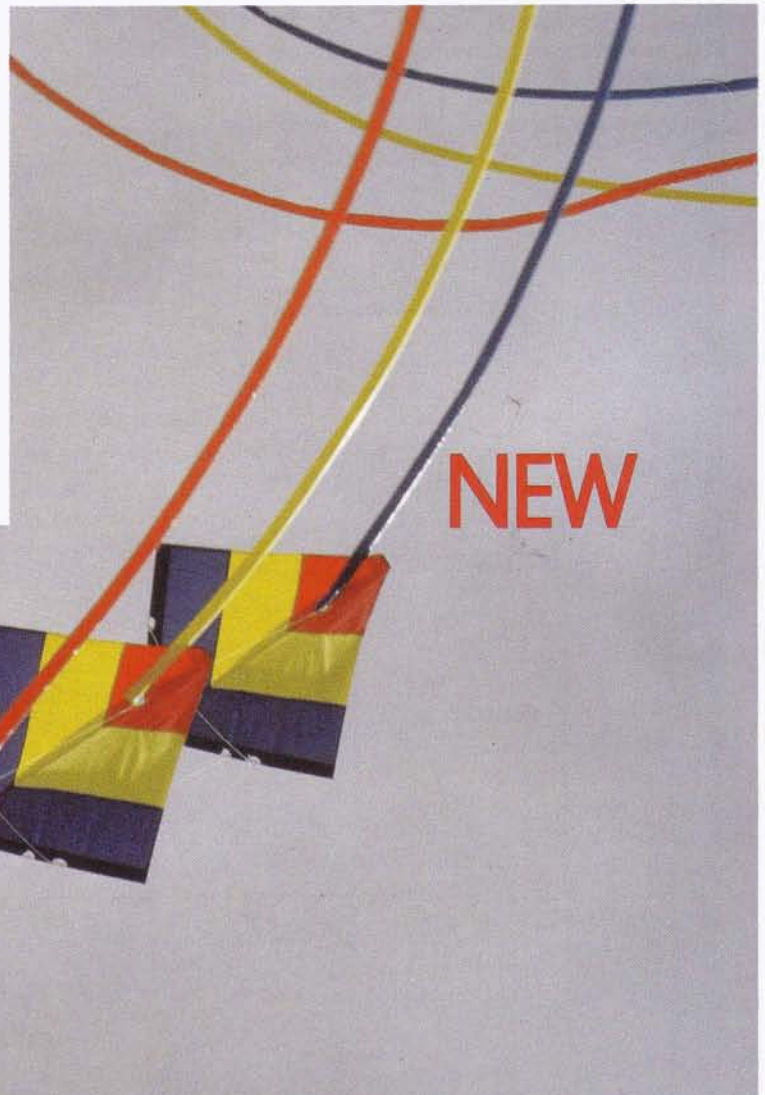
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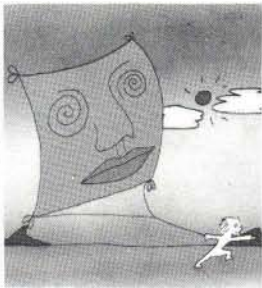
In the Wind

A MISCELLANY OF KITE NEWS AND RUMORS

The Singapore Tourist Promotion Board is scrapping the Singapore Kite Festival after four years of support. "Turnout does not justify the expense," was the headline in the Singapore *Straits Times* newspaper of June 6. Attendance at the two-day festival was "30,000 at best. This compares unfavorably with the Dragon Boat Festival's 30,000 in just one morning," according to Sharon Low of the S.T.P.B. Hard to believe a kite festival that draws 30,000 people would be considered too small, but the size of the crowd is in the eye of the beholder—the S.T.P.B.

Shakib Gunn wrote that the Singapore Kite Association "will go on holding it on a S \$200 budget rather than S \$200,000." The S.K.A. hopes to hold on to the Marina South site, "probably still the best place to hold the event," according to Michael Seet, president of the S.K.A.

John Lennon's last book, *Skywriting by Word of Mouth* will be published by Harper & Row in October. The advertising campaign is already underway for an expected bestseller to match Lennon's first two books. If you're wondering what this has to do with kites, well, the cover illustration features a childlike drawing of a kite—square in shape and Edo-suggestive. At least, I think it's a kite, but the bridle is nonfunctional.



National press for the Mama-sans kite team! In *Ms.* magazine's June issue is a succinct history of the women rokkaku kitefliers written by yours truly. Included is a photograph of the famous purple kite made by Jon Burkhardt. Rick Kinnaird of the opponent men's team has been sending out unprintable press releases since.

If you are one of the many small, cottage-industry kite manufacturers, you may have been using your kite business to offset other income on your tax return. The tax reform bills now being worked out between the U.S. Senate and House of Representatives are aimed at tightening up tax shelters, including that of so-called "hobby businesses." Under the present law, an activity is presumed not to be a hobby if it makes a profit in two out of

five years. The new law will change that presumption to three out of five years. Of course, there are other factors involved in qualifying as a business in the eyes of the Internal Revenue Service, but if you maintain your three-out-of-five profitability, you may not have to study as much of the fine print or send a careful explanation with your tax return.

A good article by a tax advisor giving full details on the subject appeared in the May/June 1986 issue of *Fiberarts* magazine (single copy \$3.50 from *Fiberarts*, 50 College St., Asheville, NC 28801).

We were very excited when we heard about a new book by Georg Gerster, the Swiss aerial photographer. We had seen photographs by Gerster in the *National Geographic*—photos of the Sahara Desert taken from a kite. Naturally, we hoped the new book would contain other kite aerial photos. We obtained a copy quickly and combed through every picture and all the text—only to be disappointed (a little).

However, for persons with a broad interest in aerial photography—not to mention visual puzzles of astonishing beauty—the book will be worth the \$35 price. The elegant volume juxtaposes images artfully and includes 133 color plates as well as generous information on how Gerster shoots his pictures around the world while hanging out of the window of a Cessna. The title, *Below from Above*, is published by Abbeville Press, 505 Park Ave., New York, NY 10022.

Tune in your TV on November 23 to WTBS (Turner Broadcasting) for a *National Geographic* program about the battle of giant kites in Shirone, Japan.

An exhibit titled "Feather in the Wind: The Art of Japanese Kites" is on view in the Japanese pavilion at Epcot Center, Walt Disney World, Orlando, FL. The kites are from the collection of Tal Streeter, American sculptor and author of the book *The Art of the Japanese Kite*. Tal also prepared materials for the exhibit, including the text for a handsome color catalog, a large poster and related items. However, our friend in Orlando, Darcy Davis, says that the show was not as large as she expected and suffered from crowds and cramming—nice to see if you're already in Orlando, but not worth a special trip. The exhibit opened September 1985 and will continue until September 1987.

Gregor N. Locke telephoned us from England to say that the Civil Aeronautics Authority had given its official permission to the Brighton Kite Flyers to drop parachuting teddy bears from their kites. Believe it, bear buffs: bureaucracy-blessed bears from Brighton are the best!



Sixty-one years, that's how long the Annual Kiwanis Kite Tournament has been held in Sac City, IA. This year, on April 27, 97 participants came out after a rain delay from the original April 20 date, according to Gary Hansen, town enthusiast. There was plenty of wind as well as a few visitors from Minneapolis, who had read about the festival in *Kite Lines*.

Sac City residents needed all the fun they could get. This farm town in the prairie heartland of America has been devastated by plunging farm prices, bankruptcies and business closures. "You can't believe what we're going through out here," Gary said.

Sac City's kite festival is in a tie with the Jacksonville (FL) Kite Tournament for ranking as the oldest kite festival in the United States.

The year 1988 marks the Australian Bicentennial and it will include a kite festival. Ross Walters for the committee visited *Kite Lines* in May and brought along an outline of the plans so far. Date isn't set but will be during the first four months of 1988—possibly near Easter. The Australian Bicentennial World Kiting Festival will run for 3½ days in Launceston, Tasmania. Workshop leaders will tour Australian capital cities and kite exhibits will be set up in the weeks before the event. Exhibition flying and family celebration will be stressed rather than competition. Among many ideas in the wind is a Hargrave Event—jolly good. Funding is not yet heavy and major sponsorship is being sought, but everyone's invited, of course. Quick plans and slow budgets are not the exclusive problem of the ABWKF.

On Sunday, June 22, William R. Bigge attended an "eclectic" outdoor wedding near Boston, MA and flew five little Eddy kites as a train behind the bride!

—V.G.

Clubwatch

So far this year, we have witnessed the emergence of an unusual number of new (and "reborn") kite clubs—at least a dozen that we know of. From Rhode Island to Florida and from Texas to Washington, new kite clubs have been springing up with a passion. There are too many new clubs to list in full detail in this column and, to tell the truth, we hesitate to do that anyway because we know that a year from now a good percentage of this year's crop will be in our inactive file. We will check on them and bring you an updated report in our next issue.

Meanwhile, amidst all this frenzied founding, there remains in today's kite world a remarkable island of stability—literally and figuratively—the island(s) of Japan. While new kite clubs continue to rise and fall elsewhere, the Japanese faithfully carry on with kite traditions begun centuries ago. In the course of our regular letters to kite clubs, we at *Kite Lines* have gradually discovered some of Japan's oldest kite associations.

If you would like some insight into the ancient art of kitemaking and flying, plus a lesson in humility and patience, and you are willing to expend the effort to overcome the language barrier, then by all means get in touch with one (or more)

of the following ancient *tako-no kai*.

—Founded December 1926: **The Saku Spring Wind Society**. Contact: Masamichi Takahashi (vice-president), Hara 15, Saku City, Nagano Prefecture 384-01, Japan.

—Founded 1918: **The Sagara Kite Preservation Association**. Contact: Shuji Matsushita (treasurer), Sagara-machi Oote, Haibara-gun, Shizuoka Prefecture, Japan.

—Founded April 1875: **The Sakata Kite Preservation Association**. Contact: Masami Matsuta (vice-president), Toeicho 6-20, Sakata City, Yamagata Prefecture, Japan.

—Founded "before 1868": **The Sanjo Kite Association**. Contact: Toshio Kubo (vice-president), 1-10-15 Kiteshinbo, Sanjo City, Niigata Prefecture 955, Japan.

For those of you more comfortable with the King's English (or Welsh), there is the **Snowdon Balloon, Kite and Hang Gliding Club** on the other side of the world. This free-thinking group meets every Sunday (weather permitting) to fly kites and protest against low-flying jet aircraft in the Nant Ffrancon Valley. For information and a sample of their unique membership cards and stickers (printed and colored by hand), contact the Treasurer, David Jones, 57 Braichmelyn, Bethesda, Gwynedd, North Wales, England. Membership is only £1.00 (about \$1.50). ♦

Sanjo giant kite battle, Sanjo City, Niigata prefecture, Japan. Photograph from 1905.



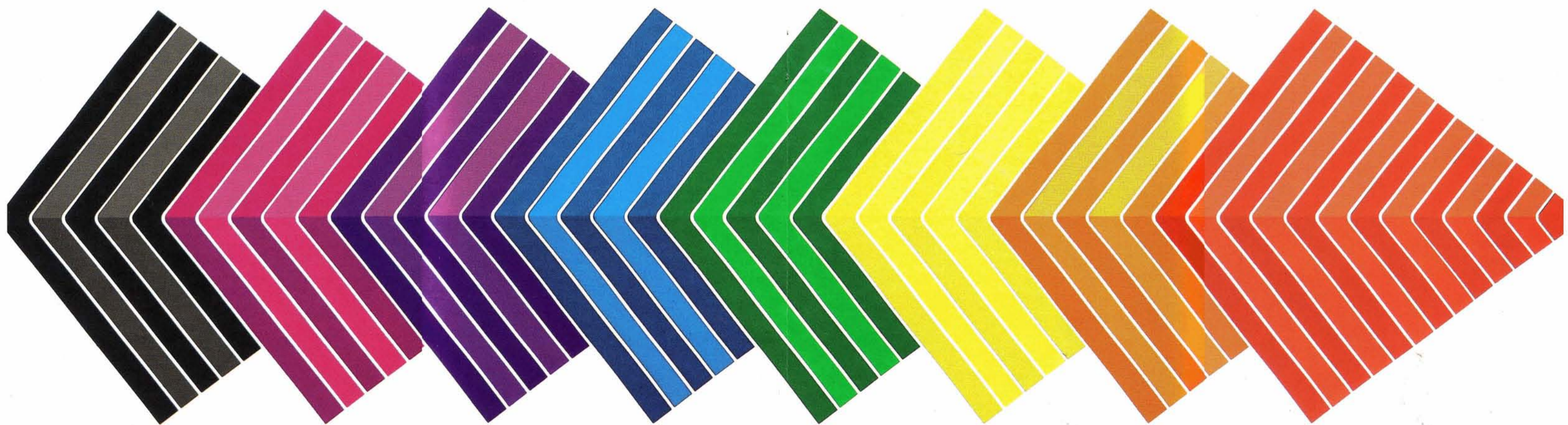
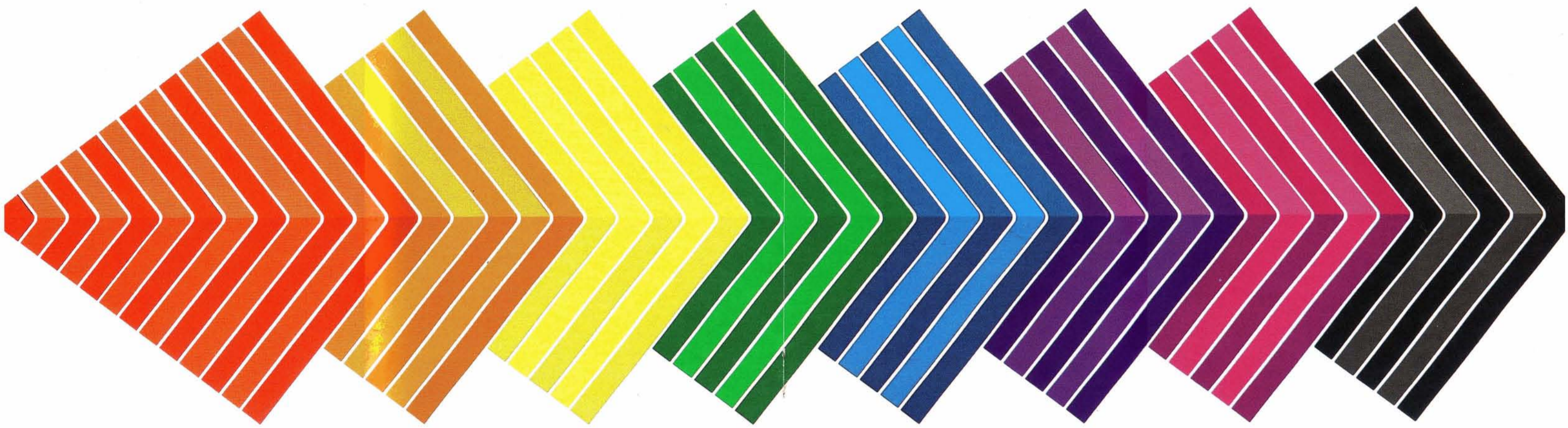
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(*) Moved, no current address. Readers who know the whereabouts of these subscribers are requested to notify *Kite Lines*.

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

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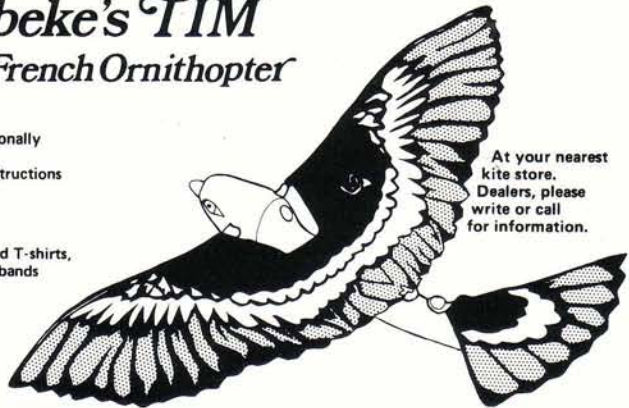
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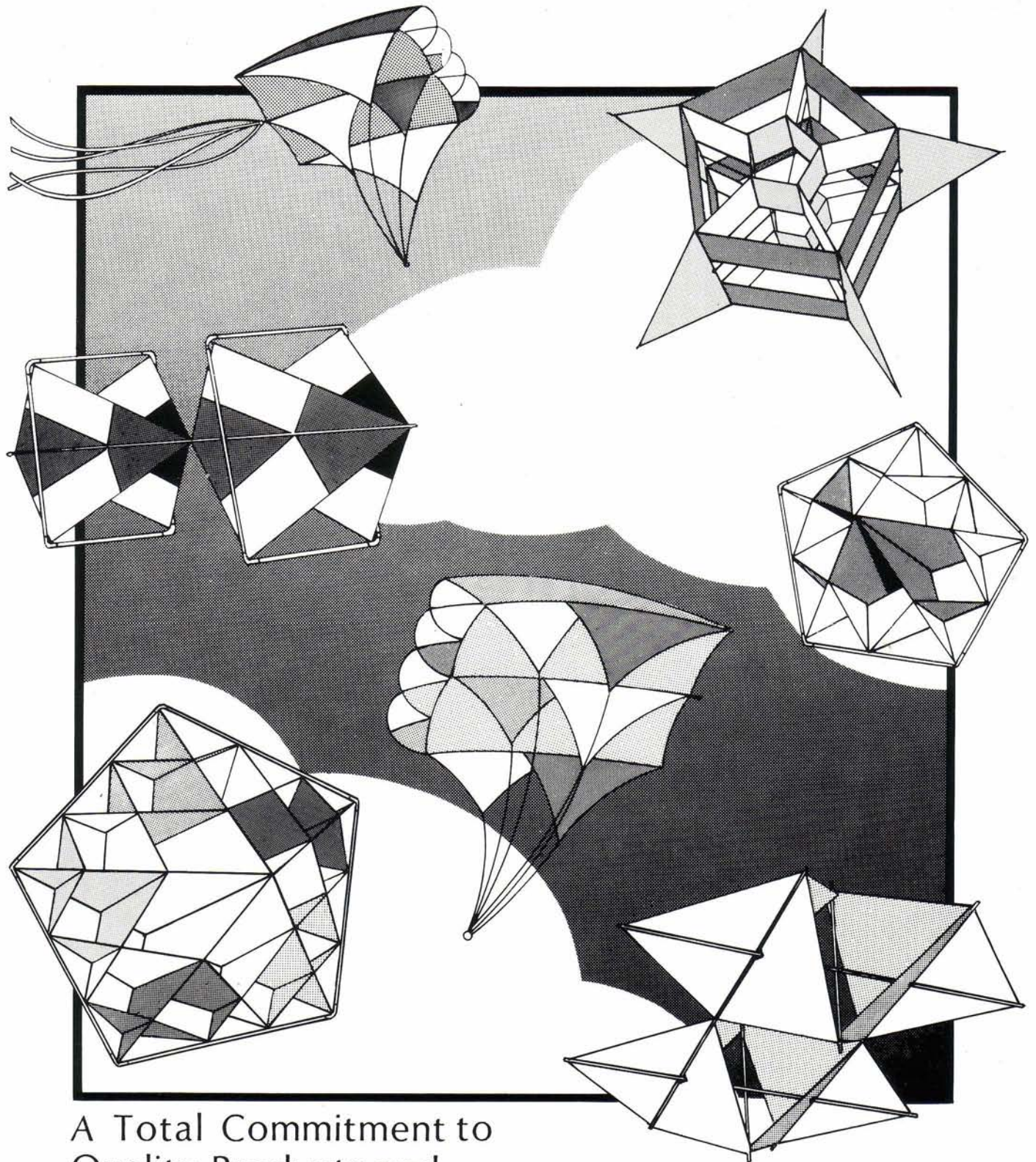


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O SCAR & S ARAH

Oscar and Sarah Bailey do everything they can to look as if they are just plain folks. Oscar walks around in overalls and smokes a

HIGHER EDUCATION WITH THE BAILEYS

Text by Valerie Govig
Photographs by Oscar & Sarah Bailey

corncob pipe. Sarah wears quilt patterned clothes and smiles with large brown eyes that seem even larger behind her thick glasses. In

Above, students and teacher fly on the hills of North Carolina. Below, Oscar and Sarah Bailey seen at the Maryland Kite Society's kite retreat.



MKS Retreat Photographs: Leonard M. Conover



Center, Oscar's self-portrait Yakko kite with camera uses bamboo he split and flamed himself. Left and right, student kites: billboard face and penguin.

fact the pair are natives of America's heartland, Oscar from an apple farm in Ohio, Sarah from the hills near Wheeling, West Virginia. They met at a square dance.

But when you learn what these two have done with *kites* your mental picture of them reverses completely. Oscar and Sarah are not only steeped in kites from having made a large and varied collection themselves, but like most teachers, they are constantly learning. They have taught kites for several years on the *university* level. (The number of people who have done this, by our data at *Kite Lines*, is fewer than you can count on one hand.)

It helps, of course, if you are already an established teacher in an existing specialty, such as photography, a niche only recently respected itself.

Oscar is *very* established. He earned his B.A. in art at Wilmington College, OH, but went back to school to study photography at Ohio University in Athens, OH. He received his M.F.A. degree and held his first one-person exhibition in 1958. From

that year to 1969, Oscar taught photography at the State University of New York College at Buffalo. In 1962 he was a founding member of the Society for Photographic Education, a national organization of photography teachers, in which he is still active. From 1969 until his recent retirement, Oscar was Professor of Photography in the art department at the University of South Florida in Tampa.

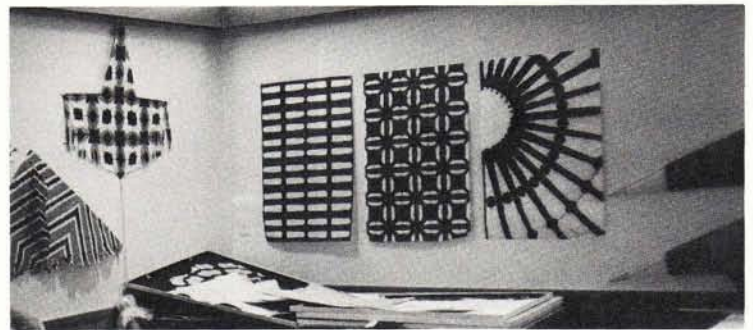
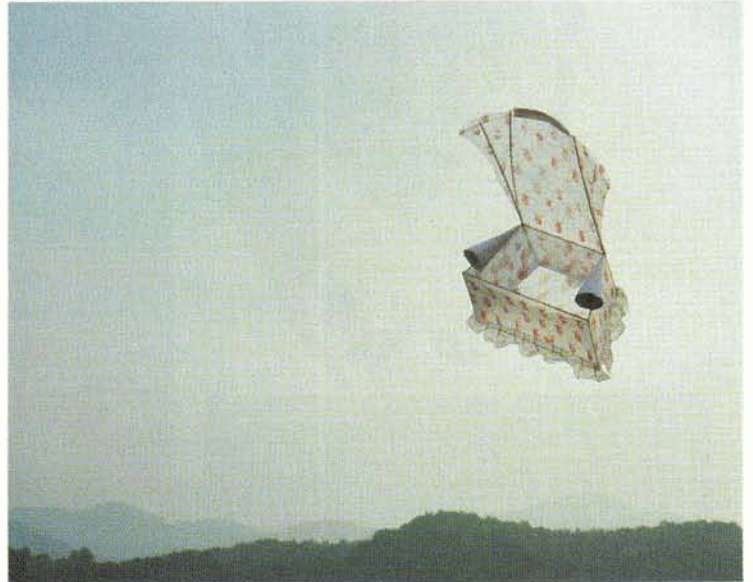
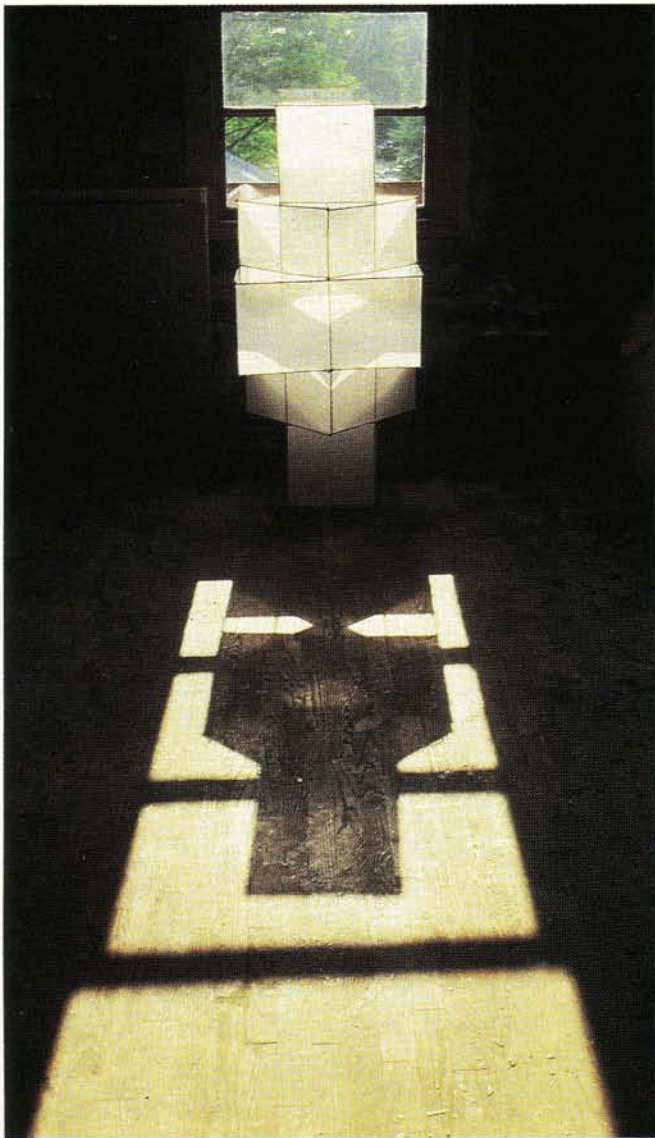
In 1967, Oscar acquired a Cirkut camera, made in 1915 and considered an antique. The Cirkut was designed to photograph wide panoramas and large groups of people, such as military regiments. On a circle-topped tripod, a spring-driven motor rotates the camera from left to right, exposing a roll of film 8 inches wide by 60 inches long. Oscar has his film, black-and-white and color, specially made and spooled to fit the camera. The film advances behind a ¼-inch slit while a series of gears synchronizes the camera rotation. Depending on the gears and lenses used,

Oscar can take a photograph encompassing views from 180 to 360 degrees.

Kitefliers know his work from the Detroit Panorama that appeared as a double gatefold in *Kite Lines* (Winter-Spring 1983), showing over 100 kites and their colorful craft. Oscar has attended subsequent events where his picture-taking has become a tradition. Afterwards, he makes full-size color prints available to the participants—strictly at his cost.

Oscar's innovative, serious use of the Cirkut camera is an important part of his work, which has been widely exhibited in group and one-artist shows. Oscar's photographs also may be found in the permanent collections of many museums and universities, including the Museum of Modern Art; the International Museum of Photography, George Eastman House, Rochester, NY; the Boston Museum of Fine Arts; the Smithsonian Institution's History of Photography Collections; and the Library of Congress.

Oscar's honors include one for kites,



Left, a glassmaker's box kite that Oscar didn't think would fly but did. Right, a student's wing chair (but it winged better inverted); display at retreat.

too, with the first-place award he won in 1980 with his Three Mile Island Delta at the International Exposition of Asymmetrical Kites, sponsored by *Kite Lines*.

But even with his mountain of credentials, when Oscar undertook the teaching of kites at the college, the course had to be called "Wind-Supported Sculpture." Since 1979, he has been teaching the once-a-week class during most spring semesters to graduates and undergraduates who have met the academic requirements.

The class was not Oscar's only experience with college-level kite teaching, for since 1980 he and Sarah have offered kites to the Penland School of Crafts, Penland, NC. Oscar had taught photography there since 1971 as an artist in residence during summer sessions. It was at Penland that the Baileys met Tal Streeter, well-known sculptor and kite authority, who was teaching kites, balloons and banners there in the late 70s. The Penland School was thus "conditioned" to the idea that kites were on a

level with the rest of their curriculum.

Oscar first became interested in kites in Buffalo and subscribed to *Kite Tales* (predecessor of *Kite Lines*). In 1974 on a sabbatical he went out west to visit Bob Ingraham, editor of *Kite Tales*, and his wife Hazel, who gave him some ripstop nylon. That started him off on fabric kites, Sarah providing the sewing. Soon, however, after making a big, complicated kite, Sarah taught Oscar to sew.

All their experiences in kites prepared Oscar and Sarah for the teaching to come, but the real source of their expertise is their attitude that they must try almost anything once. So Oscar has made a 25-unit centipede. He has made tetrahedrals, deltas, rokkakus, sleds, Corner kites. He has laboriously knotted together his own Ohashi Expansible Box.* He has built the Thorburn Stacked Deltas with circular vents, notably one 13-footer, white with

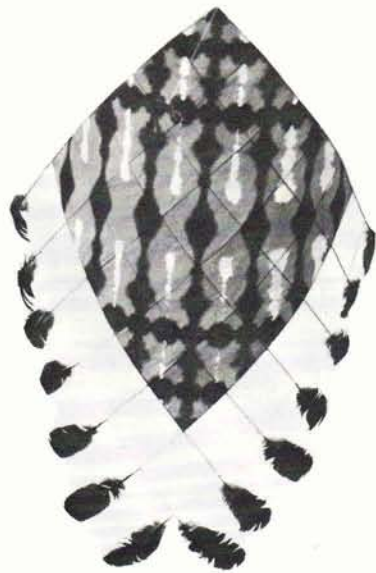
**Kite Lines* Summer-Fall 1984 (Vol. 5 No. 2), pages 26-29.

black spots, called Holstein. Always Oscar throws in a twist of his own.

The Baileys have enough energy to consider extra activities, such as the Ringling Museum's annual Crafts Festival in Sarasota, FL—the prestigious, juried craft event in the South. After the 1982 show, Oscar wrote in a letter to *Kite Lines*:

"We decided it would be fun to see if kites would be considered quality craft—so we sent in five slides. Out of 600 applications they selected 170—and we were in.

"We made 150 kites, ranging from very simple sleds and deltas that would be rather inexpensive up through medium size kites of ripstop, some batik deltas and a few big showy complex kites (very expensive). Designed and constructed a bamboo pole shed to display the kites and spent this past Saturday and Sunday in our booth hawking kites. Lots of fun. All ages looked, smiled, exclaimed, told us how beautiful it was—and some of them bought kites. Sold most of the inexpensive ones, six or eight medium-priced ones and two



Sarah's kites from top clockwise: a leaf-like kite of bamboo, Silkspan and feathers; a complex box made "just to try something completely different"; and a Dream Web kite made in the form of the Dream Webs that are put on the heads of Canadian Indian babies to ward off evil.

biggies. Raised kite awareness in the area, were on TV and in the local paper.

"A judge (Director of the Renwick Gallery) viewed all 170 displays and awarded 15 prizes, for design, craftsmanship and appropriate use of materials. Clay, fiber and metal objects won prizes—and one kite: a Stacked Deltas. . . A very satisfying experience (very tiring also)."

Sarah, who is now retired from her lifelong profession of teaching first grade, is a kitemaker, too. Patience, preparation and delight in discovery are traits that transfer well between spheres.

Sarah has used surface design treatments in a variety of techniques, partly inspired by the Penland environment—appliqués, batiks, tie-dyes and repeat prints on paper, nylon, Silkspan®, cotton. She is fond of integrating into her kites such natural materials as feathers and leaves. For those who like their kite designs "pure" and undecorated, Sarah's work is a persuasive counter-argument, bringing

out novel effects and apparent new dimensions in kites we thought we knew so well.

An interest in kites runs in the family. Oscar's brother Warren of World Wide Games, Inc., Delaware, OH, is an active kite enthusiast. The Baileys have two grown children: Susan, a PhD in German literature, but not too solemn to fly a kite now and then; and Daniel, at the University of Chicago, a filmmaker who has a kite movie in the brewing stages.

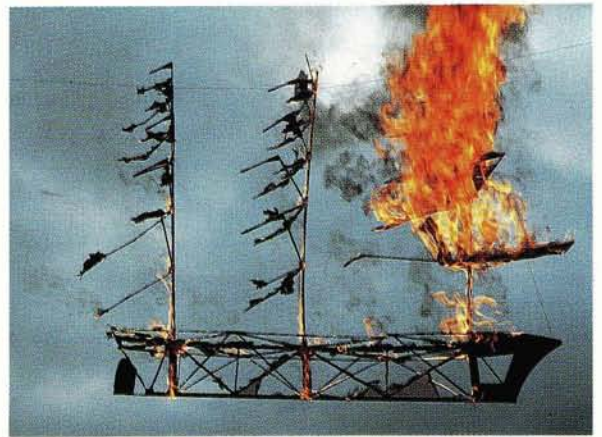
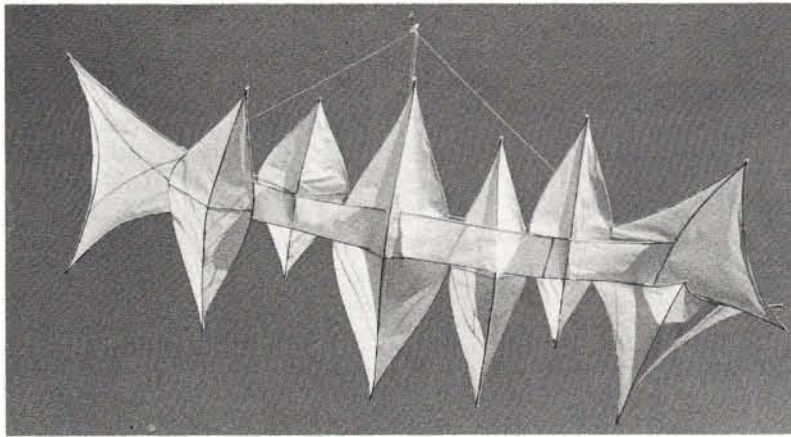
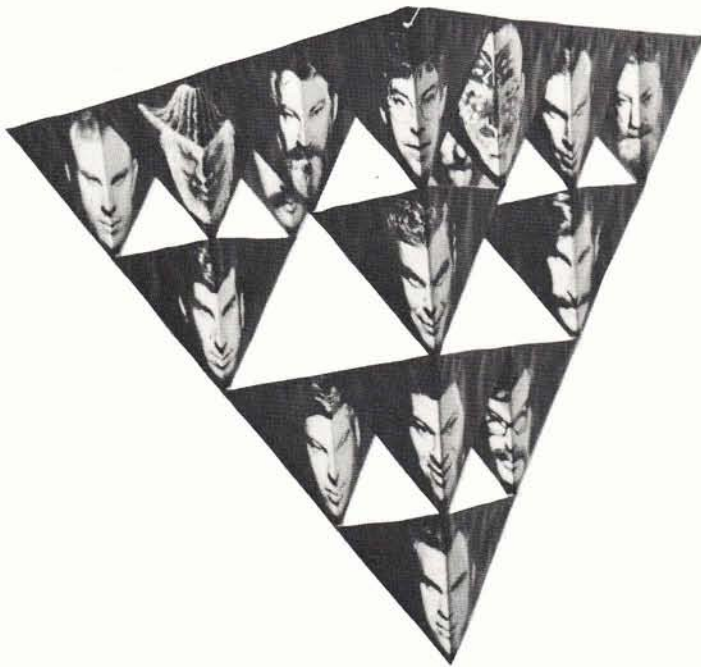
Oscar's own talents are spread out over the graphics and detailing of the many kites he has made from existing designs, but in some areas his abilities are concentrated on work distinctly his own. An example is his use of "seed-pod" forms—clean white asymmetric shapes of Silkspan and matchstick bamboo, combined in elliptical and tetrahedral sections into free-form kites.

Another specialty is Oscar's giant "portrait" kites: an Abraham Lincoln cobra-type, the bust alone measuring seven

feet high; huge billboard cutouts attached to frames, tailed and flown (a student project); and a tetrahedral kite covered with cells bearing faces of the art faculty at the university (the faces are enlarged photographs printed on lightweight paper).

But perhaps the most crowd-pleasing Bailey creations are, not their kites, but their "People Socks" that hang from kites, swinging and rustling like disjointed rag dolls in the air. The family includes an 11-foot man, a woman and a child. ("But we're still working on that child," Sarah says. They are thinking of adding Spot the Dog, too.)

Making the People Socks was a major joint project of Oscar and Sarah. The body forms were not so difficult, but the heads when filled with wind did not want to take on a human shape. After various attempts and disappointments, they turned to an artist at Penland who specializes in soft sculpture and who helped



Oscar's kites from top clockwise: a tetrahedral kite covered in photographs of the university art faculty; Abe in the air; a Stratton Ghost Clipper made from a kit is ceremonially burned ("more dignified than stuffing it into a garbage can"); and an asymmetric "seed-pod" kite of Silkspan and bamboo.

them devise a sewing pattern for nylon that produced the necessary modeling. "Whenever I want to make a new People Sock," Oscar says, "I have to go back and study the notes and drawings again."

Sarah laughs at the realism of the socks, which have brought the neighbors out to ask, "Was that a *person* hanging from your kite?" But she says the time to watch the Sock People is when they land. "They lie down gradually, hands first, then feet, sprawling and flopping and twisting."

Oscar is as happy to tell you about his student's kites as about his own. "We get some weird nonfliers sometimes," he admits, but some very original kites come out of the classroom. He described one six-week workshop at Penland: "Over 100 kites were made, from simple paper deltas and sleds to complex three-dimensional structures. Most popular kite was the fabric delta—fabric was dyed, painted, appliquéd, and then trailing edges got all kinds of fantastic treatments—slits, fringes,

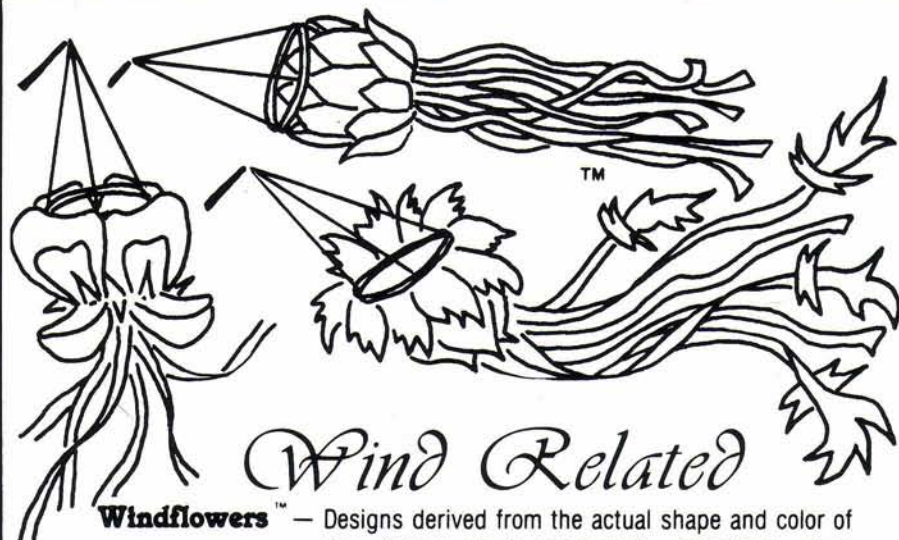
feathers, short tails, long-long tails, one tail to 10 tails. We learned more than any of the students. Most had no kite experience so they came up with very different shapes and ideas and we then would try to get them together so they would fly."

The masterpieces sometimes reflect the students' specialties: a chair kite from a furniture design student; a bass viol kite, with notes on a staff for tail, from a music student; an interesting box kite from a glass maker. One student made an upside-down delta of Tyvek® with lightweight sticks on the trailing edge that Oscar was sure wouldn't fly—"but it flew great!—only we couldn't duplicate it."

An example of mutual learning was a Penland student's delta that carried contrasting designs on its two sides. It looked good, Oscar decided, and other people—the Baileys included—started making deltas that way. The "new" deltas almost made "regular" deltas seem dull.

Mutual learning was just what we had in mind in the Maryland Kite Society last winter when we invited the Baileys to our kite retreat. A slide show of kites from the Baileys' classes was an inspiring way to start. Then we were encouraged to try our "wings" with what Oscar and Sarah call "Critter Kites." Shapes of all kinds—animal, vegetable or mineral—are cut from large pieces of plain white "butcher" paper, folded in half for a keel, then folded back, leaving the keel forward of the kite. We then marked outlines to please ourselves and cut out the pattern double, for symmetry. The Baileys showed us that almost any shape works: an owl, a house, the backside of a cow. Most Critter Kites use surveyor's tape for tails.

After cutting our kites and decorating them with felt markers, we glued a spine of bamboo in position inside the keel, then on the back added cross sticks, of a size and quantity fitting to the design. Critters were soon all over the place—and



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blotting out the excess dye with paper towels after each dip, you can create surprising patterns. After drying them on a clothesline and ironing out the wrinkles, you have beautiful skins for kites.

We were like honeybees in a field of clover, folding, dipping, blotting, hanging, ironing and turning our newfound art into kites. A simple delta plan (Bill Lee's modified) was posted on a wall for those who wanted to use it, but a delightful variety of designs emerged.

And that wasn't all. Oscar and Sarah brought out small blocks of wood with sponges attached. After carving the sponge into shape with a sharp knife, we dipped them in dyes and stamped our art out on paper or Silkspar. By combining various stamps, we were inspired to foray into the world of "printing."

We sensed that time was short and the Baileys were trying to compress a full course into one weekend fling. But they did get outdoors to fly some of their favorite kites in the good winds. We saw and loved the People Socks on the Holstein, among others. We flew our own kites, too, feeling a bit outclassed, but Oscar and Sarah were gracious enough to say they were getting as much out of the retreat as the rest of us.

At the end of the weekend we faced returning to the usual cares with reluctance. It was probably not so difficult for the Baileys, since they were going back to their new home in the hills of North Carolina, not far from Penland.

Since 1983 they've been building the all-solar house, and as 1986 started it was almost done. Sarah was still awaiting her greenhouse, but otherwise they were all moved in, with most of the kites they've collected for years. They have a big studio space for their work.

But best of all is the clear, round 16-acre hill on which the new house sits: great for taking 360-degree photos with the old Cirkut camera, ideal for flying kites and critters and people, and the perfect place for Oscar and Sarah to live happily ever after. We certainly hope they do. ◇

in less than an hour some of them were flying in the brisk winds outside our lodge on Maryland's Eastern Shore.

Everything flew! An apple, bird, cat, elephant, face, everything. The simple concept of a folded-keel paper kite* allowed us great latitude with all its elements, giving us the sense of freedom that makes creativity possible. Besides, as Oscar said, "It let's you get a kite in the air fast."

Materials were abundant at the retreat because the Baileys had thoughtfully sent a list of needs to the Society in advance,

*Oscar and Sarah say that they were inspired by the "gusset" keels of the paper bag kites in the Burton and Rita Marks book, *Kites for Kids* (New York: Lothrop, Lee & Shepard, 1980).

and the participants had brought along plenty of their own paraphernalia as well.

Now we knew why we had been asked to bring lots of newspapers—to cover the floors and tables so the innkeeper would tolerate our Silkspar dying.† If you fold a sheet of Silkspar and dip its corners and edges into different dye baths, carefully

†The dyes we used on the Silkspar are the same ones Sarah uses in her batik work: Procion Fiber Reactive Dye. It is available from several sources, but the Baileys purchase it from Dharma Trading Co., 1604 Fourth Street, San Rafael, CA 94901. According to Oscar, the price is competitive and the packaging is convenient. These are cold water dyes which are easy to use and produce brilliant colors, and the hue intensity can be varied by the amount of powder in the solution.

At the end of a summer flying session in Penland, NC, everyone comes down off the hill carrying kites in a charming profusion.



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On the Criteria for the Adjudication of Absolute and/or Relative Success and Failure in the Combat of Team-Flown Battle Kites

By Roger E. Hyde



The Kite Masters of Venice and their dayglo battle rokkaku. Joint builders and fliers (left to right): Roger Hyde—kite design consultant, test flier and graphic designer; Christian Kampe—stunt kite exhibition flier; and Dale Fleener—former production manager of the Rainbow Kite Co.

EVEN IN JAPAN, many have witnessed it, few have practiced it, and even fewer have mastered the ancient art of giant kite fighting—the opaque voodoo of bridling a giant and the secret skills of battle strategy. Westerners have known even less about how the Japanese fight with giant kites. Only recently have a few kite-team battlers in America dipped their toes in the mystic waters.

What I am talking about here is the Rokkaku Kite Team Challenge (or aerial bar fight, as it felt at the time) at the 1985 AKA convention in San Diego, California. The battle was not officially scored, and once the combatants left the field, there was never a word spoken at the awards banquet or by any convention official that acknowledged the thing had ever happened. I will not conceal that I thought that to be poor form for the organization; yet there is no doubt that a certain pure experience was preserved for the participants who established their own sense of

mutual respect by virtue of direct combat and looking each other in the eye.

However, there are certain objective criteria which *can* be applied to these battles. I wish to explain here what I perceive to be my own criteria of success and failure as a participant; what I therefore undertook to influence my teammates to agree upon as good strategy; and lastly, how the application of these criteria establishes us, the Kite Masters of Venice (California, not Italy), as the undeniable victors.

There are two simple, unambiguous methods of conquest in a large-kite battle: (1) cutting an opponent's line with yours, and (2) bringing an opponent's kite to earth by leverage from your kite (which stays aloft). To accomplish either of these is to accomplish offensive success. To prevent either of these is to accomplish defensive success.

I have thought about the relative importance of these things. There could be a point system: like 5 points for cutting a line, minus 5 for being cut, 1 for downing an opponent, minus 1 for being downed. But the more I think about that, the less I like it. If a structure must be imposed (and I'm not sure just fighting to the finish and winning by acclamation isn't the proper thing), I think the best scoring model is bicycle track racing.

If you can lap the pack in a bike race, you are in a class literally by yourself. There are other ways to collect points, but zero points plus a lap beats anyone with a zillion points and no lap. That couldn't really happen but you get the drift. I believe that if you are going to fight kites at all (which I am also not sure is such a great idea even if I can do it well), the sense of trial by combat and real Darwinism belongs in it. I think sterilized violence is culturally dangerous. Metaphoric violence, such as with kites, should come to its natural metaphoric conclusions. Meaning that if you are cut down, that's it—you're dead, go home. If you are knocked down, you're injured—if you want to prove you're OK, you should have to knock someone else down to bring yourself back to "wellness," back to whole, back to "Go," back to eligibility (if you can fly at all).

Those are the consequences of defensive failures. What do you get for offensive success? I would suggest a point for downing an opponent, two points if the opponent cannot relaunch. Cutting down an opponent is a "Kill"—like a lap. A Kill

There could be a point system...(I'm not sure just fighting to the finish and winning by acclamation isn't the proper thing)...I don't

beats any number of points. Any team with a higher Kill count beats any lower Kill count no matter how many points—points only decide between tied Kill tallies.

There might be some among you who doubt that a Kill is so decisively superior and different from a Down. As the anchor man—the person nearest the kite and in charge of line angle and pressure (on the only team that made both types of offensive scores in the challenge match)—believe me, a Kill is the most difficult and subtle thing in the whole process by a vast margin. An anchor can down an opponent if his team just stays out of the way—almost—(no offense, guys). But a Kill requires absolutely everyone moving instinctively, correctly, together and at the moment that cannot be signalled except to teammates who are anticipating the signal, waiting and ready to move.

And it's hard work. We set up three or four good Kills—really did it right—but only actually got one. It was relatively easy to turn a couple of failed Kills into Downs.

Our victory claim is simple enough: we had one Kill (no one else got any); we had 2 (or 3?) Downs (I believe more than anyone else there too); and we were never downed or killed. A perfect defense and the best offense. So there.

There was no regulation of the flying lines at San Diego. As far as I could tell, no one had abrasives or coatings on any of the lines. We flew 100% braided Dacron, 550-lb. test, right off the shelf. When we cut down the one opponent, one of their team members called over to me, "What have you got on that line?!" I yelled something facetious like "It's not a line—it's a cable!" The fact is, we had nothing on the line but motion—we cut them down with speed and plain friction.

I would prefer that no standardization of line be made official anywhere, except to ban abrasive coatings and perhaps to agree in advance to allow or disallow Kevlar in a given contest. I don't think kite size, structure or materials should be regulated. Engineering is half the strategy. To simply call for the rokkaku kite format (or whatever) is enough protocol.

Ours was 8½ feet tall. If we made it bigger, it would give leverage but be

slower. As it was, it was a gut-buster to really heave against in a climb. Theoretically a 20-footer with 5000-lb. line would have all the advantages; but how do you get 10 people to function as one to make it move? Anyone who can arrange that deserves to win. Most likely, the 20-footer would just sit there like some great lump in the sky. I'd put up our 8½-footer against it—I think we could dance away from a direct attack; just maybe we'd get a lucky angle to down them, and most likely we'd just stalemate against each other (and win or lose against more likely traffic for each of us).

As I sit here, I realize that the part of this article that remains is the technical specifics—how Chris laid out the angles; how Dale sewed it; how I bridled it; why we stood where we did; why we ran where and when we did. I realize that such stuff could be an article in itself. I also realize that I don't want to spill those beans yet. For the moment it's a little fun being a keeper of the secret flame. Soon enough we will be beaten by some team who has figured it out for themselves and invented a little. When I'm back to being an underdog I'll help arm the pack against the new top dogs.

Meanwhile, if anyone would like to know about my choice of colors and the aesthetic statement I was attempting to make in my juxtaposition of traditional Japanese design and neon fabrics. . . (nobody ever listens to this part). . . ◇

ROGER HYDE has worked in kiting professionally for over 11 years as a retail clerk, test pilot, design consultant, technical writer, publicist, ad writer, choreographer and instructor. He also has lately returned to kiteflying as an avocation. In his spare time he writes on the philosophy of art for various national magazines. He is currently working on a book on stunt kites and fighter kites.

announcing the International Rokkaku Kite Challenge Trophy

MY INTEREST in team fighting kites began with an article in the April 1977 *National Geographic*, where I read how, at the Hamamatsu Kite Festival in Japan, teams from surrounding neighborhoods fight each other with large kites. The idea caught my imagination, but I found that the Machijurishi kite does not readily translate to western materials and building techniques, so I did not pursue the idea.

The Rokkaku Kite Team Challenge in the Spring 1983 *Kite Lines*, followed by the story of the Shirone Giant Kite Battle (Spring 1984) raised my interest again. Then I read about the Mama-sans (Spring 1985) and met them in Scheveningen, Holland and Cervia, Italy that summer. At both festivals the kites aroused the interest of many kitefliers. The 1986 York Kite Festival (England) had seven teams in its Rokkaku Challenge.

I would like to continue to raise the level of interest as well as put something back into the vocation/avocation from which I receive so much pleasure. Thus, I am offering a prize, to be called the International Rokkaku Kite Challenge Trophy.

My idea is to hold preliminary competitions in various regions, then hold the finals in Scheveningen in 1987, and in subsequent years at different international kite festivals. The winner will be determined on the basis of Technical Merit (winning the fight) and Artistic Merit (style, artistry, etc.). The trophy will be held for one year and then passed on. No financial rewards, no commercialism.

I realize that I will need a lot of help from each country's kite festivals and clubs to sort out the details. I want to keep the challenge as simple and open as possible. I welcome thoughts from enthusiasts. Also, if you are interested in taking part, send me a self-addressed envelope and I will mail you information as soon as I have it. —Martin Lester

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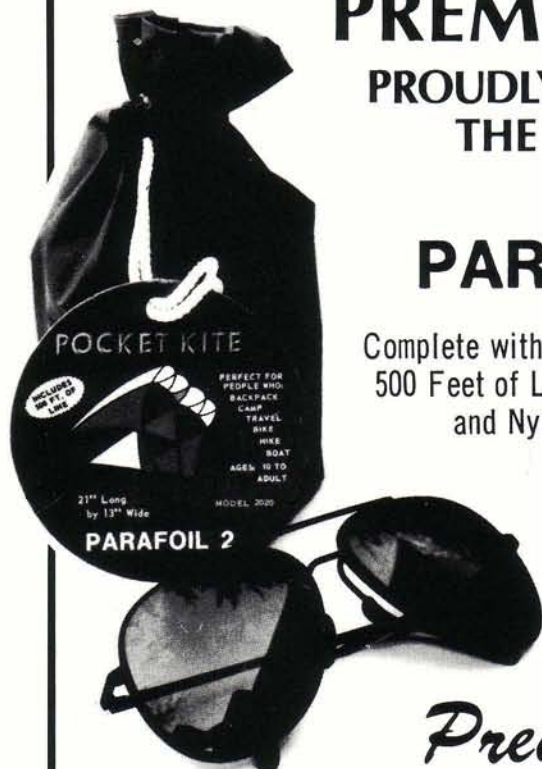
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When the East Coast Stunt Kite Championships were announced at the beginning of the year, I didn't think I would be involved with it except as a spectator. But I've had this secret desire to be a judge in a kite competition, akin to the fantasies of George Plimpton.

Then Olan Turner, who was responsible for organizing the judging team, called and asked if I would judge. I was secretly thrilled, more so when Olan told me the judging format and who the other judges

Stalking the Stunts: A Judge's View

By Michael B. Carroll

were. (The format called for five judges, each awarding from zero to ten points, high and low scores ignored, and no consultation among the judges. The other four members of the team were "Red"

Braswell, Pete Ianuzzi, Bill Kocher and Olan Turner.) With the chance to be involved in the early evolution of stunt kite judging, and in the company of such well-regarded fliers, how could I resist?

A week or so before the competition, I got a copy of Olan's notes with a recap of the scoring system and general judging criteria. That's when it dawned on me that I had never really done any judging before and I had only a vague idea of what I should be looking for. In a mild

Location

Wildwood, New Jersey sits about 40 miles south of Atlantic City's iniquitous gambling casinos and about 10 miles north of Cape May, sanctuary of tasteful Victorian restorations and antique shops. In the summer, when its endless motels are full, Wildwood's normal population (5,000) balloons to many times that size.

The beach itself is a quarter of a mile wide, "a phenomenally deep beach, and it grows each year 20 or 30 feet," according to Jacqueline Fortino, Director of Tourism

Random Observations on How It Works

By Valerie Govig

at Wildwood. "It is the only beach (in the region) that doesn't lose sand to erosion."

The competition area extended from a sand drift control fence about 200 feet from the boardwalk toward the Atlantic

Ocean for about 400 feet. The area was about 1000 feet wide and was staked off into three arenas: the main competition area in the center, a practice/staging area on the left and a demonstration/exit area on the right. Additional space on all sides gave kitefliers and spectators room to play. Many of us never walked out far enough to see the ocean. The sand itself was exceptionally solid and had been raked clean for the occasion.

There were two big amusement parks on each side of the competition area, but

The East Coast Stunt Kite Championships

Looking down the beach at Wildwood, which Mike Carroll describes as a combination of Fort Lauderdale over spring break and a carnival.



Photos: Valerie Govig

...Continued Stalking the Stunts

panic, a friend and I studied the scoring systems from figure skating, gymnastics and diving. We listed dozens of things we felt should be considered. But how was I going to keep track of everything I had written down as important? In the end, I decided I would trust the judging system to throw out any mistakes I might make. I could hardly wait.

Friday, May 23

The day dawns with pleasant weather, auguring well for the Memorial Day weekend. On the beach, I meet the Skynasaur and Hawaiian kite teams and competitors from several states. The caliber of the

competition promises to be high; I'm glad I'm only judging.

Friday night the judges meet to work out solutions to foreseeable problems. Among the things we don't figure out is what happens when the tie-breaking rule (high/low scores factored back into the total) doesn't break the tie, and what do we do when the wind goes away? We cross our fingers and decide we'll meet those challenges when they arise. Afterwards, I go for a stroll along the seven (!) miles of Wildwood's boardwalk.

Since there are no alarm clocks or telephones in our hotel rooms, we agree that whoever gets up first will pound on the doors of the others—an American version of the genteel British inn. I think that I

am the one who will need rousing, but it turns out that both mornings I am wired and awake early.

Saturday, May 24

8:00—All is good-natured confusion on the beach where the organizing committee (Roger Chewning, Fran Gramkowski and Olan Turner) is grabbing anyone who walks by and assigning tasks: running the barrier tape around the flying areas, putting windsocks on fiberglass poles, moving tables and chairs into position and unpacking the trophies.

10:15—We hold the first contestants' meeting where we answer questions and discuss what the judges will be looking for. Earnest fliers gather around the



The uniformed, concentrating judges at Wildwood, from left: Red Braswell, Mike Carroll, Pete Ianuzzi, Bill Kocher and Olan Turner.

...Continued Random Observations

they were far enough that we heard no screaming patrons and felt no wind turbulence—even from the giant Ferris wheel.

Date

The Memorial Day weekend allowed extra time for flying in case of poor weather. The date had been checked to be sure it did not conflict with any other major U.S. events. Weather at this time of year on South Jersey shores is typically suitable for kiteflying. Temperatures were in the mid 70s Saturday, low 70s Sunday, mostly sunny both days, with winds 10-20 mph Saturday, 9-15 and variable Sunday—almost made to order.

Support Services

The City of Wildwood sponsored the event unassisted by another institution that had been expected to provide large cash awards. However, there were no complaints about this and the many handsome trophies and stunt kite merchandise awards seemed to please everyone. The City also was responsible for staking the flying areas, providing tables, chairs, stage and sound system, and distributing press releases and programs for the event.

Volunteers from the Greater Delaware Valley Kite Society did most of the work of running the contest, which was masterminded by Francis Gramkowski of High Fly Kite Co., Haddonfield, NJ, Roger

Chewning of The Meadow Mouse Gift Shop, Morrisville, PA and Olan Turner of Yardley, PA. The idea and name for the contest was Gramkowski's. ("The name makes the event," Fran claimed.)

Planning began in January. Stunt fliers and manufacturers were asked to contribute ideas for scoring—and most of them committed to participating at the same time. Twelve meetings were held in all, "and we still didn't cover everything we wanted to," Fran said. Judges, chosen for experience with more than one type of stunt kite and for impartiality, were sent the rules three weeks in advance for their comments. In addition, they met the night before the event to review all the factors to consider for each maneuver.

judges, listening for any hints they might pick up.

11:30—We take our chairs on the beach as judges and wave the first flier on. The field judge Corky Chewning brings the contestant out to fly the first figure, we flash our cards to the scorekeepers a few yards away at a table of their own, and all the butterflies and fears drop away: we are judging! Even the last nagging concern about inconsistency of scoring among five people who hadn't judged together fades when it becomes apparent that our scores are pretty close.

1:30—Two hours have gone by in a more-or-less blur, proving accurate our estimate of 10 minutes per Novice flier. Judging has become almost automatic:

the figure is flown, we match it against a mental template, and pull out the appropriate scorecard. In fact, I discover that I am so deep into judging that it is irritating to be interrupted by anything not directly connected with flashing that little yellow-and-black card.

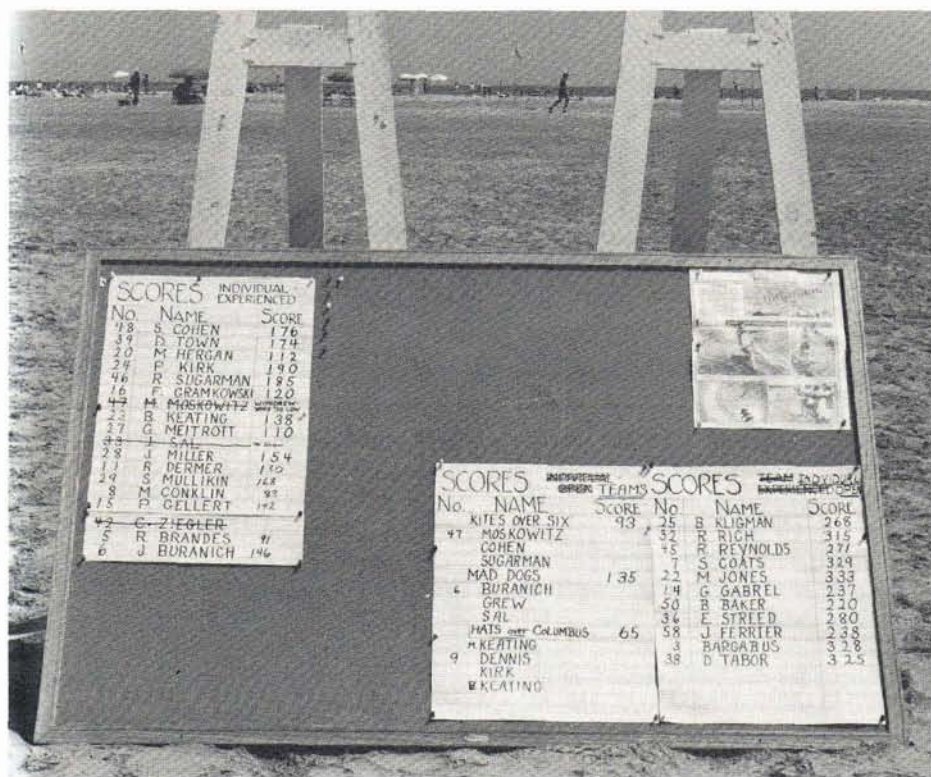
We have no idea who is winning. Even so, it is noticeable that the Novices have flown better than we expected. We have occasionally cheered under our breath for contestants who are doing well with the compulsory figures, hoping they don't crash during the freestyle (an automatic zero score if the kite cannot be relaunched solely by the flier).

2:45—It's time for the Experienced Teams, a competition I'm wondering how

to judge since there are no compulsory figures. Finally, I decide that if it *looks* good then it *is* good. Only three teams compete and the Ohio group, cobbled together at the last moment, flies with no lasting damage to their kites. Given that it was the first team-flying for two of them and the other two had never flown together, "no lasting damage" seems more important than finishing.

4:30—We start the Experienced Individuals who, like the Novices, are flying a set of compulsory figures (the same six as the Novices, plus five more difficult ones) and the freestyle. By now we have the system well-learned and we manage the 15 fliers in two hours.

Continued on page 60. . .



The scoreboard at Wildwood sits firmly against the wind and receives new postings regularly.

THE WINNERS	
OPEN INDIVIDUAL	
Mike Jones, Nags Head, NC	333
Steve Coats, San Diego, CA	329
Joel Bargabus, San Diego, CA	328
EXPERIENCED INDIVIDUAL	
Pamela Kirk, Columbus, OH.	190
Rob Sugarman, Mill Neck, NY	185
Stan Cohen, West Babylon, NY	176
NOVICE INDIVIDUAL	
Eric Wolff, Chicago, IL.	175
Ben Lentz, Lester, PA	164
Mike Dennis, Columbus, OH.	149
OPEN TEAM	
Hawaiian, San Diego, CA.	176
Skynasaur, Louisville, CO	156
EXPERIENCED TEAM	
Mad Dogs, Levittown, PA	135
Flights of Fancy, Columbus, OH	65
OPEN TEAM TRAIN	
Skynasaur, Louisville, CO	156
Tabor's Trio, San Diego, CA.	142
EXPERIENCED TEAM TRAIN	
Kites Over Six, Long Island, NY	93
MUSICAL BALLET	
Rob Sugarman, Mill Neck, NY	73
Mike Jones, Nags Head, NC	72
Stan Mullikin, Sunnyvale, CA	72

Participation

Although it was billed as the "East Coast" Stunt Kite Championships, the event attracted 55 fliers representing 15 states.

Entrants were required to preregister for \$10 and were sent information and a diagram of maneuvers. Upon arrival in Wildwood, they received t-shirts. All contestants were required to join the American Kitefliers Association in order to be covered by its insurance.

The staff of a dozen to 15 kites in addition to the five judges was knowledgeable, well-organized and hard-working. All the fliers were judged in the time allowed, but wind limitations prevented doing as many stunts as originally intended. Also the amount of time and attention

available for freestyle flying was short.

The audience did not throng around the contest as one might have expected at Wildwood. People strolling on the boardwalk weren't able to see or hear very much because the action was at a distance and because no signage was provided and the loudspeaker was used very little. Nevertheless, many fans milled around and clapped at the more spectacular feats. Picnickers and sunbathers on all sides watched the kiteflying much of the time.

Definitions of Competition Classes

Novice: Fliers never having won a previous competition. (Individuals only were permitted in this class.)

Experienced: Fliers having one a pre-

vious competition but not yet willing to face all comers. (Three subclasses were included: individual, team with single kites and team with trains.)

Open: Fliers willing to face all comers. Manufacturers were required to enter the Open class. (Subclasses were the same as for the Experienced class.)

Ballet: An individual event open to fliers in the Experienced or Open classes.

Scoring System

Individual Points: 0-10 per judge on each of the compulsory maneuvers (six for Novices, 11 for Experienced and Open competitors). Freestyle scores were multiplied by two for a 0-20 point range.

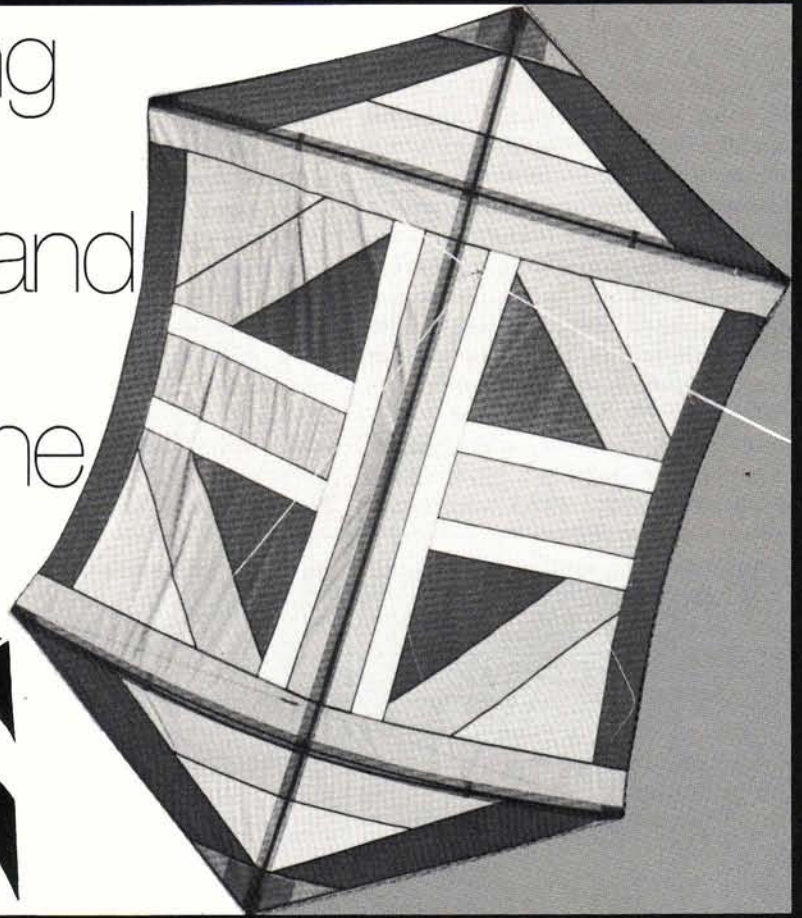
Continued on page 61. . .

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...Continued Stalking the Stunts

6:30—We've made it through the first day. Although most of the fliers and spectators have headed off for supper, beer and the boardwalk, there are still enough people remaining on the beach to pack away the tables, chairs and other equipment for safekeeping until tomorrow. After supper, a half-dozen of us come back to the beach for a night fly and "light" conversation, then finally to bed. My last thought as I fall asleep is to wonder if tomorrow will be a letdown.

Sunday, May 25

8:30—Back on the beach. There are noticeably fewer volunteers today (perhaps due to too much partying). The wind seems okay, but a little light, and I am happy to feel no letdown.

10:00—We start the Open Individual class. The first flier finishes, the second commences, and we start running out of air. It gets worse. It gets better. It switches directions. It goes in multiple directions. Finally, in the middle of the fourth or fifth contestant's figures, the wind stops. After some deliberations, we decide to break for an early lunch, hoping the wind will pick up after noon.

During the morning's flying it is obvi-

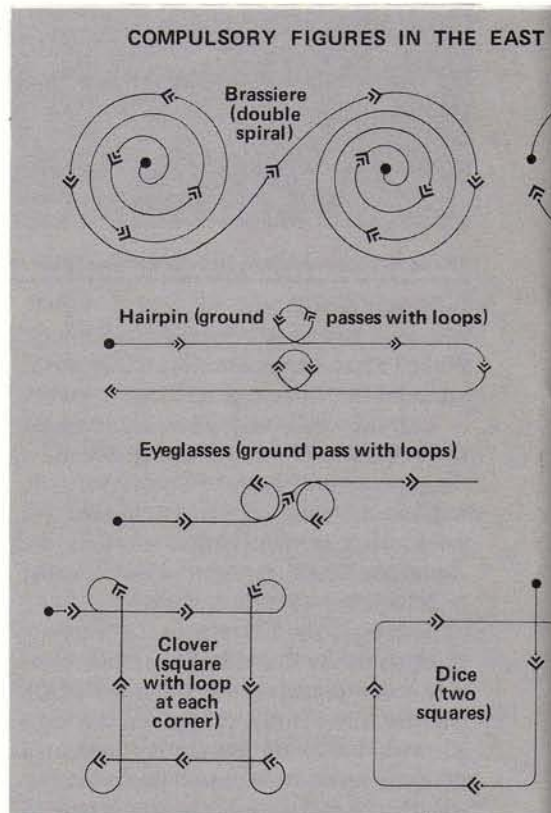
ous that some people are not thinking about what kind of wind their kites require, and are losing to the contestants who have scabbled around looking for a better flying kite that could be borrowed from a fellow competitor. We judges don't care what kind of kite is being flown, or how many. Also we try very hard not to let the wind condition influence our scoring. It should be the flier's responsibility to determine the wind type for the day and adjust his or her equipment to it, in the same fashion that a downhill racer will change wax, and even skis, based on snow conditions.

1:00—The wind returns. We are so far behind schedule that we drop the advanced figures, keeping to the basic six plus the freestyle. The winds hold out and we finish around 3:00. Interestingly, with a few exceptions the Open competitors did not appear to be that much better than the Novices, even allowing for the poor winds.

3:15—While we get ready for the Ballet competition, we are treated to a demonstration of team flying to music by Peter Gellert—a team of one! He flies two kites (a tunnel-wing design created by him and his father, Don), one from each hand, by means of a short control bar/winder.

3:30—Judging the Ballet worries me,

but Olan's notes suggesting choice of music, appropriateness of maneuvers and the execution of those maneuvers are just *Continued on page 62...*



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Who would be so bold?

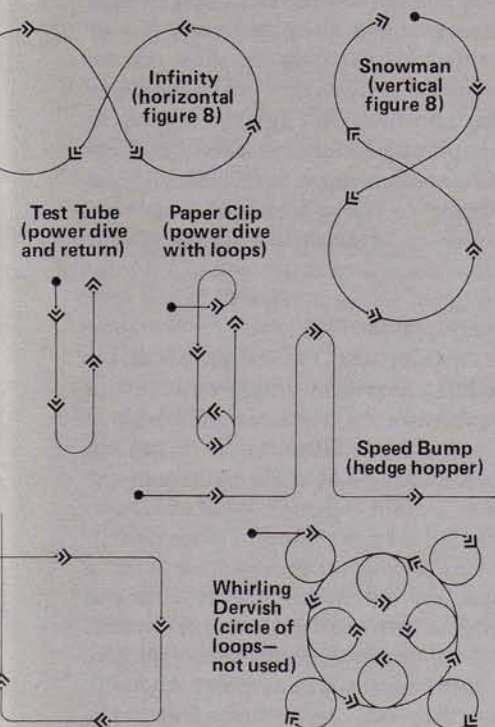
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...Continued Random Observations

Penalties: 2 points were assessed for unintentional ground touches with recovery.

COAST STUNT KITE CHAMPIONSHIPS



Drawings: Irene Mullens

ery. Zero points were earned for maneuvers when the ground was touched without recovery. Penalties against teams were reduced proportionally according to the number of fliers on the team. Intentional ground touches were allowed as part of a performance if the judges were notified in advance.

Ballet Points: 0-10 on 3 items: music (appropriateness), choreography (to fit the music), and maneuvers (variety, smoothness and execution). The same penalty points applied as for individual scoring.

Team Points: 0-20 on 3 items: maneuvers (number and difficulty), choreography (effectiveness, beauty, showmanship, drama) and execution (precision).

Yeas, Boos and Other Observations

Yea: Names of stunt teams are getting more interesting, i.e. The Mad Dogs (Levittown, PA). I'm looking forward to the day when teams adopt exotic names like those given to thoroughbreds and rock groups (Spectacular Bid, Led Zeppelin).

Boo: The language of stunt kite competitions is not yet standardized and this event contributed little to the cause. For example, "compulsory" and "freestyle," with known meanings from figure skating, were not used consistently.

Yea: T-shirts printed in advance and worn by members of the G*D*V*K*S were a good form of publicity.

Boo: On the beach we saw not only more of these shirts, but two different variations—for the staff and for the judges. A case of wretched excess?

Yea: Four women competed with 48 men, and one woman, Pam Kirk of Columbus, OH, took first place in the Experienced Individual group.

Boo: All the judges were men, most of the scorekeepers were women.

Yea: The maneuvers were among the best-controlled in the memory of some observers. The Tabor-Bargabus-Streed team did criss-cross patterns in and out across the sky to beautiful effect. Mike Jones brought his kite down to within a foot of the ground in a power dive—and made it look easy.

Boo: Some of the most crowd-pleasing stunts were included only in the demonstrations, not in the competition. For example, Bruce Kligman of Myrtle Beach, SC flew over his shoulder, did somersaults while flying and flew with his spools in his rear pockets, drawing applause from the hunk-watchers.

Seen in *Wildwood*: Several striking kites, such as a stars-and-stripes delta

Continued on page 63. . .

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right. Since the only stunt kite ballets I have ever seen were the Rainbow Kites "Rites of Spring" video and flights by Olan himself, I imagine there will be lots of classical music. Wrong. Only one competitor chooses classical (Randy Rich flew to the "Sugar Plum Fairy" dance from Tchaikovsky's Nutcracker Suite).

During these flights we judges are up and walking around the beach, getting the best angle we can. Nonkiteflier spectators around the perimeter applaud appreciatively after each flight.

4:45—The Open Team competition starts with only the Skynasaur and Hawaiian manufacturers entered. This would not be a problem except that Open Team consists of *two* sections: one for single kites and one for trains. While Skynasours are flown both ways, Hawaiians normally are not. To provide spectator interest (and perhaps a little ego feed), the Hawaiian team *volunteers to fly the Skynasours!* Madness reigns as the judges try to keep straight who is flying what in which section and the announcer tries to explain to the crowd what is going on. Just before they start, I hear one of the Hawaiian team members ask his Skynasaur counterpart, "Give me some tips. I've never flown one of these before." They put in a credible flight.

6:00—After a false start because of some vandalism to the scoreboard, the awards are given out. A feeling of satisfaction surrounds the entire group of officials, contestants and spectators, extending even to the two winners who can't take their awards with them because a gust of wind had knocked the trophies off the table and broken them. These pleasurable feelings continue through the evening to the unofficial banquet at a local seafood restaurant. It is there that I decide that I'm ready to take a sabbatical from real-life work and tour the country as a Stunt Kite Judge.

Monday, May 26

This morning the 15-20 mph winds are refreshing. Everyone struggles out of bed and heads for the beach for one last fling. Before I leave to return to the real world, Mike Keating, who has been observing the contest and the judging organization, asks me to fly the figures and to judge myself. The first few figures go well (two 7s and a 9), but my ground sweeps are atrocious (rating only 4s and 5s). Overall, I estimate that I would barely have made it into the top third of the competition. Ah, well, them that can, fly. Them that can't, judge. ◇

flown by Stan Mullikin of Sunnyvale, CA, and a three-stack of Skynasaurs in graduated sizes for better aerodynamics: Skyfox, F-36, Aerobat.

Not seen in Wildwood: Challenges and crowd-pleasing tricks such as the William Tell, the Limbo Eliminator, balloon busting, etc. Also not seen: telephones in motel rooms, good restaurants.

Most famous noncompetitor: Ray Merry, codesigner of the Flexifoil and now a near-permanent resident of New Jersey, watching his kites, single and stacked, plain and decorated.

Most obscure noncompetitor: Larry Schultz of Annapolis, MD, putting his FIRE (Frameless Inflatable Rogallo Experiment), a novel V-shaped foil, through its flippy paces using "fingertip control."

Overheard on the Beach

Ray Brandes, who flew Hyperkites in inadequate winds and questioned mixing different brands of equipment: "Because the sport depends on wind, I think there should be a minimum wind velocity, say 8 mph, and if it goes below, say, 6 mph, the flier can restart."

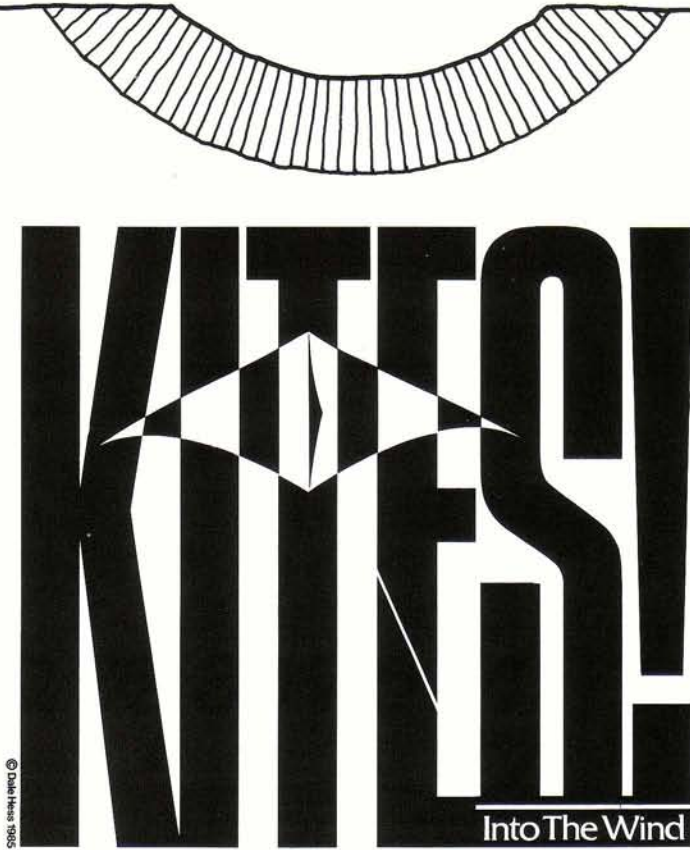
Leonard Conover: "The first thing we need to do is agree upon the classes of competition—how many, how to name them, how to distinguish them. (In Hawaii they're called Junior and Senior, in New Jersey they're Novice, Experienced and Open.) Then comes the need to agree on maneuvers or patterns, so that stunt kites worldwide can be judged on the same figures. And after those are settled, we should agree on the scoring standards. A lot of work needs to be done—slowly, step by step."

Bernice Turner: "We got compliments all day—even from the competitors!—on the efficiency and organization and fairness of the judging system."

Don Tabor: "Contests do need a uniform set of flight patterns. Like with circles—you'd be surprised how many questions you can ask. Some start anyplace, others start in a certain place, others with a ground pass—and the size may be large or small. Stunt contests are getting better and better each time. Eventually it would be nice to have a circuit with seeded players, like in tennis."

Mike Jones, age 20—who had the same idea for a circuit about two years ago and is amused to see everyone talking about it now: "I spend more time with kites than girls. The most kites could cost is maybe \$1 a week to replace a stick or something—a lot less than a weekend date with a girl."

Is anybody listening? ♦



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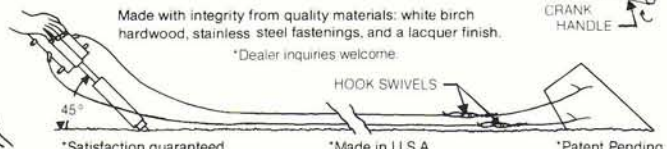
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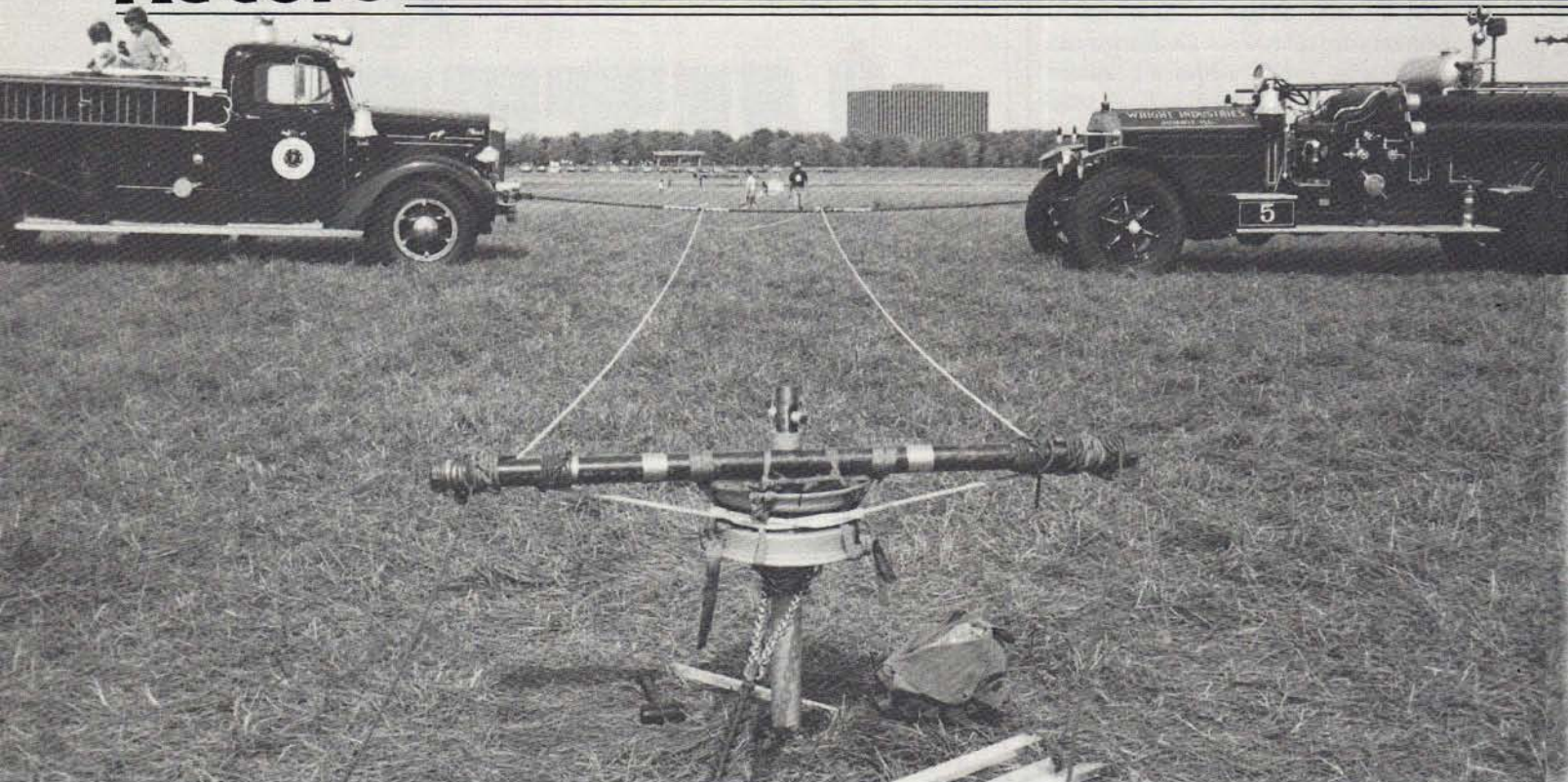
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For the Record



Stacking Heavy Numbers in the Windy City

Text by William (Bill) Werme
Photographs by Jim Peabody



The notion of a large train of Flexifoil kites hatched near Cambridge, England at the end of June, 1985. I was returning to Chicago from the kite festival in Scheveningen, Holland and had planned a visit on the way with Ray Merry and Andrew Jones, inventors of the Flexifoil, in England.

Ray sat on his couch as we "blue-skied" a bunch of ideas he and distributor Judy Neuger of What's Up had cooked up. He asked, "Is there something we can do in Chicago on our way from the Ocean City (MD) kite festival to the AKA convention in San Diego (CA)?" The next thing I know I'm offering my home for their visit between "gigs." Next I had to take notes on 7mm (1/4-in.) line and bull-races (that's British for heavy rope and pulleys).

Andrew thought 50 to 60 kites would be quite spectacular, and since Ray couldn't remember more than 45 Flexifoils ever being flown in a train before, it would be somewhat of a "record," too. That was the first time the word "record" came up.

Back to the USA and the home kite field on Lake Michigan. It's called "Cricket Hill." (That's because an elephant named Cricket is buried under it.) Anyway, that's where Al Hargus, president of our club, the Chicagoland Sky Liners, flies his Flexifoils. I ran into him there and we started talking. (Al is "Mr. Connections" in the



Top of page, the two stout principals in the Chicago Hook & Ladder Flexifoil Train are a 1950 Mack, left, and a 1928 LaFrance, right. The two fire trucks held down the flying line beyond the steering rig in the foreground. Above left, pilot Bill Werme steers the 84 Flexis. Left, the team logo, designed by Bill Werme, is shown here at two-thirds size. The full-size emblem was stamped in silver on each of the kites participating in the record effort. The logo was also used, enlarged to four inches, for an embroidered patch. The logo shows the Chicago flag Flexifoil with four stars to symbolize (1) the Fort Dearborn Massacre, (2) the Century of Progress Exposition of 1933, (3) the 1893 World's Fair and (4) the Chicago Fire of 1871. The blue stripes stand for the Chicago River.

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

Chicago area and his help would be critical if this Flexifoil event was to get off the ground.) He liked the idea.

We talked about what to anchor the train to the ground with while steering it. The Dutch use bulldozers and in one case a team of Mercedes-Benz jeeps. We wanted something that would feel uniquely Chicagoan. A fire truck! Beauty idea. That and the way Flexifoils look like a ladder in the sky gave us the concept of the Chicago Hook & Ladder Flexifoil Train.

Next we came up with a list of everyone who owned a Flexifoil and started calling them. We needed around 50 kites, since Ray and Andrew were only bringing 10 or so six-footers. A shock came when Al met with Jeff Kataoka, president of the Kite Society of Wisconsin in Milwaukee. Seems that they have from 70 to 80 Flexifoils in their club. Wow! Wheels turned. Minds raced. Realization dawned. If everyone tied in together we could get maybe 130 kites. Every time I called Ray in England the number of kites in the train grew.

"Let's see, now, the world's record for most kites stunted on two lines is 141. We need more kites." Wisdom from Al Hargus.

Our friends at Stanton Hobby Shop, in a brilliant marketing move, miraculously stocked more Flexifoils. They were going fast and a second shipment was hoped for soon. If they came in on time we'd have enough for 150! Oh boy.

Overnight our large train turned into a monster train. The steering diagram no longer applied. One fire truck didn't seem to be enough anymore. We figured we needed *two* fire trucks to hold down the potential 7500-lb total pull.

And the line requirements had changed dramatically. It was at this point that Daniel Prentice of Shanti Kite Spools in San Francisco, CA became the godfather of heavy-duty Kevlar® kite line.

Judy Neuger had spoken with Dan earlier about getting line for Ray and Andrew's "large train." I later called Dan, introduced myself, and mentioned that we'd probably need heavier line than 1200-lb-test. Dan, on his own time and money, took it upon himself to have our line custom-manufactured "as big as the factory can make it."

It was new technology for Dan and his suppliers, and they did major work to make it by the deadline. They needed to create a Kevlar composite that would

handle a 3750-lb load per line (that's 150 kites x 50 lbs pull per kite ÷ 2 flying lines). And to compound the equation we needed two continuous 700-ft lengths.

Dan ran a strength test on the first sample of line from the factory. Results were sketchy, but we figured on the line being 3500-lb-test, just under what was required. The diameter of the line was already the thickness of my finger and it was the largest the factory could make. We had to make the decision to go for it, even though the line was light. A week before the big day, Dan's line arrived: two large cardboard boxes together weighing about 80 lbs.

Meanwhile Al Hargus had the Chicago Sky Liners bureaucratic machine in gear. Permits from the Cook County Forest Preserve, fire trucks from the Chicago Firefighters Union Local No. 2, beefed-up insurance package, safety committee, verification stamps, financing and kite finagling were some of the details that consumed amazing amounts of time. Al was ready.

The original site for the train was Cricket Hill on the northern shores of Chicago's lakefront. Ray had specified 700-foot flying lines for optimum flight characteristics. Add another 400 feet of kite train to that and our home field became too small for the 1100-ft flight radius.

The Sky Liners' alternate site is in Schaumburg, a suburb of Chicago, at Ned Brown Woods, part of a state forest preserve. It's a "prairie" about a half-mile wide and a mile long—a classic prairie with waist-high bramble, thistles and various grasses. Al was the first person in the history of Cook County to ask for a permit for this area. After he got the permit, he wanted to have the field mowed down. No problem. Reapers and bailers from maintenance and operations worked five days cutting down the giant field. The bales would feed the local animal population.

The first time we stood in the middle of this crewcut expanse, we could feel the electricity: something like the vibes at the Bonneville Salt Flats, UT or Edwards Air Force Base, CA.

We had come a long way, but the steering problem still loomed. Six weeks of testing and kite finagling had netted one abortive takeoff of 38 kites and several jammed steering pulleys. Not very prom-

ising. To further frustrate the situation the wind didn't blow for two weekends straight.

"Roll out the kites," someone would say.

"Ready."

Nothing would happen.

"Roll in the kites," another person would say.

More than once the weather caught us and saturated both fliers and kites. After throwing 45 wet Flexifoils into my Ford Bronco, water began to run out the bottom of the tailgate. My basement that night was truly art. Forty-five wet sheets of dripping ripstop colors hanging from everything.

Honest, once even a tornado touched down and started gulping up black dirt. Huge. Everyone freaked (about 15 of us) and quickly yanked down their kites. That nervous look of life-and-death was showing on a few faces. Where to run? It became clear that the twister was moving downwind from us. It lasted 10 minutes. That's the Illinois prairie on a weekend.

Still, not all was bad news. A steering system breakthrough presented itself. Tom Hargus, Al's brother, developed a high-tech heavy duty capstan capable of handling the huge physics problem. It was part truck, part steel mill and part mountain goat. Which is to say it had pieces not found in the average kiteflier's bag of gear. Unless you're one of the Hargus brothers.

The plan was to have the steering lines run from the steering capstan to pulleys mounted on the fronts of the fire trucks, 10 feet downwind, and then up to the kites. The last area to secure was the five-foot 40-lb steel pivot pole pounded three feet into the prairie. Sliding onto the top of the post was a free-spinning truck wheel and Tom Hargus had welded arms out from the sides of it to function as the steering arm—similar in action to the flybar you get with one six-foot Flexifoil.

No one expected the pivot pole to hold alone. We laterally stressed it by running a chain from the pole upwind about 10 feet to my Bronco. This meant I had to straddle the chain in order to steer. I knew the chain was a stronger link than the Kevlar so I didn't worry. . . a lot. During a phone conference, Ray and Andrew commented, "It should work, but we've never actually done it before, you know."

Finally Ray and Andrew arrived from

Ocean City, and practice drills became official. To test the steering system without trucks, we used aircraft tie-down anchors screwed into the turf where the trucks would eventually be. To these anchors we attached the pulleys. The line was laid out, the kites rolled out and then there was no wind. We were in the final countdown week with three scheduled practices. Sunday, then Tuesday, and finally Thursday were all windless. Two days left till launch. What a bummer.

On Friday, September 27th, Ray and Andrew and I drove out to the site. Before rolling out the kites we made one modification to the steering gear. We increased the steering differential by tying a six-foot iron bar over the existing three-foot welded arms of the truck hub.

After we wired ourselves up with voice-activated radio headsets, Ray and Andrew walked out 800 feet of steering lines and Flexifoils. There were 55 kites now, a record number at that time. Dan Prentice's three Skybond kites in red and yellow were at the front of the train in tribute and for luck.

The sun was out with a maximum visibility blue sky and Sting was playing loud on the ghetto blaster. Eight hundred feet away, Ray and Andrew held up the end kite. A voice like Mission Control came over the headset: "I think the wind is coming on now, maybe, yep, here it goes!"

One by one, like an invisibly supported staircase, the multicolored train lifted off into the light air. I was listening to Sting groove. All the kites locked in place, each in a perfect arc one after the other. They flexed the line taut and soared 800 feet straight up. Bank turn, maintain headway, tack back onto the wind and repeat graceful, full power sweeps across the big blue canopy.

"Bill, are you there?" crackled Mission Control, breaking the bubble.

"Yeah man, this is cool, it really works," was my dumbfounded reply.

After flying several figure eights, we knew the steering system could handle anything. Ray came over the headset and said Andrew was taking pictures and could I bring it in low. Anyone who's been strafed by a six-pack of Flexifoils knows that they make a great whooshing sound as they go by. As the 55 kites buzzed by Andrew's camera lens, he couldn't believe

the sound. Something like a personal jet.

We rolled up the kites early to keep the gear fresh for Saturday's launch. Optimism was contagious. Phones range. For the first time we could "see" it happening.

That night as we watched Miami Vice, the phone kept ringing. "How do we get there?" and "You really got 55 up?" were popular questions. At the end of the night we reloaded the Bronco with all the related gear. There could be no time wasted in the morning looking for stuff. We checked and rechecked and then hit the sack.

September 28, 1985. Big sunny morning. We blew out onto the street like we were on a mission. It felt great to be wearing a flight suit, corny but somehow "official" with a big embroidered American flag on the back. Our goal was a world record and we wanted everyone to know that the Yanks did it. A global aura seized our group as everyone assembled at the site.

John Karel was waiting at the steering post when Ray, Andrew and I four-wheeled up at 8:30 a.m. A true Flexifoil nut, John could hardly wait either.

On schedule at 9:30 a.m., the fire trucks arrived. The 1928 LaFrance was trailered in and then drove onto the field. What a beauty: chin-high tires with big spoked wheels, bug-eyed roadster headlamps and huge hunks of red iron for bumpers. The 1950 Mack was equally nostalgic as it lumbered into position across from the LaFrance. The Mack looked like a toy I peddled around when I was five.

The latest wrinkle in the steering setup was to stretch a heavy chain between the two trucks and then mount the pulleys onto the chain. This would prevent any chafing on the antique trucks from the steering pulleys when under full stress.

The kites line up over the prairie before take-off.



The conversation over the headsets was full of anticipation as the launch crew walked out 84 kites a thousand feet away downwind from the anchor point. The wind was light, but that was in our favor. There were a dozen people in the launch crew rechecking all the kites for position. Jim Peabody was official launch captain working with Ray Merry. They would coordinate all details from the train end over the headset to Andrew and me at the steering area. Al Hargus had another headset and captained the safety crew downwind and on the perimeter. The fourth headset was with Tommy Hargus, who was video chief and coordinated all the home movie aficionados.

High Noon. After we repositioned for a wind shift, everything seemed to line up. Several times Ray and Jim released the end kite and 10 or so fluttered up frustratingly, only to fall out of the sky as if they were made of cardboard.

Finally a fresh breeze hit our backs. In about 30 seconds it would reach the train end. The headsets crackled "Lift-off."

Ten—twenty—thirty—forty—fifty—sixty—seventy—eighty—ninety—hundred kites were up, lazy but up, finally all the line lifted heavily into the air. A brief cheer. All the experienced pilots knew I had very little control. The kites had all inflated, but the train itself was a limp rainbow, undulating at will in the light wind. Altitude was key at this stage and I just wasn't getting it up. After three minutes of swishing, the train fell out of the sky in an embarrassing stall.

As luck would have it, moments later a fresher breeze came over the prairie and the launch crew was ready. Once again in rhythm the kites lifted off in sequence from the grass. The flight lines stiffened and for the first time the Flexis locked into a tight pattern. The steering lines were pulled straight up to the train. Without any depth perception, my eyes saw a rectangle of thin varicolored stripes. It was beautiful.

The steering system gave me perfect control. First the train went straight up for maximum altitude (about 700 feet vertical). Then a firm, steady pull on the steering pole and the kites would bank turn to that direction. The big revelation to us was that the last kite out was the one to steer by, then the 83 kites in front of it would follow. This was all backwards

from what we expected. Still, the train felt pretty normal, and after doing several horizontal figure-eights and loops, I decided to play one on the launch crew. Time elapsed was 4 minutes 30 seconds, 30 more seconds to be official. One big loop bringing the stack of kites close to the deck would be a surprise for the film crew. Over the headset I mock-warned I was bringing it in for a strafing run.

"Watch it!" Al called out over his set.

With dive bomber sound effects, the train roared over their heads.

"Ten—nine—eight—seven—six. . . two—one." Big cheers. We had really done it. One thousand and eight square feet of kites came back from their mission and landed downwind with a soft thump. A record had been set for the most Flexifoils (84) and for the greatest sail area ever stunted. It was 1:30 p.m. Time for champagne and lunch.

During lunch break, as new people arrived, we heard about two separate fender benders on the bordering freeways. Seems that everyone was slowing down to watch.

In other lunch circles, the conversation was, "Where are the other kites?" and "Can we really fly 150 Flexifoils?" The 84 kites had moved my Bronco a few inches and shifted the steering post that was buried three feet in the hard-packed ground. All during the initial flight new kites were arriving. The Milwaukee kites showed up with a lot more, as did the Detroit group. Finally someone remembered they had left 16 kites at Joe Stanton's Hobby Shop. *Well. . .* by 3 p.m. most of the kites had been tied on by Jeff Kataoka and the tireless Andrew Jones. When the Stanton kites arrived we had a grand total of 153 Flexifoils. A record number no matter how you looked at it.

"Go for it!" The wind had come on fresher and was now at around 11 mph. When Ray Merry and Jim Peabody let go of the white kite at the end of the train, the entire motherload of 153 Flexifoils shot straight up in sequence. One color after another added to the ladder. From the pilot's point of view, the launch is the one time you see all the kites as separate units, spread out as each leaves the ground. Four hundred fifty feet of kites cut up into the blue sky and snapped the remain-

ing 550 feet of steering lines off the grass.

The chain between the two fire trucks pulled upwards as the entire system strained. People jumped off the fire trucks—"They moved!"

It felt like I was steering a slab of concrete. The firm pull needed to steer the 84-kite train was nothing like this two-handed grunt on one end of the steering bar to make the 153-kite stack turn. I doubted it would loop, because the pressure on the system would double, and something was sure to give. So the strategy was to maintain altitude and work the giant stack back and forth with the least amount of wind resistance. Any looping would be at the end of the time limit.

Still the monster train was handling predictably and I found myself in a rhythm of pulling with both hands on the left line and as the kites slowly did a 180 in the sky I would immediately prepare to pull on the right line with both hands, leaning back as if pulling on a 10-footer in high winds. Only difference was if this thing got away it would take me, my Bronco and two fire trucks.

Coming up on the halfway mark, the wind continued to build. The lift of the kites at their high angle was visibly unweighting the front axles of the fire trucks. The beast had just come out of a turn, back to the right and across the wind, when the system shuddered, like a rumbling. I felt the vibrations in my arms. Milliseconds of analysis sped through my mind trying to diagnose what had just happened. The kites were still in their flight path. It was 2 minutes 10 seconds. The Kevlar core of the left line had given while the heavy Dacron polyester sleeve continued to hold for a couple of seconds.

In another millisecond the steering bar was yanked out of my hands and flung forward six feet as it wrapped around the wildly spinning truck wheel. A rifle shot report was the second line going under the increased strain. When the left line went, all the pull of the train was transferred to the remaining line and it just exploded—3500-lb Kevlar broken like a rubber band.

Four hundred fifty feet of kites were drifting downwind like a skinny kaleidoscope twister. The column of kites spun and fell in a blur of different colors as they were dragged to earth from the weight of the broken line. Lucky the

launch crew grabbed the first kites as they hit the ground and retarded the rest of the runaway train from drifting down wind into the tree-lined perimeter. All the kites were saved and undamaged.

We had dinner that night at a Swedish restaurant and talked about 1986 and the next attempt. There were also challenges offered concerning the next day's Limbo Eliminator at Ned Brown Woods.

Well, when Sunday opened on the prairie, all the kite pilots were back and all sorts of trains were up in the fresh 20 mph wind. Trlbys, Powells, Rainbows, Hawaiians, Skynasaurs, Hyperkites, even Flexifoils. A giant parafoil kite with Mackinaw Kite Co. on the sausage tail flew above with dozens of other gourmet creations.

The lead kite from the record Flexifoil train was the Chicago flag kite crafted by Ray Merry. It was the prize being contested by stunt pilots in the strange ritual of the Limbo. Fliers tried to fly their Flexis under a rope 12 feet above the ground. Each pilot had a two-minute limit to steer his or her stunt kite under the rope, loop up and around, then pass back under again and again, back and forth without crashing. After all the eliminations, Ray Merry took third, Andrew Jones a close second and lucky me got the kite.

At the end of it all, the sky traded in its big sun for a full moon. We tied light sticks to Andrew's motorized Flexifoil (the "Windbag"). As he worked the remote control joystick, we watched the plane's lights circle the big empty prairie.

I zoned for a while, thinking about all the people from different cities, states and countries who had contributed so much to the group effort we had provincially named the Chicago Hook & Ladder Flexifoil Train. Kiteflying is awesome. *THANKS TO EVERYONE* who makes it that way. ◇

BILL WERME is an advertising man whose latest major job was directing a commercial for Midas Muffler.

Bill's friend JIM PEABODY is a graphic artist when not occupied flying Flexifoils.

AL HARGUS supplied Kite Lines with documentation of the event, including a diagram of the system, video record and papers signed by third-party witnesses.

For the Record Continues. . .

155 Stunt Kites Flown in California

Sixteen-year-old Kenny Frederick of Chula Vista, CA was the pilot on June 14, 1986 when a new record was set for most stunt kites flown in train—155.

The effort occurred at the 14th Annual Father's Day Kite Festival at the San Francisco Marina Green. Hyperkites, modified by the maker, Randy Tom of Hyperkites, were the craft chosen. They were set up at 10 a.m., but the wind was light, so Kenny waited about an hour, until the winds were 10-12 mph.

The kites launched in an almost perfectly straight line. Kenny immediately looped to the right and left, to achieve the minimum maneuvers required, then continued to fly for the mandatory five minutes. Afterwards he flew an additional minute or two and performed the loops again with no problems.

Four witnesses signed the document attesting to Kenny's achievement and numerous spectators cheered for him. Kenny thanked John Perusse, Steve Coats, John Drapier—and especially his father—for their help in teaching him, supplying him with kites and helping tune them.

Below, Kenny Frederick strains against 155 stunt kites, the most flown as of June 14, 1986. Bottom, the Hyperkites stiffen out on his line.



Flying the World's Largest Cody

It was a long time after Cervia Volante 85 that we arranged to fly our big orange Cody—precisely the 20th of October 1985.

All the members of the Club Cervia Volante met at our workshop at 2 o'clock in the afternoon. It was a nice and warm day, the sun was out, but there were some clouds moving fast in the sky. The wind was strong and gusty.

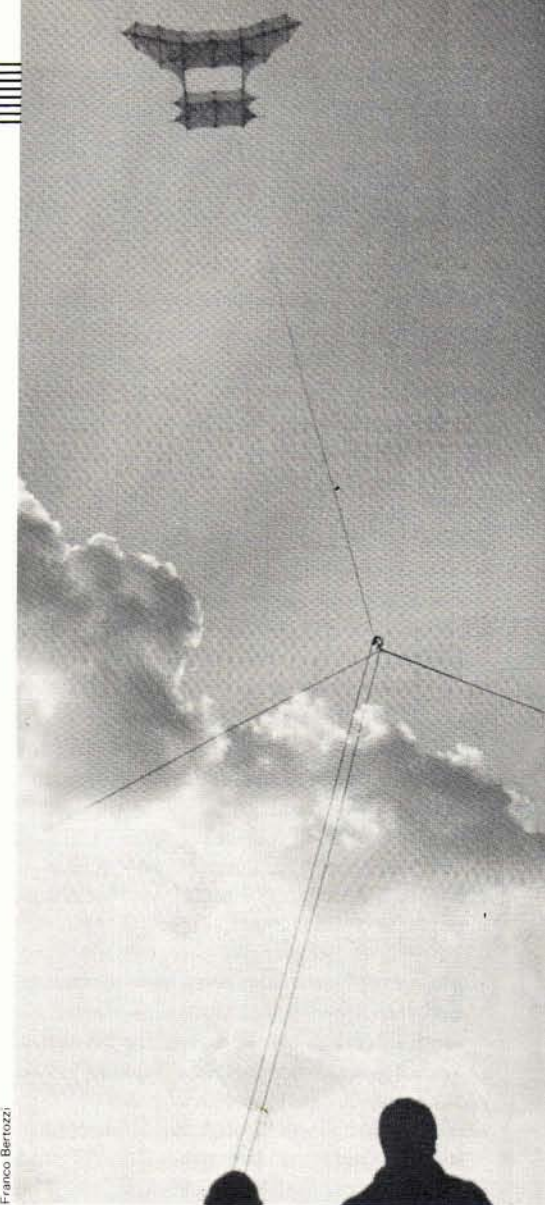
We laid the kite sail on the grass of the field in front of our workshop and started to open it. We used for all the kite spars 59m (194 ft) of 45mm (1¾ in.) aircraft aluminum, of a weight about 25 kgs (55 lbs). The kite has 64m² (689ft²) of sail, of which more than 40m² (430ft²) are facing the wind. The total weight of the kite is over 60 kgs (132 lbs) and the measurements are 12.5 x 6 x 4.5m (41 x 19.7 x 14.8 ft). The line used to hold the kite is a Marlow rope 8mm (5/16-in.) in diameter and 2500-kg (5,500-lb.) test tied to an iron fence with a three-point attachment. The bridle is also of Marlow rope and it is 6mm (¼-in.) in diameter, 1700-kg (3740 lbs) test.

At least 15 people were there to help and everybody was indispensable. At 3 o'clock everything was ready, everyone was set in place, every observer had been sent behind the line's anchor point. Leo Nardi and Luciano Sampaoli held the Cody up. All the rest of us were holding the line halfway, not to give too much line all at once.

At 3:15 the Cody lifted from the ground as we pulled the line in. The kite roared in the sky and went high, the pull became stronger and stronger and the kite wanted the line. A few minutes later all the line was out and the Cody was now at a height of 90m (295 ft) with an elevation from the ground of 70 degrees.

Well, now, I have no words to express my happiness and it is impossible to describe the faces of my friends. The flight was the realization of two years' work, and many tensions went up with it.

Everyone wanted to feel the line. Leo tried to climb up and could do it easily, then I tried too and the line did not even bend at the point where I was dangling. We don't know how many kilograms it



Above, the world's largest Cody kite, claimed by Club Cervia Volante, Italy, soars up on a three-point ground anchor October 20, 1985.

pulled but for sure it was more than my weight (83 kgs, 183 lbs).

Due to the inconsistent wind the Cody came down by itself and laid on the field for a few minutes, then we sent it up again.

Many people had come near to watch and many cars had stopped on the nearby road. We really enjoyed this afternoon with kites, and our souls went high more than the big orange Cody itself.

It was 3:45 p.m. when the kite came down definitely, and we dismantled it.

I have enclosed photos of this flight which shows how we did it.

—Roberto Guidori
Cervia, Italy

Empty Spaces in the Sky...

Benn Blinn Leaves the Skies at 76

One of kiting's originals died in Ohio on April 17. Members of the Central Ohio Kitefliers Association flew a black box kite at graveside and arriving mourners looked up and smiled in spite of themselves.

Retired from his outdoor advertising business, Blinn, the self-styled "millionaire kiteflier," was able to travel around the world several times and pursue any activity that captured his imagination. Foremost among these was kites.

In 1959, Benn infected Walter (Scotty) Scott with the enthusiasm, and the two men soon became mock rivals in the battle for newspaper coverage ("one above the fold" being the standard of excellence).

Many UFO reports from Ohio in the 1960s were traceable to the kiteflying knavery of Blinn and Scott. Benn also attempted, more than once but unsuccessfully, to break the record for kite altitude.

Kite Tales (predecessor of *Kite Lines*) often carried press clippings and letters from Benn in those years ("Benn Blinn At It Aginn"). In 1965 Benn authored one article for the magazine (on bridling of box kites using elastic break-string techniques for angle adjustment in high winds). In 1966, a much-needed new electric mimeograph machine was purchased for *Kite Tales* by Benn and Scotty.

A well-written description of the Blinn/Scott capers appeared in James Wagenvoord's 1968 book *Flying Kites in Fun, Art and War* (now out of print). The chapter "Two Kitefliers from Columbus" immortalized the pair's attempt to send kites across the Atlantic Ocean using plastic buckets as drags in the water. Attached 40 feet up from each bucket was a plastic bottle containing half a dollar bill and a message to notify the senders. This effort was made at least twice, from Nantucket and from Nova Scotia, and Benn later claimed that one of the kites made it to Cornwall—a report made suspicious by the fact that Benn was responsible for the "news" himself (not to mention his claim of knighthood for the exploit).

Not long before his death, Benn gave \$10,000 to COKA to promote kiting. Miller Makey arranged removal of the Ohio restriction in order to designate the gift for the AKA. But surely Benn Blinn will best be remembered for his ability to extract the most possible laughter from kiteflying.

—V.G.

Irene Garber Dies at 88

Known to her husband Paul as "Buttons," Irene Garber died on April 10, 1986.

She was best known to kitefliers as the head scorekeeper at the Smithsonian Kite Festival, Washington, DC, but she was also very active behind the scenes in planning the festival and making kites for displays, workshops and Paul's lectures.

Since the start of the festivals in 1967, she never missed one until recently, because of illness. Her industry, enthusiasm and high standards, along with her button-covered hat, will be missed by us all.—V.G.

Grandmaster's Lambrakis Dies

James Lambrakis, maker of the Grandmaster single-line maneuverable kite, died in Portland, OR on May 6, 1986 at age 67 after a year's illness.

Jimmy started making kites about 25 years ago in Greenwich Village, where he was called the Kite King. He flew kites with Will Yolen, founder of the International Kitefliers Association, and Surendra Bahadur of the Go Fly a Kite store in New York City. When he retired from his practice of psychoanalysis, he designed a kite in Mylar® with a fiberglass bow, decorated in a variety of abstract designs by his partner, Mary Jo MacKinnon. But it was the excellent responsiveness of the kite that earned it the most admiration. Rick Kinnaird compared the Grandmaster to other kites as an hydraulic transmission to a manual: "They have smoothly flowing flight. You can really do graceful moves with them."

Lambrakis was the first to run a full-color advertisement in *Kite Lines*, in the Winter 1977-78 issue. Soon other advertisers followed his lead.

Lambrakis also was a pioneer in giving the People's Republic of China an opportunity to earn United States dollars by making his kites in large quantities. His trip to Red China in 1978, made through the Chinese consulate's office in Vancouver, British Columbia, Canada (before the U.S. had established relations with China) was among the first business efforts to build trade between China and the U.S.

Despite his enthusiastic promotion of the Grandmaster, including its suitability for people in wheelchairs, Lambrakis did not enjoy the huge sales he dreamed about. Ms. MacKinnon says she plans to continue the Grandmaster Kites business.

—V.G.

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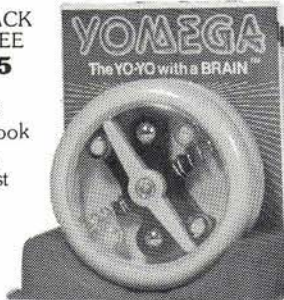
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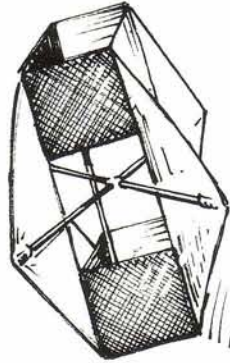
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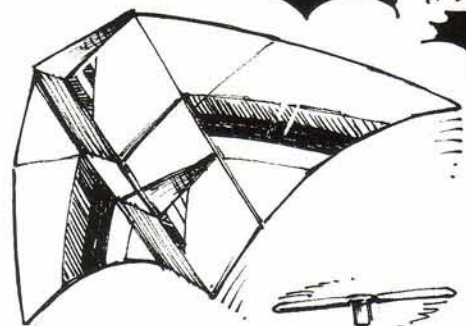
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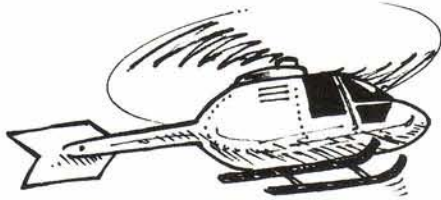
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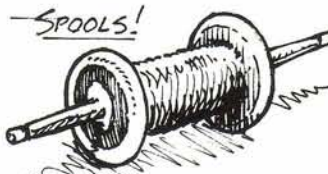
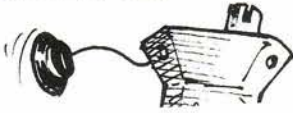
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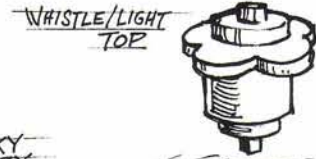
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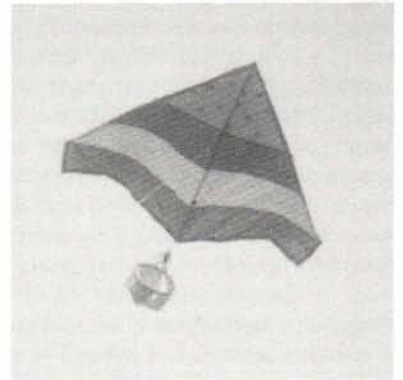


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Of our 21 back issues, only 4 are still available in paper copies, but the other 17 are obtainable on microfiche, so the serious kiter need never miss

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

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

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

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

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

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

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

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

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

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

SPRING 1984 (Vol. 5 No. 1):

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

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

Ohashi's Trains and Expandable Boxes; Singapore '84; International Exposition of Small Kites (Full Size Plans); Directory of Kite Clubs; New World Records; Caldwell's Counter-Rotating Box; More Stunt Kites.

SPRING 1985 (Vol. 5 No. 3):

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

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

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

SPRING 1986 (Vol. 6 No. 1):

Festivals (Scheveningen, Netherlands; Long Beach, WA; San Diego, CA); 1986 Kite Calendar-Almanac-Poster; Tips & Techniques; Death of Will Yolen; Woglom Parakite; The J-17.5x2 Parafoil; Singing Line; Guinness.

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

KITE TALES BACK ISSUES (ORIGINAL PAPER COPIES)

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

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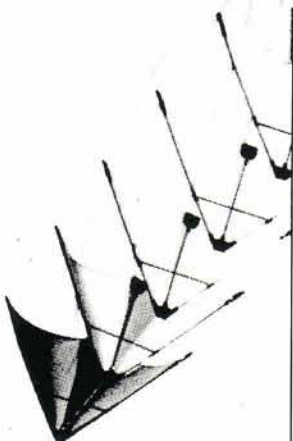
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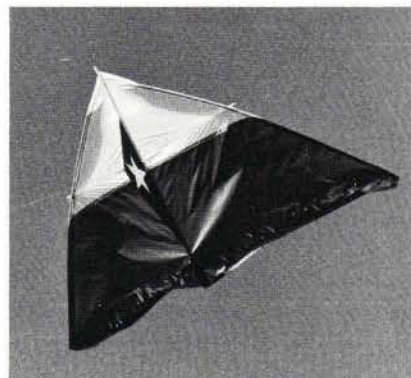


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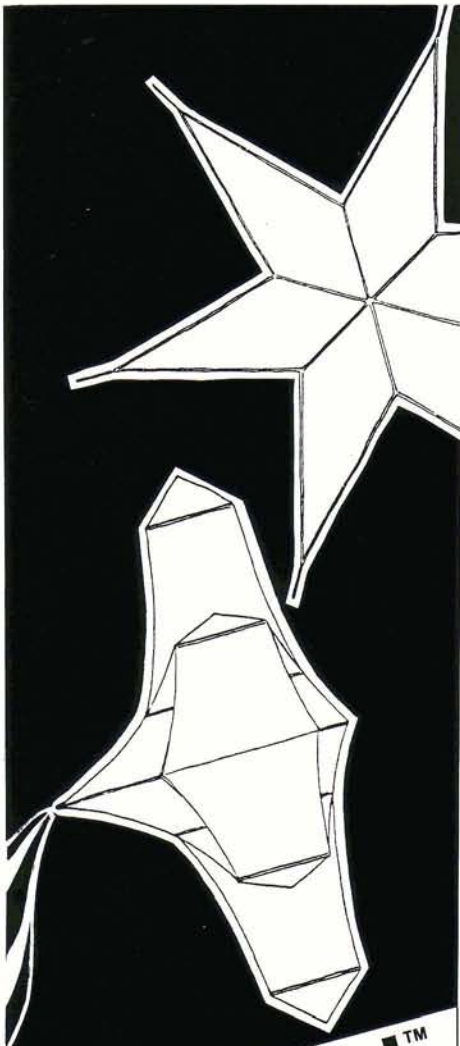
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HELEN BUSHELL is an institution in Australian kiting. For years she has designed, made and flown kites in and around Melbourne. She has written *Make Mine Fly (Vols. 1 and 2-3)*, full of the lore she freely dispenses at the weekend flies of the Australian Kite Association, of which she is secretary. She is well known for her experimental sleds (such as the perforated Flute), paperfold kites and her Australian Evolution Trefoil, a curvaceous folded-keel delta which on April 1, 1976 was issued a U.S. patent—one of the few kite patents ever granted to a woman.

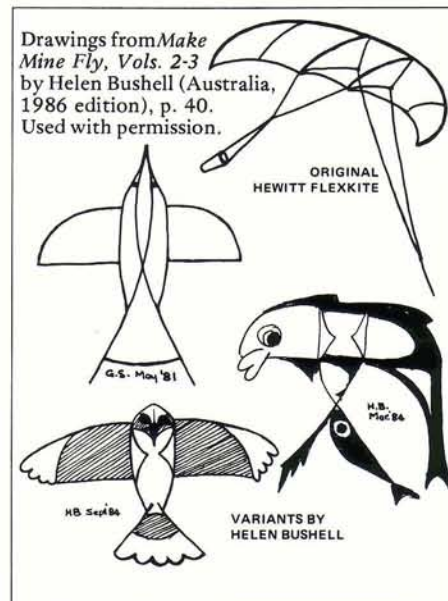
Recently Helen has made several kites based on the Flexkite by Richard Hewitt of England. One of them is Superbird, this issue's Best of Show. —V.G.

In Helen Bushell's own words:

Superbird is Number 5 in a flock of 15 extended Hewitts built since 1976 by me and my daughter Glenda Shomali.

Superbird is made of Contender sailcloth by Alcorso of Tasmania and now out of production. The kite is 12 feet wide and 12 feet tall and equipped with fiberglass rods and ribbon tails. He has been on loan to more "fun days" than he can remember and has been launched, flown, dropped out of the sky and retrieved by hundreds of children.

Companion kites include the Dancing Cavalier (now on tour in museums), Carnival, Grace (a 15-foot white bird) and



Blue Fish, an asymmetrical kite flown at Weifang, China in 1984.

Extending the Hewitt from any or all of its extremities opens up plenty of variety in design, from fish-tails to feathered head-dresses.

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

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

- Second, the kite must be beautiful. Agreed, beauty is in the sky of the beholder. This is an openly subjective criterion.

- Third, the kite must show some quality of originality in either form, craftsmanship, color, decoration or use of attached elements.

- Fourth, the photograph (as a separate consideration from the kite in it) must be of high artistic and technical quality—sharp, well-framed, rich in color. For printing, we prefer 35mm or larger transparencies. We can also use color prints if they are 8" x 10" or larger. Tip: we favor vertical format over horizontal.

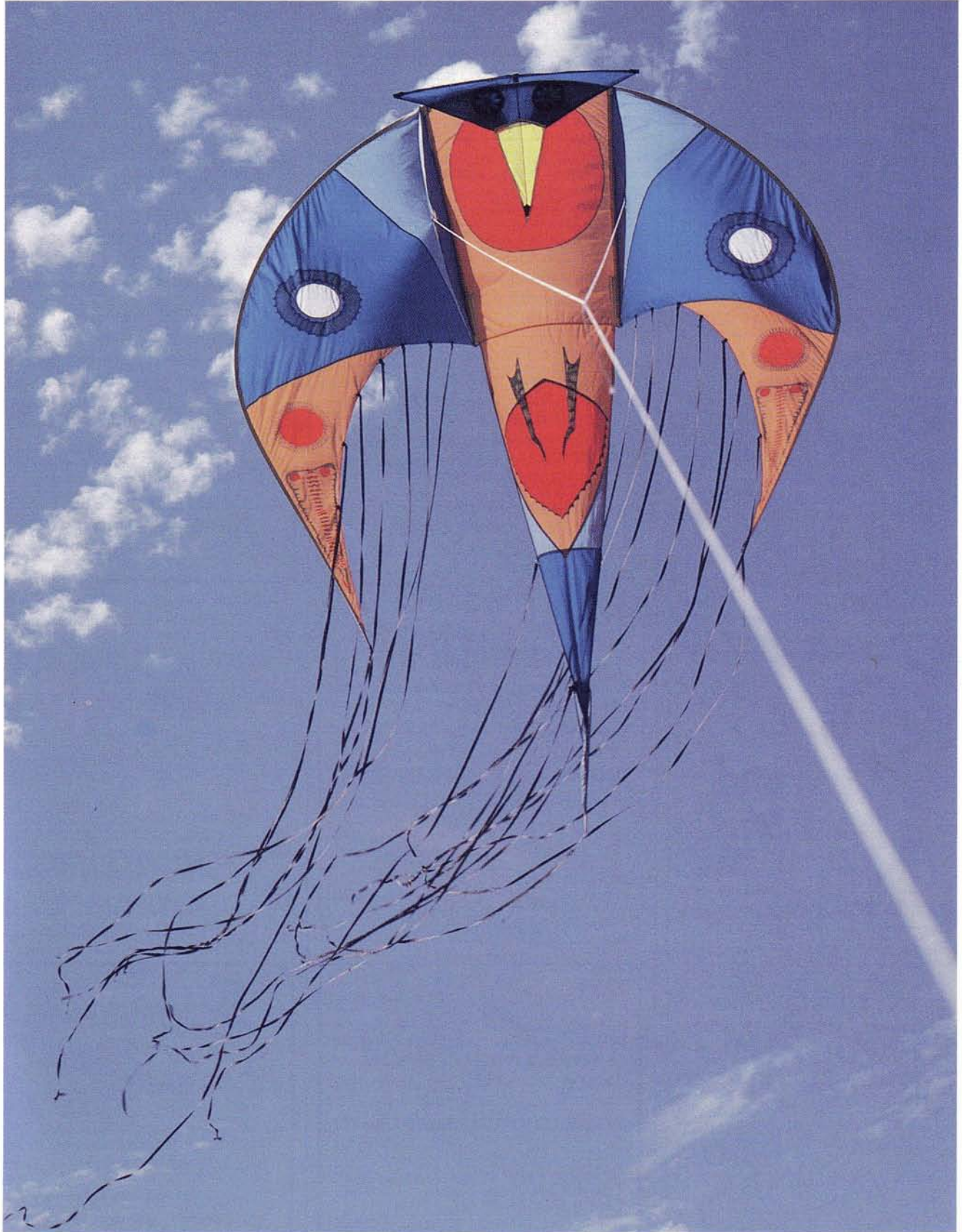
The photograph should be taken in one of two modes: as a close-up of the kite in the sky, the kite filling at least one-third of the film area; or as a background-inclusive shot, showing people, scenery, etc., behind the kite. In any case, the kite should be shown well, although not necessarily flying, as long as the supporting information establishes the kite's flyability. In fact, background features give a reference point and sometimes increased interest to a picture.

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

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

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

Kite Lines credits both kitemakers and photographers. A photographer may take pictures of a kite not his or her own, but in such case should ask the kitemaker's help in supplying information for the submission. *You* are invited to enter! You have nothing to lose but your obscurity. ◇



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To past purchasers of the "complete set" of KITE TALES on microfilm: we have found and microfilmed Vol. 3, No. 4 (October 1967), which was missing and thought to be unpublished. We have sent copies to all past purchasers on our list, but in case you have not received a copy to which you are entitled, please contact KITE LINES, 7106 Campfield Road, Baltimore, MD 21207-4699, telephone 301/484-6287.

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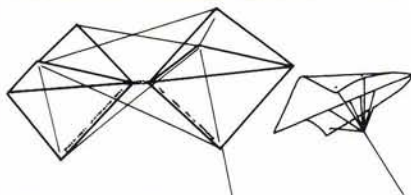
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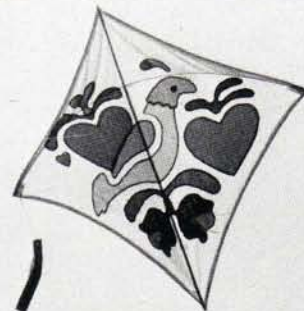
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