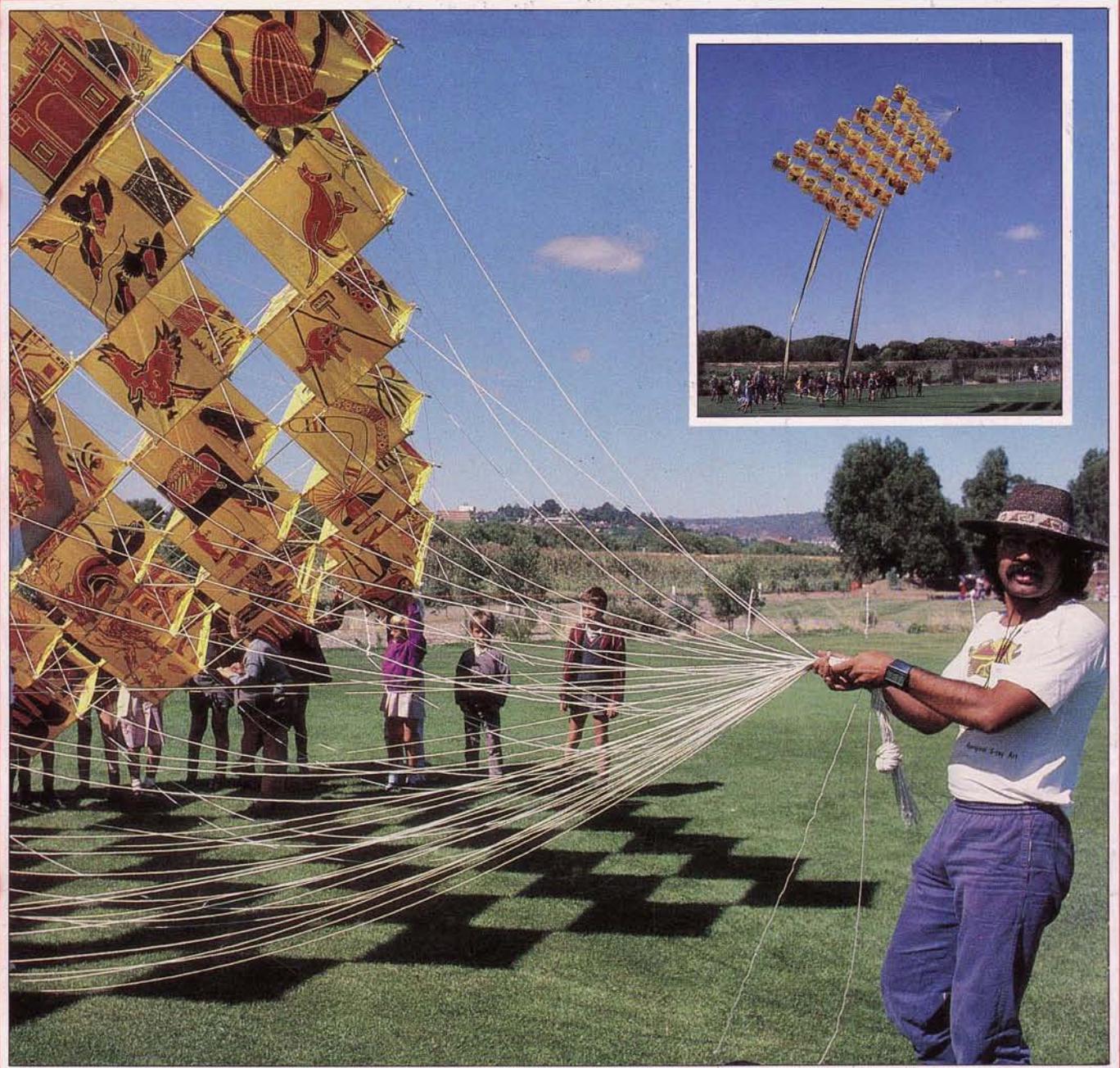


KiteLines

quarterly journal of the worldwide kite community

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Vol. 7, No. 2
WINTER 1988-89



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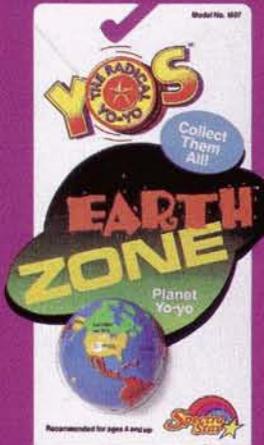
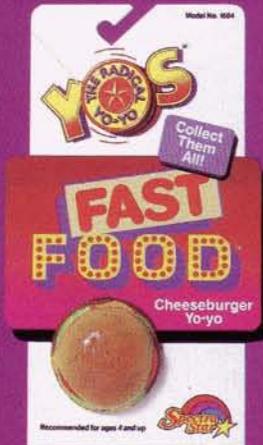
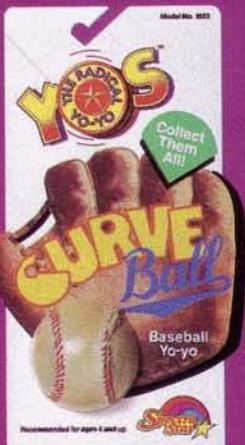
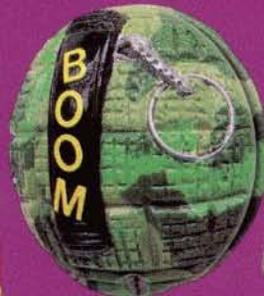
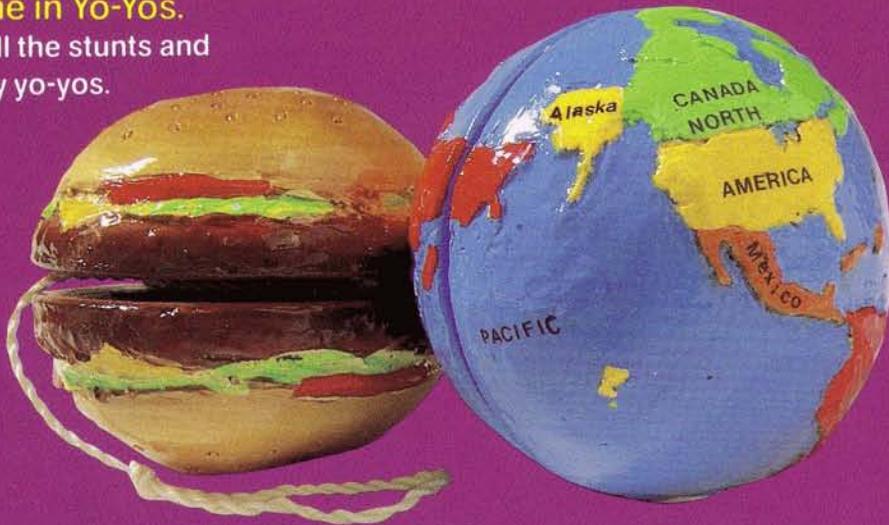
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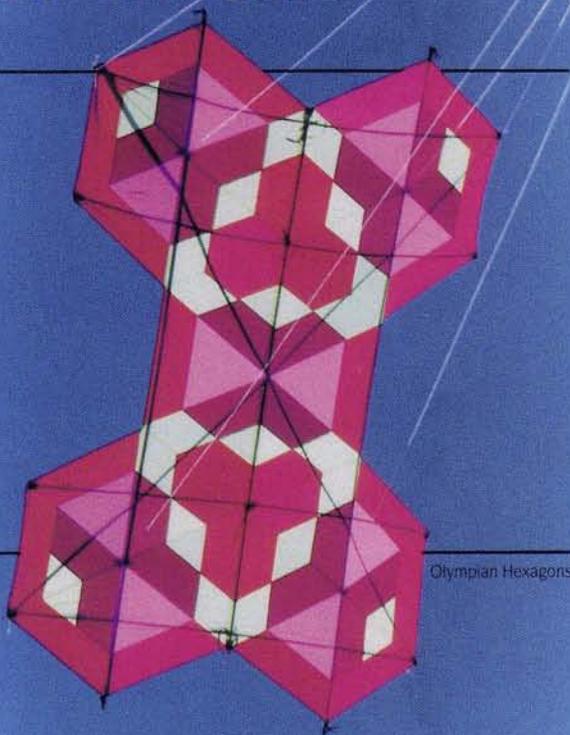


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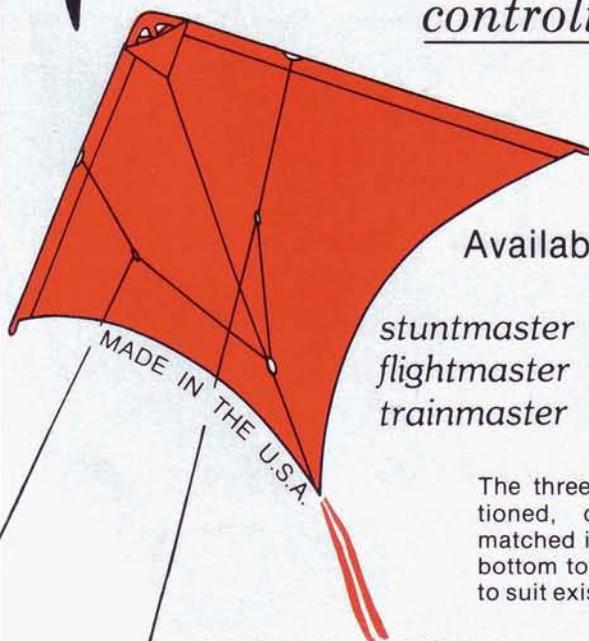
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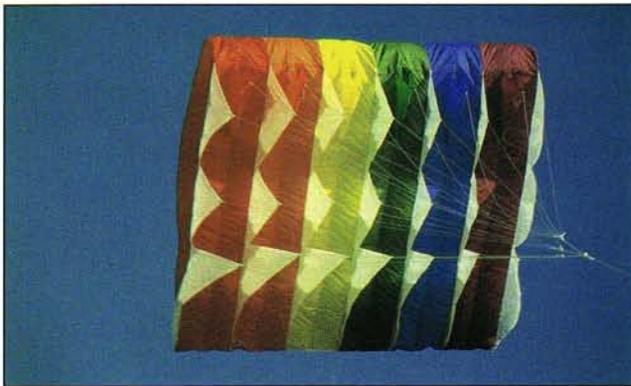


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Kitelines

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Happy birthday to Australia. What if they had a party and everybody came?

Article and photographs by Simon Freidin.

The Long Beach Phenomenon / 46

It's a week-long family reunion of kitefliers, and every year the family gets bigger.

Article by Valerie Govig. Photographs by John M. Roberts et al.

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A primer with lots of pull. Article and photographs by Dave Culp.

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Story by Peter W. Voisey. Photographs by Don Brownridge and Lucien Gibeault.

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Good friends, good winds and good times all add up to great.

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Cover

Michael Alvares flies the multi-celled box he made from panels painted by Australian children to celebrate their country's 200th birthday. Photographs by Simon Freidin.

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Some Airy Persiflage



The Mackinaw City Kite Fest in June was one of those better kite occasions, blessed with constant winds, sunny skies, lovely kites and good friends. (See page 60 for more about it.)

Somehow the occasion got me thinking about how best to really enjoy kiteflying. Here are some of my conclusions:

1. Don't compute your altitude. Don't measure your kite. Don't clock your time. To do any of these things is to vitiate the values of kiteflying.

2. Do appreciate the essential silence of kiteflying. If with friends, talk frugally. And leave your radio at home. (If you must have music, wear earphones rather than impose your tastes on others.)

3. Do prepare your equipment and your repair supplies in advance. Don't fuss about them on the field. Concentrate on the experience of kiteflying itself: what the wind is doing, what your kite is doing, how the total activity affects your inmost self.



Yours truly with kite at her favorite field, the Mt. Olive United Methodist churchyard in Randallstown, Maryland.

4. Choose your companions carefully. Avoid persons who bring no patience to the field, who are easily bored or who cannot see the difference between one kite and another. Fly with people who will let you see in the most "ordinary" kite the most extraordinary possibilities.

5. If you'll be on the field long, take a picnic, in parts easily shared, but keep it light, simple and dripless. Resist the temp-

tation to turn a kite fly into a gourmand's event. Mind you, it's not that food and drink are improperly combined with kites, but only that they tend to draw undue attention to themselves and detract (albeit pleasantly) from the kiteflying. Also the preparation for eating may burden the preparation for kiteflying.

6. Never scorn any kite that flies. Never praise any kite that only sits.

7. Don't criticize yourself or others for tangles, crashes, breakaways or other catastrophes. Learn ways to enjoy them instead.

8. Keep it light. This dictum applies to more than your kite.

9. Invite the unexpected. Go to kite flies that you expect to be poor. They will often be good. Collect kite memories of every kind. They will add up to a well spent lifetime.

Nalerie

Playing Favorites. Two of a series.

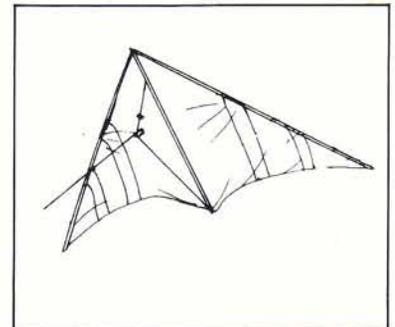
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Jennifer VanSant

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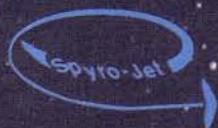
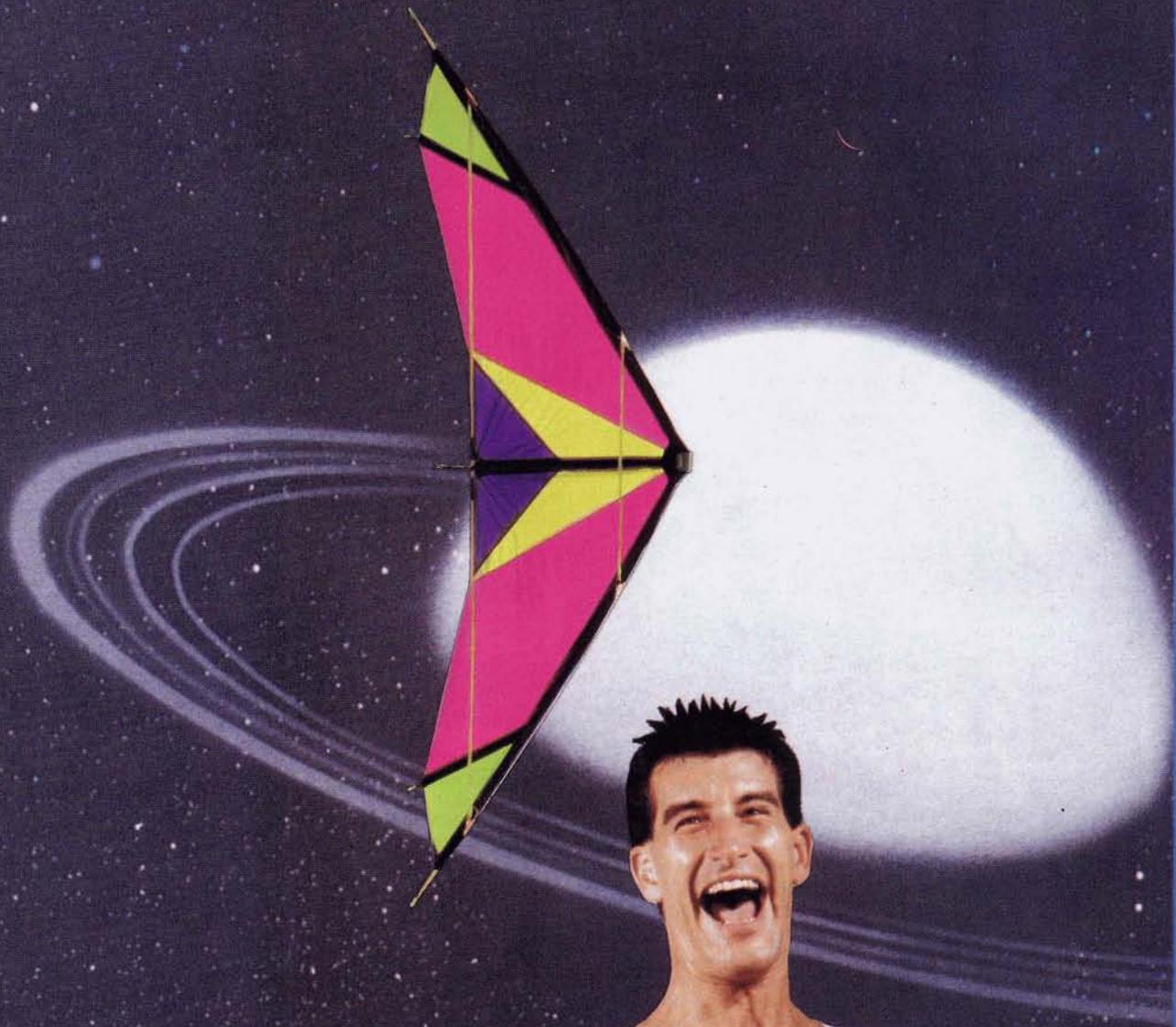


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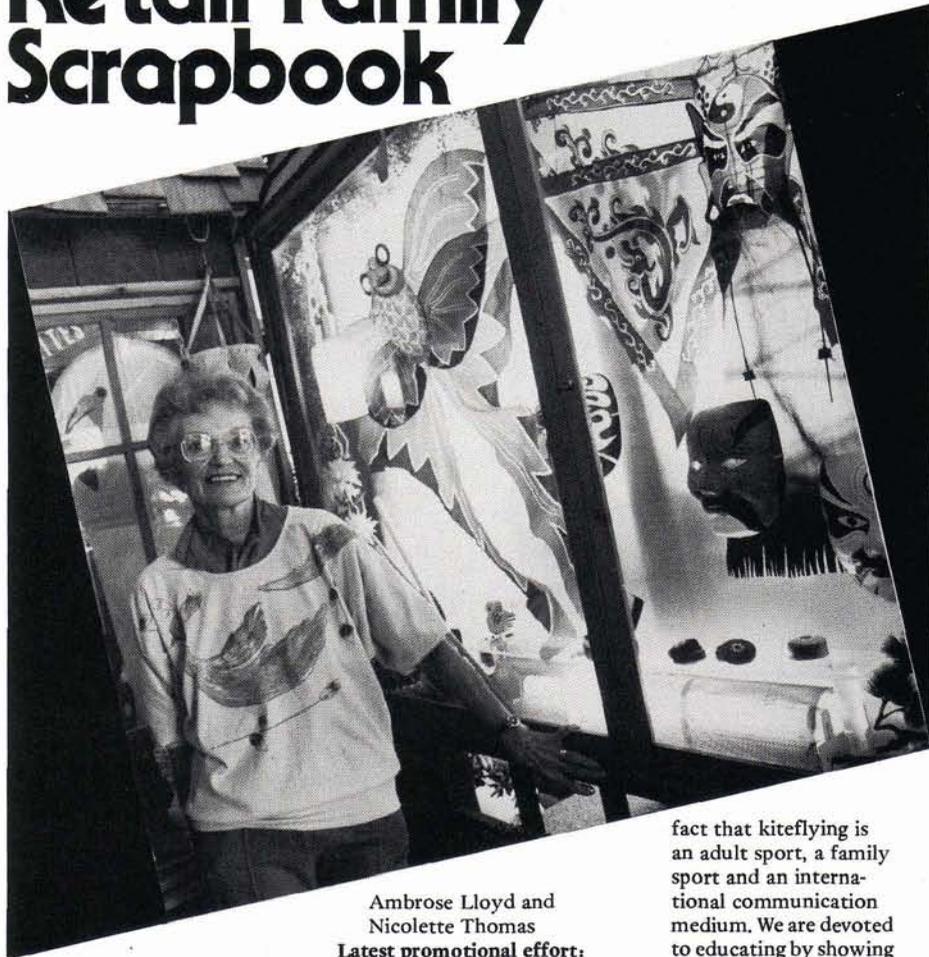
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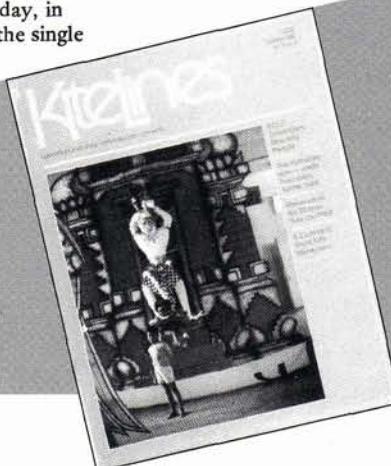
fact that kiteflying is an adult sport, a family sport and an international communication medium. We are devoted to educating by showing and selling in our own *unique* way.

Most important advice I ever received: From Dave Checkley: "Always get three kites of a kind: one for display, two for back-up."

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Favorite issue of Kite Lines: You can't pick one over another, but the Spring 1985 was great (with the Mama-Sans article).

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Letters

Terrific Results

My compliments on what I consider the world's best kite publication.

I enjoy making and flying kites. I look forward to your section "Design Workshop" and make every kite you show with terrific results.

Thanks to Phil Modjeski for the tip on sealing plastics (Summer-Fall 1987 issue, page 32). Super idea; works perfectly.

*Bill Evershed
 London, Ontario, Canada*

Moving Montpelier

Have received the Spring 1988 issue and like it. You have done a great job.

Having traveled Southern France and having a daughter who attended college in Montpellier, page 58 was of special interest. The city of Nîmes the French will recognize, but will they know that Montpelier (with one l) is in Vermont, USA?

*Tom Broughton
 Harleysville, Pennsylvania*

Not to mention Idaho, Indiana, Mississippi, North Dakota, Ohio and the island of Jamaica—all spelled with one l. —Ed.

Happy Birthday

To honor my 65th birthday and salute my lifelong interest in kites, my daughter created a metal sculpture entitled "Flying High."

It's a beautiful piece of work and it can be swiveled to any number of different positions to highlight a variety of movement.

Thought I'd like to share it with you and fellow readers.

*David Mendelsohn
 Palmdale, California*



The Gibson Girl

My work as a consultant in the textile trade unearthed an interesting coincidence recently.

I was working with some designers who were researching old fashion books

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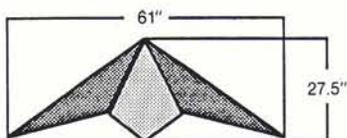
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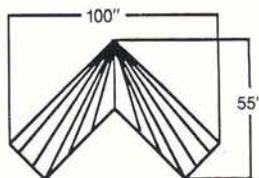
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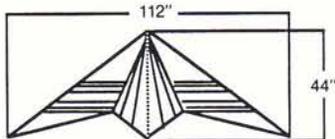
The ACTION KITE SKY DART receives rave reviews wherever it goes. This kite is a real winner! Its high-speed and extremely sharp turning ability should make this kite your choice for competition.



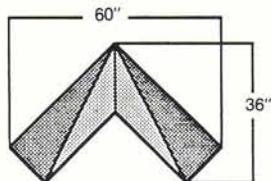
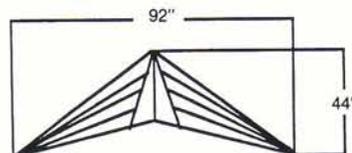
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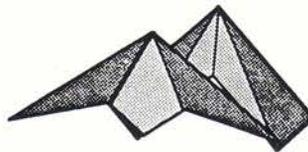


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ACTION COMBO

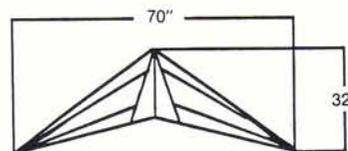
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Kite workroom, Weifang, China — Photo by Simon Freidlin

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Letters



"Summer Sports." Note the male figure kites being manipulated by the Gibson Girls.

when I was astonished to see three young ladies flying kites in a 1904 magazine.

The artist, Charles Dana Gibson, is well known as the creator of the Gibson Girl, but can it be that he was also associated somehow with the rescue kite known by the same name? I have never heard why the kite had that name.

I was giving a lecture this week to about 25 adult students (interestingly, half female) and I set them the problem on what the padding is for on the leading edges of the kite. In three weeks time, I will have their ideas. I will not have the correct answer to tell them myself. I cannot believe those four soggy pieces of cotton would keep anything afloat. They might act as a keel for a short while, keeping the kite in a position to take off from the water, but what do you think?

John Clarke
London, ENGLAND

As to how the Gibson Girl box kite got its name, we have always accepted the "standard" explanation that the kite was part of a package christened "Gibson Girl" for the *transmitter*, which had the characteristic hourglass shape of Gibson's women. The transmitter was shaped to fit easily and firmly between the knees of the sailor who cranked out messages from it.

We still believe that the kapok stuffing that runs sausage-like along the leading edges of the kite was for flotation.

Ordinarily, a box kite that hits the water really dives deeply, because the fluid of the water acts on the kite as the fluid of air does, except that it works in a reverse direction (down, not up) and could have an anchoring effect on a small boat.

The kapok might have been meant to prevent this. Other theories could be entertained. Readers, fire away!
—Ed.

Badly Bitten by Bug

About one year ago, my wife bought me a kite book, then a few months later I managed to get another one, then a little later . . . a third.

I have since built a couple of kites that flopped and a couple more that I've had great fun with. In short, I've been bitten by the "kite bug," but I have a slight problem: I can't find any kiteflying buddies.

If you know of anyone who would like to correspond with me as a pen pal, I'm 33 years old with a wife and three children. I'm assistant manager of an apple farm and I'm interested in nature conservation, fishing and, as I've said, I've been badly bitten by the kiteflying bug. If you can help me, I would be most grateful.

Gary Neil Simpson
Arundale Farm, Box 2
Elgin 7180, SOUTH AFRICA

Correction

The parafoil shown hauling a pig windsock into the sky in "San Francisco Style" (Stunt Diary, Spring 1988, page 39) was misidentified as the handiwork of Doug Hagaman. The 85-square-foot parafoil was made by George Ham.

You are invited to write letters for this column and reply to them through *Kite Lines*. Any letter to us may be considered for publication, so please tell us "not for publication" if you want no doubt to be left about it. Write to us at: *Kite Lines*, P.O. Box 466, Randallstown, MD 21133.

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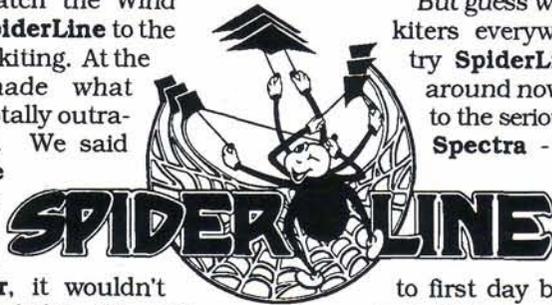
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1. Most consecutive spins in one direction without losing control: 250, by Ron Brown, using a Hawaiian Spin-Off and 150-lb **SpiderLine**. Pattaya International Kite Festival, Thailand, April 1987. (See *Kite Lines*, V.6, #4, p. 59.)
2. World's Largest stunt kite: 330 sq. ft. parafoil, using 300-lb **SpiderLine**, by John Waters. Lincoln City, OR, Feb. 5, 1987. (See *Kite Lines*, V.6 #3, p. 77.)
3. World's fastest kite: 108 mph, by Troy Vickstrom, using a 10' Flexifoil and 300-lb. **SpiderLine**. Lincoln City, OR, May 16, 1987. (See *Kite Lines*, V.6, #4, p. 67.)

Stars, Hexes & New One-Liners

By Mel Govig, assisted by A. Pete Ianuzzi

A Thousand Stars

The Millestelle by Maurizio Angeletti (Aquiloni Controvento) causes some confusion when flown among stunt kite enthusiasts. They reason that if a kite has two lines, then it ought to do stunts! In fact, some kite contests differentiate not between stable and stunter kites, but between one-liners and two-liners. To satisfy the judges, Maurizio has to tie the two lines together and fly the kite handicapped, from a single line.

The Millestelle (pronounced MEE-lay-STAY-lay) is not intended to be a stunter. Its name means, literally, thousand stars, but figuratively it is a combination of *millepiedi* (centipede) and *stella* (star). Thus it's a centipede made of stars. Or call it a cross between a kite train and a centipede. Or a modern Italian adaptation of a classic Chinese dragon kite—without the head.

The Millestelle, on two lines, easily jumps into the air and sweeps from side to side once it is aloft. The example we tested consisted of twelve elements (stars). I can imagine flying 60 elements just as easily (except for the obvious difference in line tension).

Construction is intelligently simple. Each star has two wooden spars, one horizontal and one vertical, held to the ripstop sail by a combination of small plastic fittings and metal rings. At the center of each star is a pair of fabric tapes which tie the spars together where they intersect.

For added stability, Maurizio uses small drogues in place of the traditional

feather or paper pom-poms at the ends of the outriggers on each star. These balance sticks easily detach for transport and the whole system packs into a flat 28-inch square carrying bag.

The Millestelle's only drawback is the rather tedious business of reattaching the 24 drogues each time you fly the kite. However, this is offset by an excellent combination of aerodynamics and artistry. The former invites flier participation in a non-strenuous way—and the latter attracts spectators.

—M.G.

This Gemini Is a Gem

The Gemini is a unique departure from the traditional square Hargrave box kite. Made by Aquiloni Controvento of Italy (Maurizio Angeletti), the Gemini appears to be a product of Maurizio's "star" phase because the shape and size of the cells are approximately the same as his little star-shaped flat kites.

At first glance, this small cellular kite seems to have an improbable number of ¼-inch dowel rods. There are four spreader sticks at each cell and four longerons, a total of 12 spars. The unusual cross bracing was designed to provide even tension across the cells, and is an idea that can be adapted to other two-celled box kites.

Also, if you are averse to the use of epoxy-fiber tubes and rods because of the high cost, you will be pleased at the innovative use of wooden dowels in most of Angeletti's kites. If you are a kite builder, the construction techniques are worth the price of admission.

In any case, the Gemini flies well in winds as low as 5 mph and can be kept in the air in less wind by gentle line persuasion. It flies reliably from a single forward bridle point.

For the fan of the old-fashioned box kite, the Gemini will come as a pleasant reminder of kites past. Just as the shape and the construction techniques are modern, the sure flight is in the best traditions of the Hargrave box.

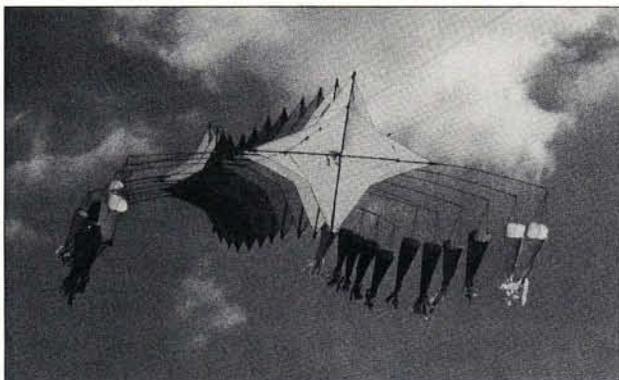
The Gemini could be called a combination of the good old box kite and the good new facet kite. In the air it has the fascination of its genre. On the ground it displays the attention to detail and accuracy expected from kites with the Controvento label.

—M.G.

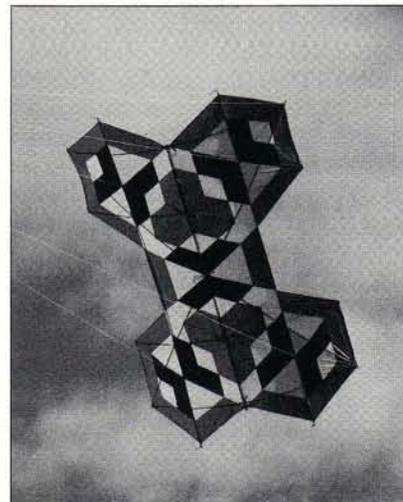
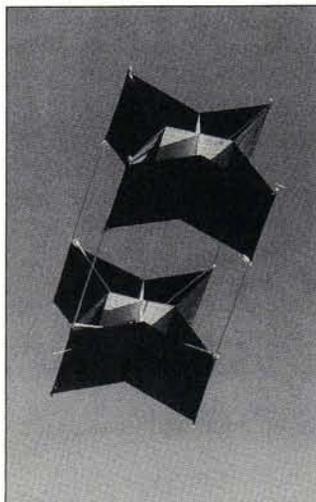
Herculean Hexagons

Although this new kite is touted by Reza Ragheb (Omega Kites, Aurora, Colorado) as a compound rokkaku, I would describe his Olympian Hexagons as an unusually shaped Edo. The assembly and flying are certainly more Edo than rokkaku. In the air, the Olympian flies like an Edo. On the ground, the multiple bridles and numerous spars remind one of an Edo. Bowed to approximately a quarter arc, the kite flies as stably as an Edo.

Made of ripstop nylon and graphite-fiberglass spars, this 9½' x 6½' work of aerial artistry is a rewarding challenge to assemble. The nine hollow spars—two diagonals, three verticals and four bowed horizontals—begin as 18 pieces which fit together like hand in glove. Meticulously crafted with appropriate pockets, tabs,



Above, the Millestelle from Controvento. Near right, the Gemini, also from Controvento. Far right, Olympian Hexagons from Omega Kites.



Valerie Govig

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loops and sleeves, the assembled kite can be flown with confidence that it will hold up as long as the flier can hold on.

Reza continues to offer the flier with a bent for the spectacular some of the best buys in big kites. For owners of other Reza giants, the Olympian Hexagons is his most original kite yet. Its novel profile and patterning are enhanced by artfully chosen colors. (Kites this size are normally made to order and the customer picks the colors, but a person would be very safe letting Reza choose.)

If you have never seen the faces of the uninitiated beholding the spectacular in kites, shift your eyes from the skies to the spectators when someone flies the Olympian Hexagons—or any of Reza's other big beauties—and enjoy. —M.G.

Butter Kites, Better Kites

From the perspective of a reviewer for *Kite Lines*, I have introduced a parade of kites to our readers ranging from dismal to magnificent. The name Joel Scholz (of Sky Delight Kites) is going to be, I think, in the forefront of the next generation of kitemakers.

Most notable is his variety. He started out using bamboo and paper for a winged man (Icarus) and a Starship Enterprise (from "Star Trek"). Then he used nylon and fiberglass to make multicolor birds and three-dimensional stunting aircraft.

Fighting Words, or: A Lexicon for Fliers of Fighter Kites

When Vic Heredia quit making his Mylar fighters, leaving Grandmaster nearly alone in the field, I worried that stunters had eclipsed fighters. The four new fighters in this review give me hope. I'm betting the refinements of the one-liners will be rediscovered when the stunt fliers run out of wind.

For the purpose of this review and as a suggestion to other people, I apply the following terminology to single-line maneuverable kites:

- *Speed*: The actual speed of the kite through the air.
- *Response or Responsiveness*: How quickly and smoothly the kite reacts to changes in line tension.
- *Predictability*: Does the kite behave the same way, time after time, to a given stimulus?
- *Stability*: How does the kite fly in the absence of commands from the flier? (For fighter kites, this is more a matter of preference than a rigid criterion.) —M.G.

More recent designs are inventive multicellulars and detailed figure kites.

Joel's evolution has now led to the

Indian fighter kite—but with a difference. I don't know where Joel got his understanding of fighters, but he has it.

The Butterfighter and Butterflier are his two versions of fighters (the former tailless, the latter tailed). Both have a unique bone arrangement. Two fiberglass rods bow the kite from wingtip to opposite tail, a dowel spine holds the center, and another, stiffer fiberglass spreader connects the lateral rods and the spine. This "floating" spreader and its surgical tubing at the cross-point allow for minute corrections of the kite's balance.

The Butter kites' graphics are pleasing: bold, appropriate and very well integrated into the skin without disturbing the dimensional stability of the nylon.

Compared to a Grandmaster or Korean fighter, the Butter kites are relatively slow. This is a function of both the size and the fabric cover. Of the two kites, the Butterflier is slower because of the additional drag of its pretty tails.

Both kites are very responsive to commands on the line. It is possible to draw repeated horizontal figure-eights in a moderate wind. At the base of a vertical dive, the Butter kites will stop quickly.

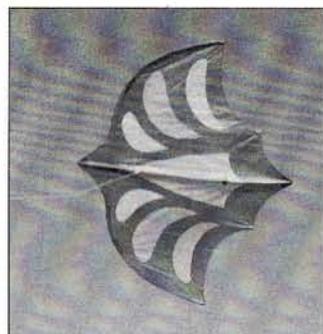
Both kites are stable and predictable. Nose down on a taut line, they proceed down until the line is slackened, requiring little or no pull on the line except in very light winds. At normal flight angles, they park and fly stably. Flown at any angle except straight up or down, the Butter kites tend to swing in a wide arc back to the zenith, unless line is pulled in.

Two traits tend to make these kites more dancers than fighters. Because of their size, they are somewhat slower than smaller fighters. Also because of their size, the abuse on the forefinger in combat could escalate and call for bandaging.

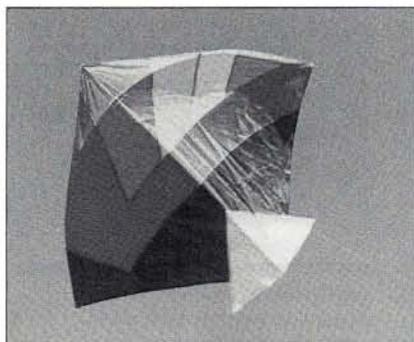
The Butterfighter and Butterflier are packaged in a nylon bag and can be rolled up for convenient transport. This is good because you will want to take them with you everywhere as I do. —M.G.

Big City Fighter

There has been a small cult of kite fighters in New York City going back to the days of Surendra Bahadur and George Kelly. The group has produced Jimmy Lambrakis of Grandmaster fame and Frank Rodriguez, who used to make gossamer Mylar fighters for sale at Go Fly a Kite (the store replaced by Big City

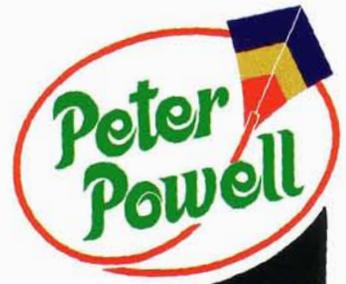


A new crop of Indian-style fighter kites, clockwise from top left: the Butterfighter and the Butterflier from Sky Delight Kites, the Karl Szilagi Indian Fighter and the Carlisle Kiteworks Indian Fighter.



Valerie Covig

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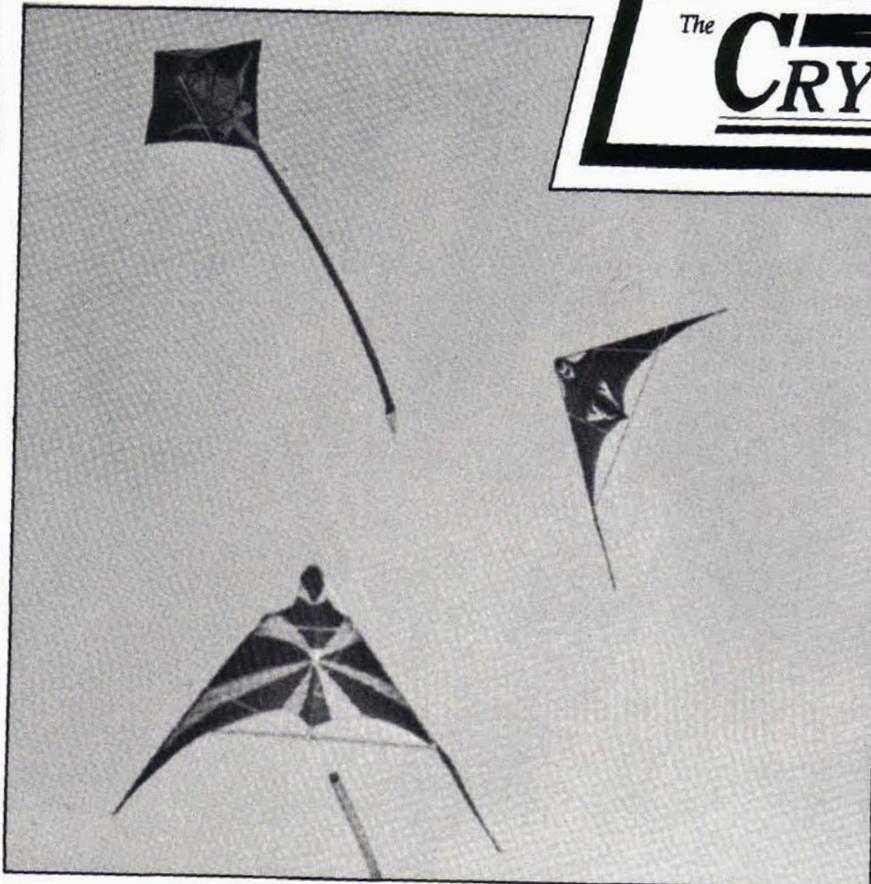
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Alexander Graham Bell would have been pleased

Although known mostly for his work on the telephone, Bell also had a consuming interest in kites. Favoring the tetrahedral cell for its strength and stability, he designed and constructed many tetra kites during his lifetime.

His spirit of innovation is alive today with a little boost from modern technology as embodied in the Professor Waldof Tetra. The universal locking joint created and assembled here by Peter Waldron replaces Bell's glued joints. This mechanism allows for assembly into either a 4- or 10-cell configuration.

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Kites). Not having flown in Central Park for over a decade, I am glad to see a new face and a new kite from the first battleground of the eastern states.

Karl Szilagi makes a fine Indian fighter from wood, fiberglass and tissue paper—yes, tissue paper—which he decorates individually. Tissue offers the utmost in lightness, but at a price: it tears easily and can melt or distort if wet. This kite is much tougher than the models from India, but it should be treated with respect nonetheless.

In its proportions, the Szilagi is slightly wider than the Grandmaster or the Indian models with their 90-degree-angle trailing edges. Although it is made with a slight set in the spine, the stick will become flat while in storage. Before flying the kite, you should flex the spine over your knee (or head, like they do in India) a few times to reintroduce the fore-and-aft dihedral.

If you have never flown a fast fighter kite, I suggest you get acquainted with one of the slower, more durable nylon or Mylar models before trying this one.

The Szilagi Fighter is very near classic size. Both in wear and tear on the index finger and ease of control, this is a good thing. The kite is very responsive, although it is less of a spinner than a Grandmaster.

It is very fast, more like a Korean in its rapid straight-line movement. Also like a Korean, it turns square corners more easily than it spins.

The Szilagi is a stable kite, that is, it parks at the zenith and sits, except in very light winds. Be careful, though, because this kite is so sensitive to changes in line tension that a slight movement of your hand or change in wind can start it off at right angles. As long as the kite is in the air, it demands your undivided attention.

The best one-word description I can think of for the Szilagi Fighter is “crisp,” from the crisp snap of the tissue skin to the crisp response to the flier.

As for me, I am glad to see that the torch is still lit in Central Park. —M.G.

Shannon's Dancer

This new fighter from Kevin Shannon (Carlisle Kiteworks, Carlisle, Pennsylvania) is a logical extension of the success that he and his wife Cinda have had with their rokkaku kites. The Shannons have been promoting rokkaku solo challenges (as opposed to team challenges) for a couple of years.

Like their rokkakus, this Indian fighter design captures the proportions of the genre but not the size. However, where

their smaller rokkaku was more active and easier to handle than a larger one, their larger Indian fighter is slower and less maneuverable than its smaller parent.

The Shannon Indian Fighter has the good graphics we expect from this maker. Admittedly based on designs by George Peters (Boulder, Colorado), the kites use eye-pleasing colors.

Of the four fighter kites in this review, the Shannon kite is the slowest. It is also the most stable. In winds above 10 mph, you could almost tie it to a tree and have lunch. But in light winds, the kite is very responsive and predictable.

To regain control in winds of 10 to 15 mph, try the old Vic Heredia trick of doubling the spars.

The Shannons provide a nylon bag and a brass ferrule at the center of the spar, so that the kite packs down into a 1" x 30" tube for travel. Be careful in packing the kite to secure the little spreaders for the tail. They have to be removed when you roll up the kite, and they can be lost easily.

If you are fond of gently twirling a kite on the breeze, with little abuse to your hands and with a rhythm that will assure the most skeptical that you are in control, you will like this kite. —M.G.

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
Controvento Millestelle 	350.00	32 x 32 (33 ft. long)	24.0	ripstop, wood	F	10 min.	G	5-15	G	I-S
Controvento Gemini 	50.00	36 x 24 (24 in. deep)	8.7	ripstop, wood	G	2 min.	G	5-15	VG	N-I-S
Omega Olympian Hexagons 	450.00	116 x 78	55.5	ripstop, fiberglass	G	5 min.	G	6-16	G	I-S
Sky Delight Butterfighter 	45.00	32 x 38	2.4	ripstop, fiberglass	G	3 min.	VG	5-20	G	N-I-S
Sky Delight Butterflier 	45.00	31 x 38	2.5	ripstop, fiberglass	G	3 min.	VG	5-20	G	N-I-S
Karl Szilagi Indian Fighter 	16.00	19 x 23	0.5	tissue, fiberglass, wood	G	n/a	F	0-10	G	I-S
Carlisle Kiteworks Indian Fighter 	35.00	29 x 35	2.0	ripstop, fiberglass, wood	VG	1 min.	VG	3-13	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 in the following order: height x width. Measurements and drawings are made with the kite standing upright on the floor facing the viewer.

Three Aces or Two Pair

By Leonard M. Conover and Harm van Veen

Eye in the Sky

Fotograferende Vliegers (Picturetaking Kites) by Nop Velthuisen and Gerard van der Loo (Rijswijk, Netherlands: Elmar, 1988), in Dutch, hardcover, 120 pages, 32.50 guilder, about \$17.00 (US).

Half a century after Louis Daguerre exchanged his paint brush for his camera, another Frenchman—Arthur Batut—raised his equipment into the sky with the help of a kite and made the first successful aerial photographs this way.

In this book, the history of early aerial photography is told by two contemporary kite aerial photographers. Even kitefliers who don't intend to try aerial photography will enjoy the 34 pages on history, including balloons, rockets and pigeons.

Modern equipment, such as cameras, films and filters, is treated lightly because it is for sale everywhere in good quality, unlike 100 years ago. Camera suspension systems, however, are given ten pages.

The second half of the book begins with the problem of how to lift a camera and operate it. Several solutions are explained, including radio-control.

For those who are not afraid of geometry and arithmetic, the book explains how to calculate the altitude of the kite and the height and identity of objects on the ground by studying their shadows.

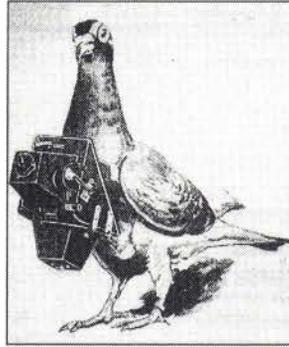
The last 20 pages of the book are dedicated to kites. Boxes, parafoils, deltas and rokkakus are considered fit for the task. One wonders why the rokkaku did not come into favor until recently, as it combines simplicity of construction with excellent flying qualities. Velthuisen and Van der Loo pay extra attention to it.

A number of kiteflying safety regulations are given emphasis, and deservedly so. Also useful is the list of indispensable items to be included in the photographer's kite bag, followed by a step-by-step rundown of the whole procedure. Two clear diagrams showing the wind range of different kites and the importance of line angle round off the book.

I believe that many readers will be inclined to practice kite aerial photography, encouraged by the numerous technically correct diagrams, inspiring photographs and smooth style of the book.

The bibliography (15 books and 15 magazines) mentions only title and author of most books and only name and volume of

the magazines. In this and other points I think the publisher did not give the book the coaching it deserves. Nonetheless, it is warmly recommended. —H.v.V.



Early aerial photography included efforts to attach cameras to pigeons, according to this and several illustrations in *Fotograferende Vliegers*.

Mark's Twain

Kite Aerial Photography by Mark Cottrell (London, England: The Kite Store Ltd., 1987), softcover, 44 pages, \$10.95 (US).

If you think that this is a new book about kite aerial photography, you're only half right. The first edition, titled *Low Altitude Aerial Photography from Kites & Balloons* was copyrighted 1983. Apparently, Cottrell is such a low-key individual that he chose not to publish the book, but instead has been giving it away to friends and customers at The Kite Store in England. We are glad that Cottrell has finally decided to make the book available to a larger audience.

In this book, Cottrell comfortably covers four major components of kite aerial photography: the suspension system (including kites), the camera, the cradle and the remote control system. Kite plans include a parafoil, a delta and a Peter Lynn Tri-D box. There are lots of details (some quite technical), but the information is readily digestible. Writing from experience, Cottrell offers some good tips and safety precautions.

This is not a fancy or polished book—as a physical object. It contains no photographs, but has sufficient illustrations to make its points clear. The book has a homemade look to it because that's what it is—homemade by Cottrell on his computer. It doesn't have even the pseudo-typeset quality of today's "desktop publishing" systems. The illustrations are labeled in Cottrell's unmistakable hand (readable, but just barely).

If you have been engaged in kite aerial photography for the past five or ten

years, you may not find anything new in this book. And if you are a brand new kiteflier looking for simple plans and basic information, this book may not be for you. But if you are like many of us, somewhere in between, this book can lead you to new adventures at the end of your flying line. Besides, it's the only book on the subject in English. —L.M.C.

The Kite Store Book of Kites by Mark Cottrell (London, England: The Kite Store Ltd., 1988), softcover, 48 pages plus floppy disk, \$12.95 (US).

Mark Cottrell prefaces his book with a clear statement about its intended audience—that it is not for people who want either easy kite plans or a comprehensive text. He apologizes in advance for his idiosyncracies and his "typed text, drawings that are . . . not works of art and occasional outbreaks of . . . handwriting."

That's the bad news.

The good news is that the book contains plans for ten good kites. A few are rather unusual: a high-aspect swept wing delta-like kite, a swept wing box, a pair of ramfoils, a keeled hexagon, Cottrell's own Multi Jib, a family of Flaix kites (ancestors of the Rogallo Corner Kite?), the Whole World kite (a modified eight-bladed Flaix with additional panels between the blades), the Cross Tail Box Kite (a Cody-Hargrave combination) and the hard-pulling Mega Multiflare.

As a bonus, this book comes with a computer floppy disk (IBM compatible, other formats available) containing simple programs in standard Microsoft-style BASIC for calculating various kite areas, size of kite needed to lift a given load in specific winds, altitude "attainable" by a certain kite, and the size and shape of keels for delta kites. The programs are explained clearly in the book and Cottrell is willing to correspond with kites who may encounter problems.

For American readers, the British idiom is more charming than annoying. But pay heed to Cottrell's preface: *The Kite Store Book of Kites* is not a book for beginners—and maybe not even for the "average" kiter (if there is such a person). It is a book which is personal and technical—both at the same time. This is a rare combination in literature and something to be valued. —L.M.C.

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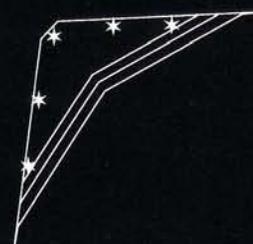
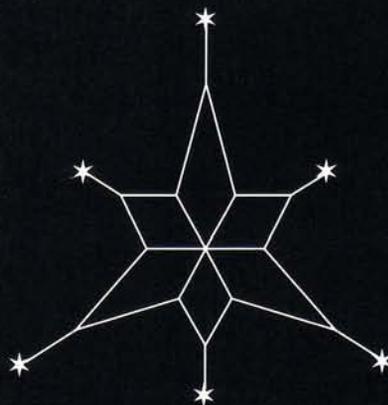
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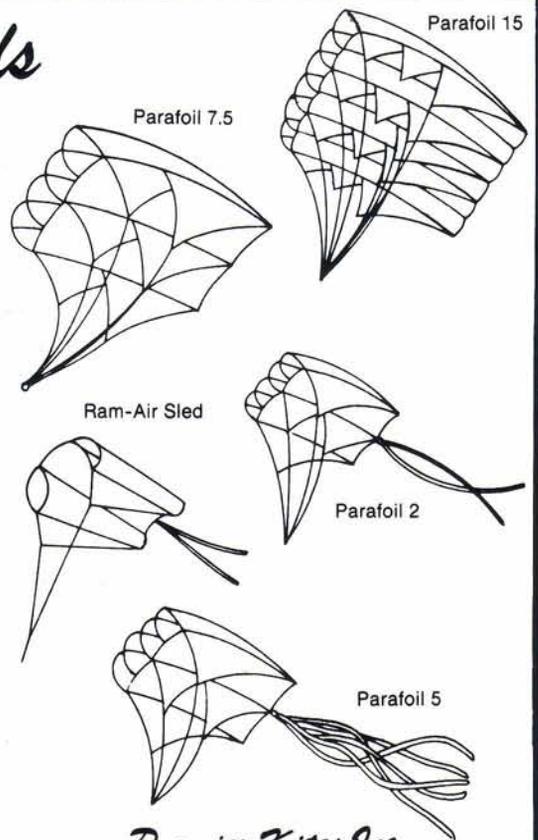
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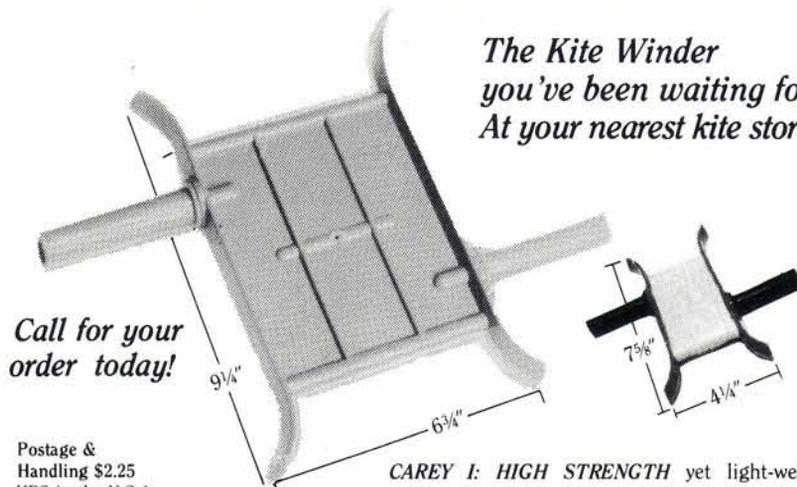
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Take a Hike, Take a Bike, Take a Kite

1 Hiker-Biker-Kiter Backpack: a Take-Along Tag-Along Tote

We originally received this tip (in German) from Rudolf Hemmelrath when he was in West Germany. By the time we had it translated (thanks to Angela and Dieter Dittmar of Sterling Heights, Michigan), Rudolf had moved to Switzerland. We think it is appropriate that his tip—which has travelled halfway around the world so well—is for kites on the move.

Rudolf writes: To transport kites on my bicycle, I have dreamed up the following. Starting with an inexpensive backpack, cut a small opening (say, 2-3 inches) in the top and bottom. The openings do not have to be in the center of the backpack, nor is it necessary to have one directly over the other.

To the top opening add a small flap which can be closed with a zipper or Velcro.

To the bottom opening attach a pocket about 2-3 inches in diameter extending



Rudolf Hemmelrath models his backpack as modified for kite-carrying with tubular extension pocket at bottom and flap opening at top.



down about 12 inches. The pocket can be made from any scrap fabric; I use nylon.

To carry kites while bicycling, insert them through the top opening into the bottom pocket, then add remaining items

to fill out the backpack. Using this technique, I can accommodate several kites with spars up to 3½ feet in length. There is ample space left over in the backpack for sails, reels, string, etc.

When not in use for transporting kites, the pocket at the bottom can be pulled back up inside the backpack. ◇

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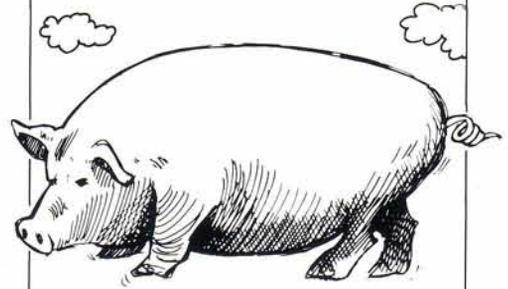


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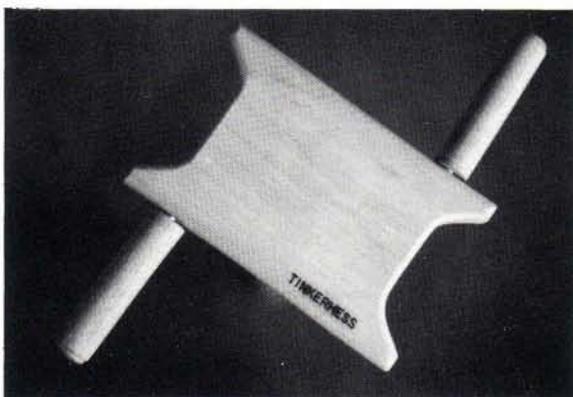
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The Illusive Tumbling Blocks

By Peter Lerro

The idea for The Illusive Tumbling Blocks was nurtured by my first attempt at an eight-point star kite. I was so impressed with the stability and grace of that Bermudan that I thought it might be fun to try my hand at building a cluster of regular polygons in a tight formation.

Being somewhat new to kite building, I thought I had stumbled onto an original design. Imagine my disappointment when I learned of the Seven Sisters kite which had been around for years. However, I later realized that the classic Seven Sisters is an assembly of connected hexagons on a single (usually rigid) frame, whereas the cluster that I had envisioned consisted of individual hex-kites flexibly "hinged" together.

So with the confidence that maybe I was onto something different, I built a prototype from plastic bags and wooden dowels. It flew well, so I went ahead and started work on the "real thing," using ripstop nylon and fiberglass rods. Each hex is 24 inches across the corners and the whole kite is 66 inches in diameter.

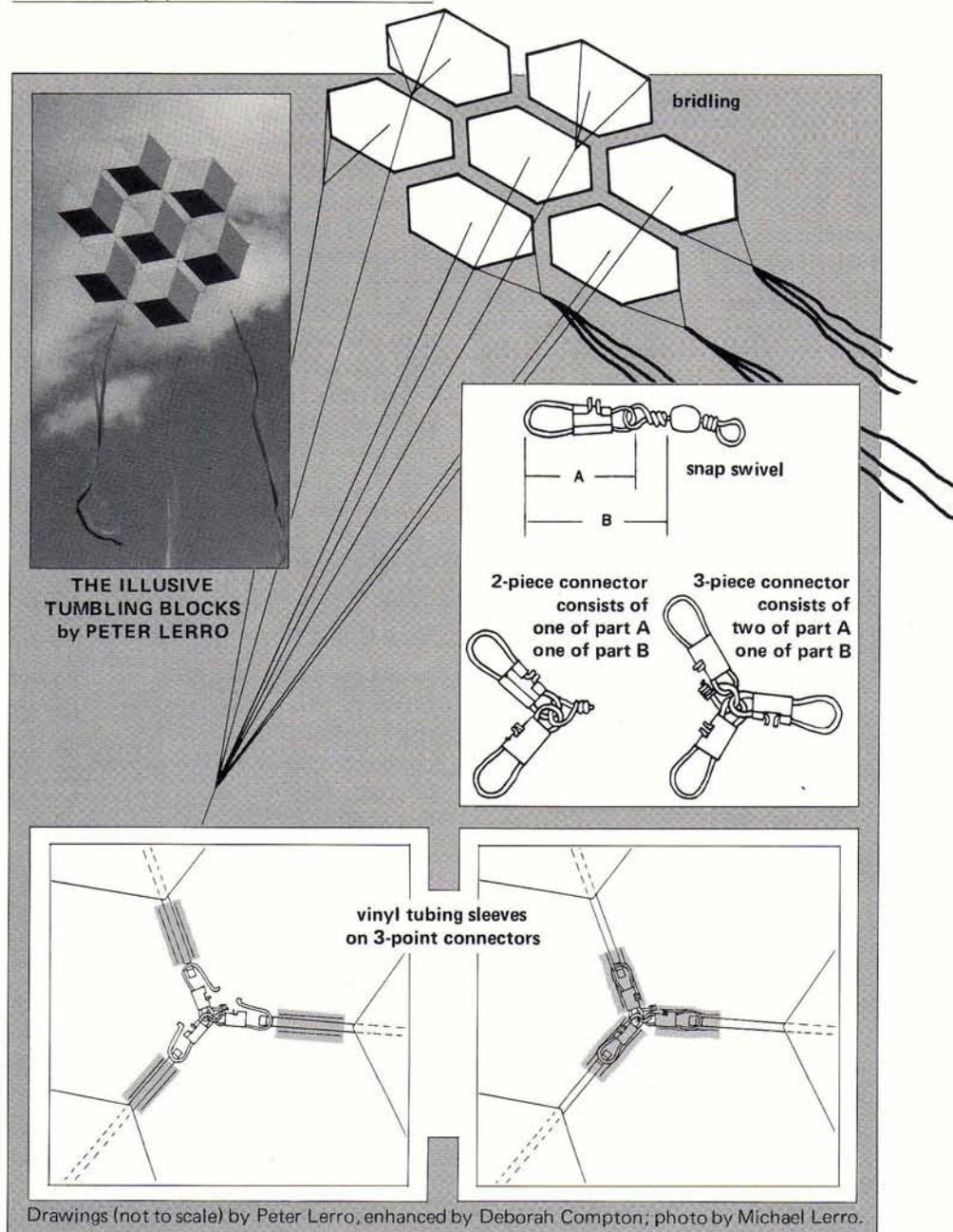
The sail design—taken from a Pennsylvania Dutch quilt pattern—is red, yellow and black. I chose these colors because they remain visually distinct from one another even at high altitudes.

The real challenge was the hinged connection between the hexagons. After several exotic—but impractical—schemes, I settled on one that employed an old standby: the interlocking snap swivel. Each joint requires parts from either two or three snap swivels. In all, this kite uses six 2-snap units and six 3-snap units.

This connection system also makes storage of the kite a "snap." Merely by disconnecting six individual snaps—out of the total of 30—the whole kite can be folded down into one neat stack.

Short pieces of vinyl tubing are essential to the success of the connection system. Before the process is begun, the tubing is slipped over the ends of the bones. After the snaps are closed, the tubing is slid back over the snaps. The snug-fitting tubing provides an important degree of rigidity.

The bridling is a little unusual. Except for the three topmost kites, each hex has a single bridle line connected to its center point. The top center hex has a short 3-



point bridle. The top corner hexes have 3-point bridles from their *outer* points and center. All seven bridle lines come together 12 feet out from the kite, at a point one-sixth down from the top. The two bridle lines on the extreme right and left are longer than the three inner lines, to provide a slight bow (3-4 inches). Like any multi-bridled kite, it requires some fine tuning on the field.

Behind the kite are two restraining lines: one connects the extremities of the upper two outside hexes while the other connects the lower two hexes. The

purpose of these lines is to prevent the kite's folding forward on itself when in flight. I don't call them bow lines because the bowing of the kite is established by the length of the bridle lines.

For optimum performance, this kite requires gentle to moderate winds. I fly it on 100-pound test braided Dacron line.

The Illusive Tumbling Blocks is a real crowd pleaser and eye fooler. Most spectators are amazed when they learn that it is a collection of two-dimensional flat kites rather than a formation of three-dimensional flying cubes. ♦

Labruguiere, Cervia & Other Points

KAPWA Celebrates in France

Congratulations to the **Kite Aerial Photography Worldwide Association** on its successful celebration of the 100th anniversary of the first aerial photograph taken by a kite-borne camera. (The date was May 1888 and the honor belongs to Frenchman Arthur Batut.)

The July, 1988 issue of *Kite Aerial Photography Magazine* contains a complete report of the activities and events centered in the small town of Labruguiere, France the weekend of July 1-3, 1988.

Nearly 150 kitefliers, friends and local dignitaries took part in the celebration, which included the grand opening of the world's only museum dedicated to kite aerial photography and the naming of a street in town as *Avenue Arthur Batut*.

The weekend was organized jointly by members of KAPWA and the Historical and Archeological Society of Labruguiere (Serge Negre, president). There were lectures, conferences, tours, exhibitions and demonstrations (on the ground and in the air). The organizers accommodated a polyglot assembly from Belgium, England, France, Germany, Japan, Netherlands and Switzerland. The special guests included Marie-Georges Lamarque, great granddaughter of Arthur Batut; 95-year-old Joseph Curvalle, personal friend and assistant of Batut; and Claude Gonin, grandson of Emile Wenz, reknowned aerial photographer and contemporary of Batut.

KAPWA is an unusually specialized



Michel Gressier and his Edo kite representing Batut's historic Enlaure farm photograph.

kite club, founded in April, 1985 by Michel Dusariez, Geoffroy de Beaufort, Raoul Fosset (all of Belgium) and David Town (of the USA). The club's international membership communicates as much by photograph as by written word through its bilingual (French/English) quarterly (edited by Dusariez). Regular articles include subjects such as kites, reels, cameras, suspension systems, film and processing methods, events, personalities, books and carefully researched historical material.

Membership in KAPWA costs 700 Belgian francs within Belgium, 800 elsewhere in Europe and 900 outside Europe (about \$25.00 U.S. and includes airmail service).

For more information, contact Michel Dusariez at 14 Avenue Capitaine Piret, B-1150 Bruxelles, BELGIUM.

New Clubs Form in Italy

In an interview conducted by Laurence Fissier for Radio France, Claudio Capelli, the charismatic painter/sculptor and president of the Club Aquilonisti Cervia Volante, lamented the club's fate. The Cervia Office of Tourism had lost its enthusiasm for subsidizing Cervia Volante, the international kite event of eight years' running. The following is excerpted from Jacques Fissier's report to Kite Lines.

While he is extremely grateful to the municipality of Cervia, Capelli is at the same time bitter that the financiers prefer to invest untold millions of lire in fashion shows and beauty contests!

Thanks to the Cervia Volante club, kites have developed considerably in Italy. To be sure, other clubs and festivals will be created. The more kitefliers there are, the more kites will become a solid bond among free people. But it would be regrettable if the decision-makers were to forget the visionary character of the Cervia Volante club.

Some members of the club (aided by the municipality of Cervia) participated in the kite festival in Weifang, China in April 1987, where they earned a first place award for their Marco Polo kite. At the opening of the festival in Cervia in June 1987, the Chinese ambassador to Italy made a special trip from Rome to congratulate Capelli and his friends. That was valuable encouragement and confirmation of the old proverb, "No one is a

prophet in his own country."

Now we see numerous new kite clubs all over Italy. It is only natural to assume that these new groups will vie not only for new members and attention, but also for financial backing. —J.F.

More news of the Italian kite scene from Roberto Guidori, who regrets the splintering of Italy's kite clubs (into C.I.A. followers, A.I.A. followers and independents), but is pleased with the blossoming of several new groups in his country:

In 1988, the **Centro Italiano Aquilonisti** was founded with the purpose of transferring the Cervia Volante festival to Sardinia. Contact the C.I.A. through Claudio Capelli, Via Pinarella 26, I-48015 Cervia (RA), ITALY.

Unfortunately, the foreign guests did not turn out, but it was a good national meeting under sponsorship of the new **Club L'Aquilone di Cagliari** (Antonello Piras, Via Tola 2/a, I-09128 Cagliari, Sardinia, ITALY). Meantime, the **Associazione Italiana Aquilonisti** continues as the senior kite organization in Italy, under the direction of Oliviero Olivieri, Via Dandolo 19/a, I-00153 Roma.

In the town of Urbino you will find at least two kite events each year. The oldest kite festival in Italy (reserved for local residents) takes place early in September, while a national kite festival is held in March. For more information, contact Roberto Magi, president of the **Associazione Urbinate Dilettanti Aquilonisti** at Palazzo del Collegio Raffaello, I-61029 Urbino, ITALY.

An Italian kite club which sponsored a trip to the Soviet Union in 1987 is known as **Gruppo "Vulandra" A.R.C.I.** Contact them and their president Guido Guidarelli at Centro Civico, Piazza Buozzi, I-44038 Pontelagoscuro (FE), ITALY.

A very active group which sponsors a good festival every April is the **Gruppo Aquilonisti Rimini**. Get in touch with them through Erio Bascucci, president, at Dopolavoro Ferroviario, Via Roma 70, I-47037 Rimini (FO), ITALY.

One of the largest kite clubs in Italy is called **Gubbio Fly**. Its members put on two festivals a year, in March and September, and in 1988 they participated in the festival in Weifang, China. Contact the president, Pietro Livi at Via San Francesco, Padule di Gubbio, ITALY. —R.G.

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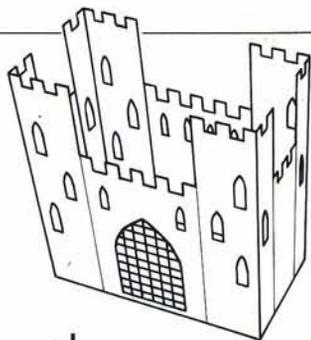


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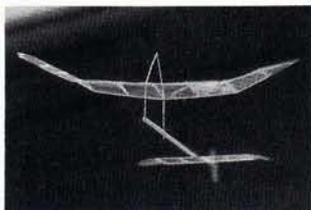
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INTERNATIONAL INDOOR KITE EFFICIENCY CHALLENGE

Below, winning
Sotich glider. Right,
Yamada owl before test.



Valerie Govig

Kites were coming from everywhere: hand-carried by their makers, shipped in large elaborate containers to protect their delicate contents, and, sadly, some damaged beyond repair after long and stormy voyages across the seas.

In all, 40 kites were entered in the IIKEC from 14 kitefliers representing Australia, Hungary, Japan, The Netherlands and the USA.

As each little kite arrived, we marveled. How ingenious! How beautiful! But will it fly?

We at *Kite Lines* prudently left the answer to that question with our co-sponsor, William R. Bigge.

Bill first announced the Challenge in the Spring of 1986, setting the date for Summer, 1987. Later, the date was firmed at October 7, and the site was set at Bill's church (Riverside Baptist) in Washington, D.C. Bill gave no clues of any problems. The excitement grew.

Fifteen people arrived on the designated day. We talked, looked at the kites in wonder, flew a few of them—gently—up and down the center aisle of the church in the changing light of the stained glass windows. Gradually the excitement gave way to embarrassment as we realized Bill was not going to finish installing the apparatus. We had to go home disappointed.

Soon after that, a group of kite friends met with Bill to see how long it would take to finish. We concluded that it would simply take as long as Bill would take,

perhaps another six months.

The apparatus was not really clear in anyone's mind except Bill's. We had to trust that it would work in the face of all our doubts. We tried to understand that it was without precedent as a scientific study of kite efficiency.

All the remaining flights were conducted in the meeting hall at Pete Ianuzzi's church (Immanuel United Church of Christ), Catonsville, Maryland. Bill's set-up time gradually reduced to two hours, but the recording mechanism was a stubborn problem.

In June of 1988 Bill was away in Vienna, Austria. In July he was in the hospital for surgery. Finally in August the tests began again. For three days Bill made final refinements to the system and flew most of the kites. (All the kites were flown by hand first to ascertain 4 mph flight worthiness.) Visitors through these hot summer days were Len Conover, Mel and Valerie Govig, Pete Ianuzzi and Bob Price. Bill stayed always at tableside, snacking as he worked. We learned that this activity was more a process than an event.

In the last days of testing, there were several moments of delight: when the Yamada three-faces kite flew, only slightly tipsy, happy expressions all the way; when the Van Veen Klimop delta made an elegant flight despite the loss of its original spreader; when the Brandes Flare made an unex-

pectedly good showing; when the Sotich airplane flew with perfection all 40 feet of the course. These highlights interspersed long hours of utter boredom.

The apparatus is still available for use with other kites. Bill has, in fact, used the equipment since the IIKEC. He comments:

"I am giving \$200 for best product and \$50 each for best L/W and best L/D. The apparatus was inadequate to distinguish between Horikiri's Harlequin delta (which had best L/D, when kite weight was included) and Sotich's airplane kite (which had a higher string angle than the recorder would measure). So I am giving two \$50 prizes for best L/D.

"It has been suggested that L/D and L/W are inversely related, in that a builder increasing one will probably decrease the other. My reaction was that I thought the opposite more likely.

"The scoring of the four deltas gives support for both points of view. The highest scoring is high in both, the lowest scoring is low in both, but every adjacent pair rank differently on L/D and L/W."

Obviously, Bill has learned a great deal about kites, about measuring them and perhaps about human foibles. We at *Kite Lines* wish that the IIKEC had not been so difficult to report and to share. We have to trust, however, that there are values in the Challenge that are of the nearly invisible, incremental kind that will be appreciated in the future. —V.G.

EVERYBODY WINS

In addition to the Australian twenty dollar Hargrave notes for every kiteflier who entered the IIKEC, we give the following special awards:

- *Best Combination of Lift-to-Drag and Lift-to-Weight*: Charles A. Sotich for his airplane kite.
- *Best Ratio of Lift-to-Weight*: Charles A. Sotich for his Japanese Hata.
- *Best Ratio of Lift-to-Drag*: Charles A. Sotich for his airplane kite, and Masato Horikiri for his Harlequin delta (a virtual tie).

MORE WINNERS

- *Heaviest Kite*: 14,951 grams (Edo by George Maurer).
- *Lightest Kite*: 0.002 grams (Eddy by Charles A. Sotich).
- *Largest Kite*: 234 square inches (parafoil by Hideto Horikiri).
- *Smallest Kite*: 0.5 square inches (Eddy by Charles A. Sotich).
- *Greatest Lift*: 24,413 grams (Edo by George Maurer).
- *Greatest Drag*: 29,623 grams (Kodo Yamada's Mimizuku-tako [Horned Owl] Yakko). The same kite also wins *Most Aesthetic Surface Design*.

DUBIOUS ACHIEVEMENTS

- *Hiram Maxim Award for Maximum Lift with Minimum Stability*: Raymond V. Brandes for his tissue paper parafoil with closed leading edge.
- *Tail Dragger Award*: Laszlo Andahazy for tails weighing 2.5 times as much as his kite.
- *Guaranteed-to-Win-Something Award*: Charles A. Sotich who entered 17 kites.
- *Broken Spars Award*: Miklos Szatai for his paper and bamboo Rubik's Rokkaku, which arrived in the mail in irreparable condition.
- *Don Tabor Award*: Laszlo Andahazy for a tiny Hawaiian-style stunter that would only fly in circles.
- *Biggest Disappointment Award*: Scott E. Spencer for his facet kite, overweight at 4mph.

INTERNATIONAL INDOOR KITE EFFICIENCY CHALLENGE

NAME	ADDRESS	KITE	SCORE	COMMENTS
Charles A. Sotich	Chicago, IL, USA	Airplane/glider	14.816	Mylar, balsa and boron.
Charles A. Sotich	Chicago, IL, USA	Japanese Hata	12.488	Mylar sail, boron spars.
Raymond V. Brandes	Highland Park, NJ, USA	Brandes Flare	12.363	Tissue paper multi-sled, no spars.
Harm van Veen	Den Haag, Netherlands	Klimop delta	11.418	Plastic sail, bamboo spars.
Masato Horikiri	Yokohama, Japan	Harlequin delta	9.562	Mylar sail, bamboo spars.
Charles A. Sotich	Chicago, IL, USA	Japanese Hata	8.477	Mylar sail, boron spars. Average of two flights.
Laszlo Andahazy	Budapest, Hungary	Vented sled	6.057	High-density polyethylene sail, wooden spars.
Charles A. Sotich	Chicago, IL, USA	Rotor	4.975	Made entirely of balsa. Average of two flights.
Laszlo Andahazy	Budapest, Hungary	Long-keeled delta	4.933	High-density polyethylene sail, wooden spars.
Kodo Yamada	Yokohama, Japan	Momo-tako	3.867	Paper sail, bamboo spars.
Charles A. Sotich	Chicago, IL, USA	Delta-Conyne	3.194	Mylar sail, bamboo spars. Average of three flights.
Beth Matthews	Victoria, Australia	Flutterby	2.846	Folded paper butterfly.
Charles A. Sotich	Chicago, IL, USA	Wedge	2.799	Mylar sail, balsa, boron spars. Average of two flights.
Hideto Horikiri	Yokohama, Japan	Parafoil	2.748	High-density polyethylene.
George Maurer	Glen Ellen, CA, USA	Edo	2.502	Tracing paper sail, wooden spars.
Helen Bushell	Victoria, Australia	Peace Dove	1.764	Folded paper.
Kodo Yamada	Yokohama, Japan	Mimizuku-tako Yakko	1.547	Paper sail, bamboo spars.
George Maurer	Glen Ellen, CA, USA	Slotted sled	1.407	Tracing paper sail, no spars.
Dennis Kucmerowski	Boca Raton, FL	Sled with tail	1.393	High-density polyethylene.
Laszlo Andahazy Jr.	Budapest, Hungary	Square kite with tails	1.287	Kite weighed 1.250 grams, tails weighed 3.133 grams.
Dennis Kucmerowski	Boca Raton, FL, USA	Tailless sled	1.083	Cambered and perforated. Size: 12 inches.
Kodo Yamada	Yokohama, Japan	Iikagen-tako	1.020	Three square kites, shared bamboo spine, paper sails.

NOTE: For a complete list of IIKEC entrants, results and awards, write to *Kite Lines*, P.O. Box 466, Randallstown, MD 21133-0466, USA.



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Peter Powell Kites and the PGA Sheraton of Palm Beach Gardens have already begun to receive donations for the upcoming kite festival to benefit the R.O.C.K. (Reach Out to Cancer Kids). If you have a kite or accessory that you would like to donate, this is a truly worthwhile charity. Donors will be acknowledged in the auction catalogue and of course all donations are tax deductible. Please contact Renee Busch, 305-565-4322.

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News, Rumors & Miscellany

Boys never grow up, do they?" said Jane Parker Ambrose of the Peter Powell Kite Team's new Rambo routine in which the stunt kites are a tank, helicopter and machine gun that discharge smoke and firecrackers while pilots wearing camouflage maneuver them. Of course, Jane's opinion was expected: she's the One-Woman power behind One Sky, One World, the international kitefly for peace.

Speaking of OSOW, first reports from the Denver headquarters show a "fabulous" turnout for 1988. Most notable: Foligno, Italy with 15,000 people! OSOW is still waiting for nonprofit status. Don't wait to order one of their kites, the only ones we know that are under a buck—at 99¢. Nice little plastic diamond by Hi-Flier with its own line and winder, works great in train. Order from OSOW, P.O. Box 11148, Denver, CO 80211, USA.



Katsutaka Murooka grins while flying his SEXY kite train on the Scheveningen beach, Netherlands.

Are they really?—SEXY, that is? Kites in a Message Kite Series spelling S-E-X-Y in train were made by Katsutaka Murooka of the Japan Kite Photography Association, Tokyo, and flown in Scheveningen, Holland at the Fokker International Kite Festival in June 1988. The kites were

made of nylon and carbon tube. Murooka had long thought of making kites in a kind of alphabet-soup fashion. He says:

"In searching for an interesting, stimulating and fashionable word, I chose "SEXY." In order to fly four letters, I flew a train of kites on one string, with a pilot kite let out 50m (165 ft) first. The interval between each kite was 5m (16.5 ft). In this way, we can send off any kind of message into the sky.

"What's our next word?"

Who's first in hearts?



George Ham

of San Francisco, California, says the "Hungarian Heart" kites described by Rino Milone (in *Kite Lines*, Spring 1988) ought to be called the "I-left-my-heart-in-San-Francisco" kites. George says that Tom Henry developed the design years ago. "A Hungarian guy used to come celebrate his birthday every April with his daughter in the city and he took one of Tom's kites home." Istvan Bodoczky of the *Magyar Sarkanyereszto Klub* confirms the story from Budapest: "His name is Lajos Arvay and he patented the heart kite and, I believe, now he is mass-producing it. He is a member of our club."

Since Kites-as-Folklore is Skye Morrison's beat, she was on the Mall in D.C. for the Festival of American Folklife in the summer of 1988. Massachusetts was featured. So of course two Cambodian kitemakers were there making *wau bulan*-like kites of pink ripstop. Skye couldn't explain this—can anyone?

Revolutionary kites? Retired judge Tom Caldwell of San Mateo, California, has his kites going around in circles—sort of—ever since he made his first counter-rotating multiple-cell pinwheel-like facet kite (*Kite Lines*, Summer-Fall 1984, page 24). Caldwell's latest counter-revolutionary idea is made of four facets and four flat spinners, all attached to a rhomboid box which supplies the skeleton for the 8' x 8' structure and holds the axles for the moving parts. The entire unit is a mass of nylon, fiberglass, wood, plastic—plus secret ingredients—and takes

about an hour to assemble on the flying field. The two large facets in the front actually overlap each other and mesh when spinning like the teeth of a "cog wheel," which is what Tom calls his prize-winner-spinner.



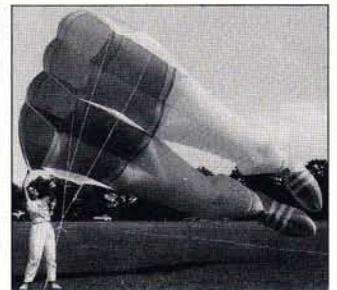
Kinetic to the max, all systems are SPIN on Tom Caldwell's latest and zaniest Cogwheel Kite.

Windy City '88 in Chicago, Illinois was one of the best AKA conventions ever: well attended and well organized. The only complaint was that spectators were turned away because the organizers feared they couldn't handle the crowds. ("There's never been a kite festival yet that's had too many people," grumbled Bill Baker of Peter Powell Kites.) Next year's event will be held in Hawaii. For advance information, contact: Robert Loera, c/o Kite Fantasy, 2863 Kalakaua Avenue, Honolulu, HI 96815.

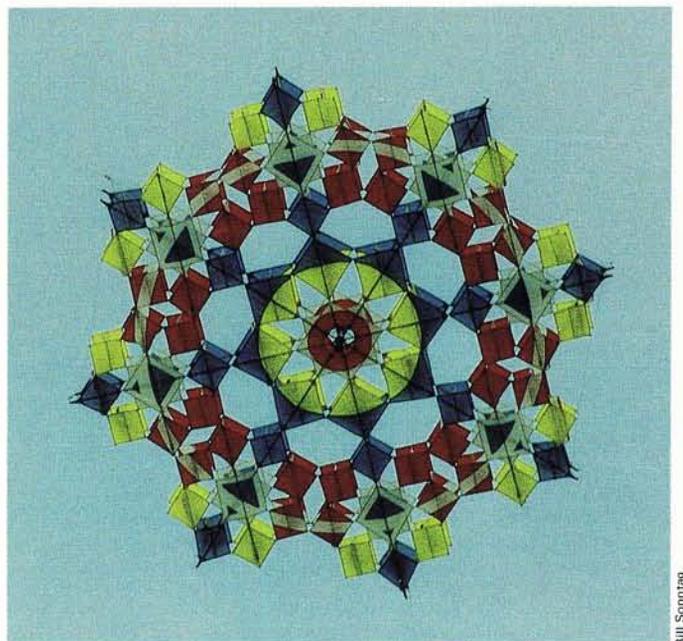
Kite tours are flying high for '89. Besides the one to China led by Tal Streeter (*details page 12*), and the tour of Japan's kite festivals (contact Dorothea Checkley, 678 West Prospect, Seattle, WA 98119, tel: 206/284-5350), an Italian tour is on tap for April 20 to May 15. Includes Ferrara, Rimini, Castiglione, Tuscany and Lignano Sabbiadoro. Interested kites contact Roberto Guidori, Via N. Copernico 3, 48015 Cervia (RA), ITALY, tel: 544-972266.

After long coaxing, we finally got the true story of The Palm Tree Kite from Roger Hyde in Los Angeles, California:

"The original idea for this kite was a simple 75-foot cobra kite with a life-sized picture of a palm tree on it (a project that is not dead, by the by). I finally found a



Windy City: above, Martin Lester's Legs wins the popularity vote; below, a double-layer star by Bill Connors of Horseheads, New York.





Guess the time and place: The Palm Tree Kite is flying on Palm Sunday in Southern California.

seamstress willing to help out and I began sketching it for her. She said, 'You mean it's flat?!—just a picture of a tree?' I said, 'Do you have any idea what a project it would be to make a three-dimensional life-sized palm tree?' I kept drawing. 'Doesn't scare me,' she said.

"Two years later, The Tree had put The Fear into at least six people who had run screaming from cutting leaves and drawing bark.

"The Tree is 78 feet tall and 8 to 11 feet across the crown, depending where you measure, and is accurately modeled after the Washingtonia palm—the one native California palm and the trademark image on so much California art and advertising. Appropriately, our tree is both—a major flying sculpture by Roger Hyde and an advertisement for its sponsors: Crystal Kite Co. (fabrication), Rainbow Kite Co. (materials) and Barbara Ellis (cutter)."

Crown for best newspaper article on kites for 1988 goes to *The Japan Times* for Karen Hill Anton's article on the Hamamatsu kite festival. Actually contains something new and informative. Referring to the age-old custom of families sponsoring a kite for firstborn sons, Ms. Anton says: "In recent years, because of the fewer number of children in families and other demographic realities, as well as more liberal attitudes, kites are now raised in honor of baby girls. (Some say it's a scandal!)"

Join the pool! Bets are on for which stunt kite book gets out of the starting gate first this spring: one by computer freak David Gomberg or one by boom-

erang freaks Ali Fujino and Ben Ruhe. We're betting on the computerized black-and-white edition. With less certain deadlines are possible stunt books by Don Tabor and team from Top of the Line Kites and (guess who?) perennial kiter-writer Wayne Hosking.

In the meantime, lots of fliers are making do with the not-bad little book/catalog from Hoy Quan of Balloon Factory & Kites, Montebello, CA, free of charge.

New kite book expected from Italy any day now, titled *Aquiloni*, small but thick, an "encyclopedia," by Guido Accascina (the kite manufacturer Alivola). Contains 12 color postcards of kites in flight. Price 18,000 lire (about \$14 US).

Kkeep your Georges straight, you kilters. First is George Brett of Durham, North Carolina, the kiter (not the Kansas City first baseman) who runs family workshops on a "kite du jour" basis (a different kite each day). Then there's George Lucas, the kiteflier (not the filmmaker), who flew the record number of Trlbys—82—at Long Beach, Washington (see *For the Record*, page 64).

The King of Unfinished Major Kite Projects has to be Bill Tyrrell of Doylestown, Pennsylvania. In May of 1987, he started making the Largest Sutton Flow Form, a 45' x 45' monster that is 80% done and fills a closet. About the same time he started—and finished—a Largest Stunt Kite for a Tupperware promotion. It's a 60' x 50' diamond (1,500 square feet!), but Bill has had "no time" and "bad weather" since then and the kite remains unflown. And he has taken delivery on the fabric for a new Largest American Flag Ever Kite-Launched for next year. All this is in addition to his Longest Kite Tail (five miles of ripstop) made in 1983, never flown and still in storage.

The Kite Lines committee to evaluate cities' entries (and claims) for "Kite Capital of the World" will make its announcement on February 25, 1989, birthday of Will Yolen, late founder of the International Kitefliers Association—and self-proclaimed "kite-flying champion of the world."

Barrow, Alaska sits at the northernmost point in North America and in the winter sees no sunlight for 64 days. So on January 23, 1988, when the first feeble rays of sun peeped back over the horizon, a group of residents took to the ice to celebrate by flying kites.

The event was covered by the Alaska Public Radio Network and was picked up for articles in *People* and other publications via wire services.

Town magistrate and kite buff Monte Engel got interested in kites six years ago in Anchorage and carried his habit to Barrow. He supplied his kite collection to the celebrants. He says:

"The sunrise flight was done at -18°F with a 10 mph wind (wind-chill factor of -42°F). To keep from losing my fingertips, I was wearing silk glove liners, wool/polypropylene gloves and moose (not caribou) hide and beaver fur overmitts. The biggest problem

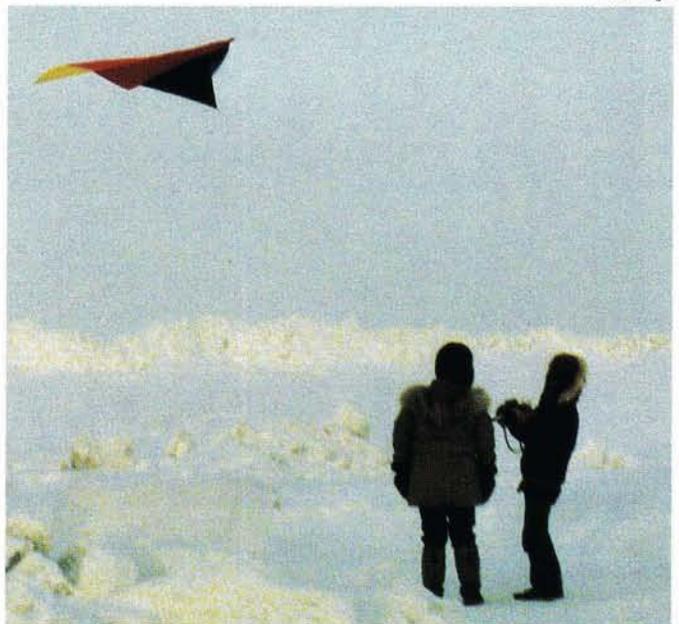
was holding the string.

"Despite the cold temperatures, Barrow is a good place to fly kites. The winds are almost always strong enough and we have long beaches, and, in the spring, shore-fast ice from which to fly."

Below, in Barrow (brrr), Alaska, Monte Engel and friends fly kites to celebrate daylight's return.



Gloria Engel



Classic quote from Ocean City, Maryland, heard during trials for the world's largest stunt kite at the 1988 Sunfest. A 30' x 30' ripstop and fiberglass giant weighing 80 pounds was brought by Peter Powell Kites. The stunter, based on the design of a normal-size Powell, launched easily (with four fliers controlling it) but proved difficult to maneuver. The kite crashed shortly after take-off without completing a full loop. Bill Baker, leader of the team, said his fliers had trouble with

"coordination" and the flight "was a one-shot deal. The kite was not designed to land."

Did you see the CBS Nightly News on September 2, 1988? Palestinian children were shown flying kites: white for hope, black for mourning and red-white-green-and-black for the PLO. The kites, typical Mediterranean hexagons with fringe and bushy tails, could not be easily suppressed by the Israelis. Aren't kites great? ◇

Bikes, Kites & Cameras

An Illustrated Voyage

Article and Photographs
by Norbert (Nop) and Michèle Velthuisen



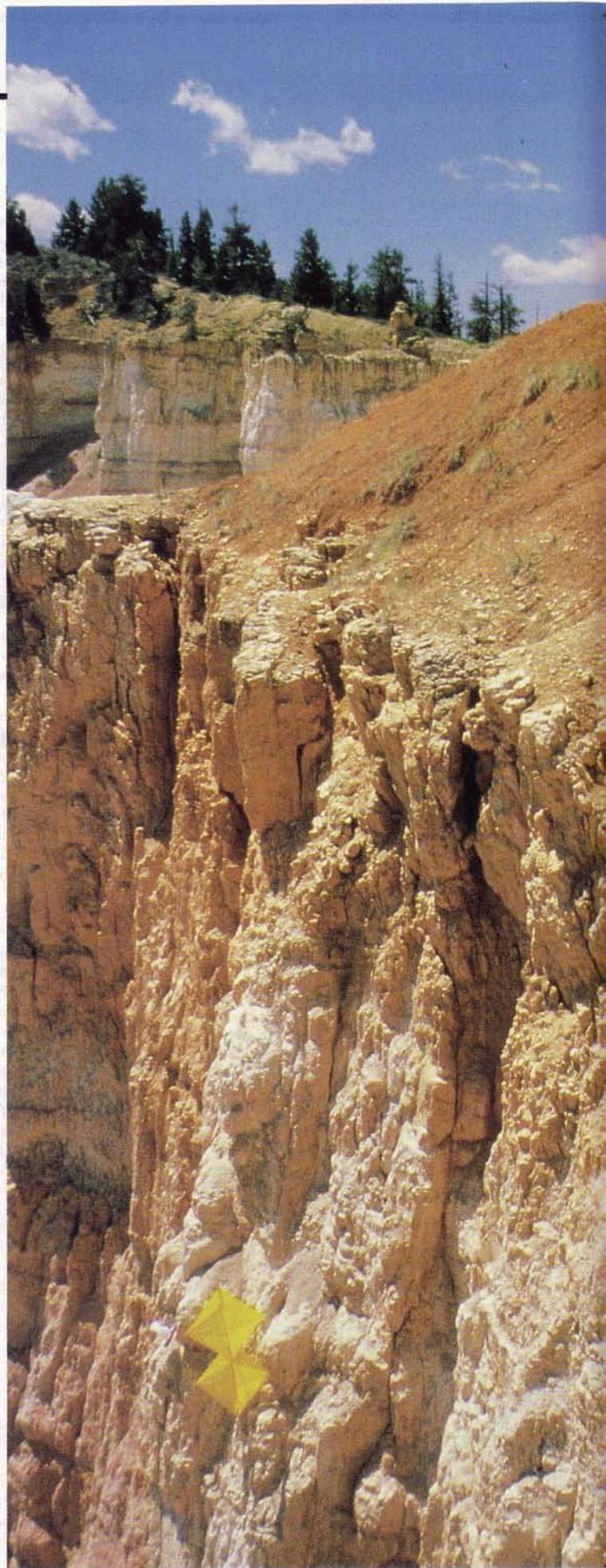
NOP AND MICHELE

began their bicycle-riding globe-circling trip in November 1985 from their home in The Netherlands.

The adventure took them to the United States, Japan, Korea, Thailand, Malaysia, Singapore, Greece, Italy, Austria, Switzerland, Germany, France and probably a couple of other countries as well. They returned home after 23 months and 25,000 miles in October 1987. Along the way they made many stops and many friends.

One of their overnight visits was at the home/office of Kite Lines in September 1986. Since then we have enjoyed receiving cards, letters, reports and now photographs to document their kiteflying voyage. The first and longest leg of their trip – 14 months – took them on a 16,000-mile loop around the United States.

The following article tells about their travels from a kite aerial photographer's point of view.





Left, Nop attempting to fly kites at Bryce Canyon National Park, Utah. Turbulent canyon downdrafts produced the shown result. Above, a kite aerial photograph taken along the Pacific Coast highway near Gorda, California.

It must have been close to 90 degrees as we cycled toward Echo Bay State Park in the Nevada desert. The road twisted like a snake through scenery which was simply spectacular: the rock formations had the most unusual shades of red, brown and black and, although the vegetation was scant, it served as embellishment for the desert. We had not seen a car in over an hour.

"You know, this could be a good place to take aerials," I said to Nop as I caught up with him and cycled alongside. "The colors are incredible."

"I was thinking the same thing. Even the wind seems perfect."

Within a quarter of an hour we had set up our gear: a Peter Lynn box kite, rope, an aluminum suspension rod with a frame for the camera, and the camera itself, which we placed at the desired angle and programmed accordingly. We were ready to take kite aerial photographs.

Nop stood at the highest point on one of the hills and I stood 20 or so yards away with the camera system suspended from the rope. Nop got the kite up and then shouted, "Okay, let go!"

The camera went up and within a few seconds I heard the first click of the shutter. "I heard it take a picture," I shouted excitedly to Nop, and as he got the camera higher and held it steady, it took another picture. I began to feel it was our lucky day.

But then, just as the camera was about to take another picture at an even higher altitude, the wind (and the kite and the

camera) started to drop.

"Come on, Michèle!" Nop shouted. "Don't just stand there, catch the camera!"

"But it's going into the gorge!" I shouted back as I ran through the brush, praying I wouldn't step on a sleeping rattlesnake.

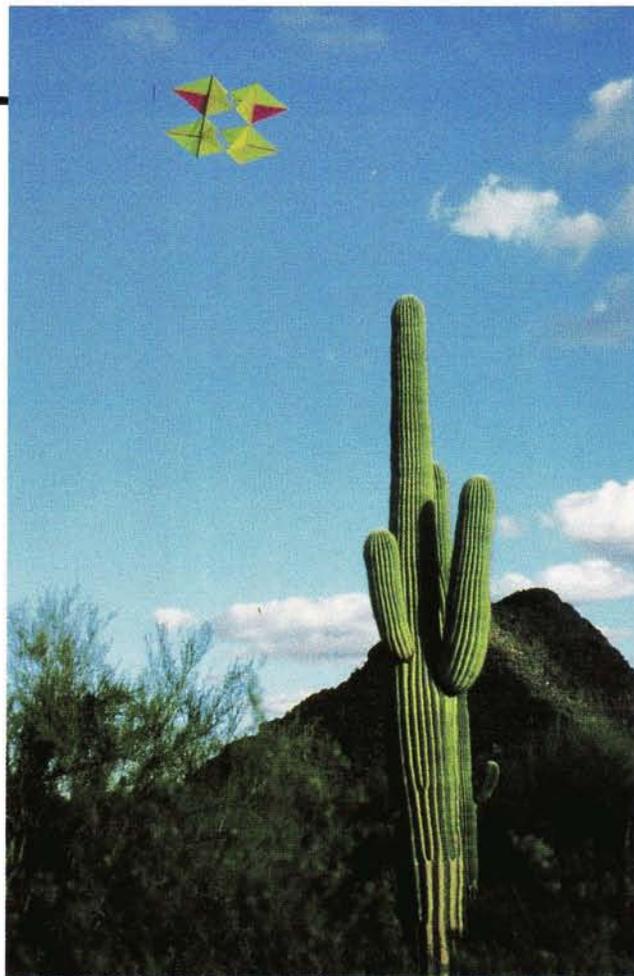
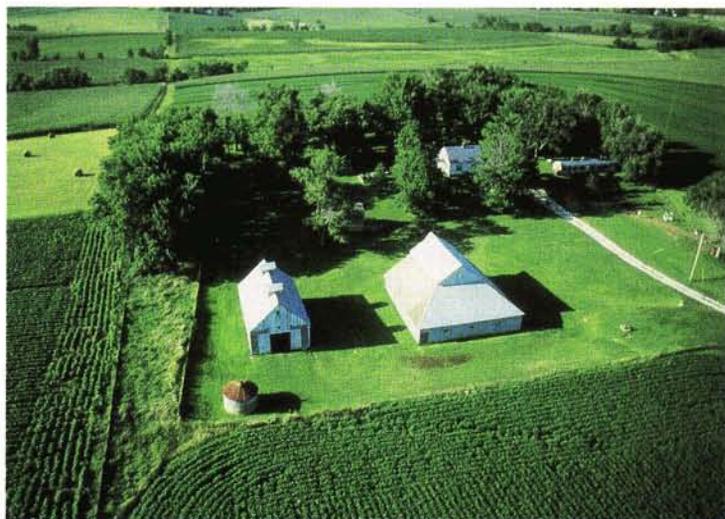
Nop tugged frantically on the rope one last time, saved the camera from taking a final plunge into the gorge, and made it land smack on a thorny bush on higher ground.

"Whew!" we said simultaneously, as we retrieved the kite and camera. "That was close!" All that trouble for three lousy pictures.

By the time we decided to pack up, we realized that, in our excitement, we had drunk almost all our water and it was still 30 miles to Echo Bay. Fortunately, we managed to get to Echo Bay before serious dehydration set in, but never again did we precariously stop to take aerials in the desert in the middle of the day!

However, the deserts of the American southwest continued to intrigue us with their strange rock formations, fantastic colors and infinitely wide open spaces. The terrain of the states of Utah, Arizona and New Mexico resembled nothing we had ever seen before. But as much as we tried to take aerials of the ruggedly beautiful scenery we cycled through, it proved virtually impossible. Canyons and gorges caused tremendous turbulence, and we found ourselves more often than not frustrated as we desperately tried to extricate our kite from a narrow gap between

This page: right, Nop and Michele fly kites between gigantic saguaro cacti in Arizona; below, an aerial of an Iowa farm where the pair was sheltered during a bad storm. Opposite page, at a warehouse in Opal, Wyoming: top, aerial view shows adjacent railroad where Nop and Michele slept, not knowing locomotives would pass all night long; bottom, relaxing in the warehouse interior after taking aerials and fending off hordes of mosquitoes (Michele shown with fellow cyclist Randy).



protruding rocks — tearing the kite (and our skin) in the process.

We often had to hold the line with all our might as the kite swerved furiously in the sky like a dancing dervish, eventually crashing to the ground with a loud thud. And as much as we wanted to take aerials of those wonderful and majestic saguaro cacti of Arizona, especially in the late afternoon when they cast marvelous long shadows in the fading light, the wind would die down completely. So, although cycling through the deserts of the southwest gave us much satisfaction, our attempts at aerial photography there were a disaster.

We soon discovered that the most suitable winds were those along the coast (although, we, as Scheveningers, should have expected this). California's coastline was indeed a tempting subject, but unfortunately for kitefliers, the beauty of its coastline lies mostly in its steep rocky cliffs which literally drop into the sea at a 90-degree angle. In other words, they leave no room to fly kites at all. However, the area near the famous Hearst Castle is relatively flat, and the steady northeasterly winds made it an ideal location for kiteflying.

On the Road with Nop and Michèle

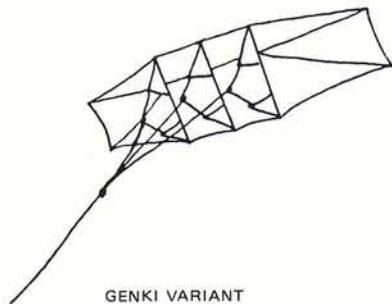
November 13, 1985—October 25, 1987

Total distance	39,300 km (25,000 mi)
Total days	680
Roof over our heads	272 nights
Camping	408 nights
Greatest distance in a day	162 km (100 mi)
Least distance in a day	14 km (9 mi)
Hottest day	40C (105F)
Coldest day	-7C (17F)
Highest point	3,307 m (10,847 ft)
	<i>Beartooth Pass, Wyoming, USA</i>
Lowest point	-85.3 m (-280 ft)
	<i>Death Valley, California, USA</i>
Worst climb	30 km (19 mi) at 20% grade
	<i>Timmelsjoch Pass, ITALY-AUSTRIA</i>
Best scenery	<i>Chihuahuan, Mojave and Sonoran deserts, USA</i>
Best roads	<i>JAPAN, AUSTRIA</i>
Worst roads	<i>KOREA, GREECE</i>
Cheapest country	<i>THAILAND</i>
Most expensive country	<i>JAPAN</i>
Most hospitable country	<i>USA</i>
Most discourteous drivers	<i>KOREA</i>
Most courteous drivers	<i>FRANCE</i>
Worst litter	<i>JAPAN, GREECE, USA</i>
Flat terrain	<i>Can't remember any.</i>
Headwinds	<i>Most of the way.</i>
Cycling in rain	42 days
Cycling in snow	8 days
Poison Ivy/Oak (Nop)	4 times
Poison Ivy/Oak (Michele)	2 times
Accidents	<i>None.</i>
Near accidents	<i>Don't like to think about it.</i>
Flat tires	<i>Forgot to count.</i>
Liters of ice cream	100
Jars of peanut butter	75
Doughnuts	360
Total cost	41,000 guilders (\$20,000 US)

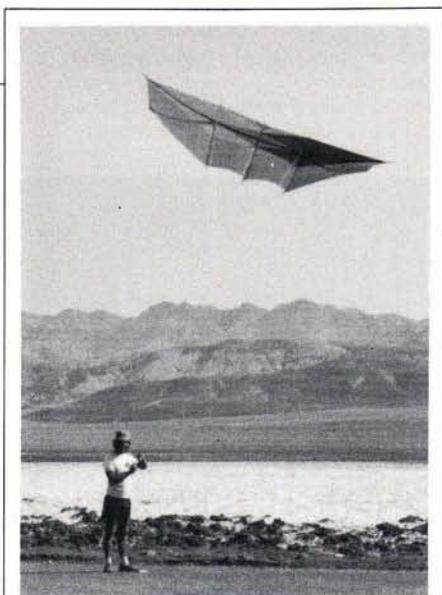
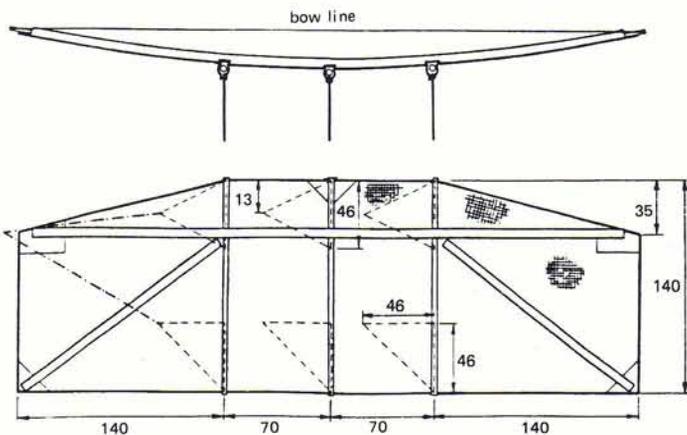
Our next attempt at aerial photography was in the Great Plains stretching across the center of America. There we were almost guaranteed wind every day (to our great annoyance as we cycled), and the shades of brown and green of the rolling hills or a lone farmhouse with a rusty windmill were enticing subjects. But after a while, the small towns began to look alike, and the hundreds of miles of corn and bean fields gradually lost their appeal as subjects for our aerials.

It took us 14 months to cycle 16,000 miles around America and, with all our equipment — kites, rope, suspension system and cameras, not to mention all our camping gear — it was not exactly what one would call "travelling light." But in spite of the burdensome load, we did learn a great deal about aerial photography, and we were rewarded with some good shots in the end. Yet, if we were to do it again, we would certainly do it differently.

One thing we did not take into consideration when we decided to take aerials on this trip was that one needs *time* to do it. We certainly had all the time in the world to cycle around America; however, we could not always stop to take aerials just because the wind was right. We often



GENKI VARIANT
By Nop Velthuisen



Nop's kite, the Genki (meaning health in Japanese) was originally double-spined. Nop added the third spine to the kite (down the center) for use in trains and aerial photography. The aspect ratio may vary between 1.5 to 1 and 4 to 1. The measurements given here (in centimeters) are a good average.

simple system of setting the angle of the camera and programming the number of shots and intervals between them *prior* to each flight was time-consuming and inefficient. Because the wind would often die down as we were taking aerials, the camera would drop and we would have no control over the pictures which were being wasted. Most of the pictures illustrated here were taken on the spur of the moment when the wind, location, time and angle of the camera happened to be perfect—a rare situation indeed.

In the future, we shall definitely use a system with radio control, which will make it possible for us to take pictures more by choice than by chance.

We started this trip with five kites. The delta we lost at sea while sailing on a freighter to America (we happened to be passing through the Bermuda Triangle). We gave away the small parafoil along the way (we had been using it mostly for drying laundry anyway). We sold the two *genkis* (Nop's own kite design) in Japan because we needed the *yen*. And, finally, we ended up with only the Peter Lynn box kite, which was strong and stable.

Throughout the trip, we used Ektachrome (ISO 100 and ISO 200) for our aerial photographs, and all our film was

kindly provided by Kodak back in The Netherlands. Both cameras were Minolta 7000s with built-in winders, and one of them had a built-in programmer as well. The cameras were provided by Minolta in The Netherlands.

Although the Minolta 7000 is a convenient and lightweight camera, we discovered that if dampness somehow penetrates (from rain, condensation or humidity) the camera is ruined for good. This happened to both cameras, unfortunately, and we weren't even halfway around the globe!

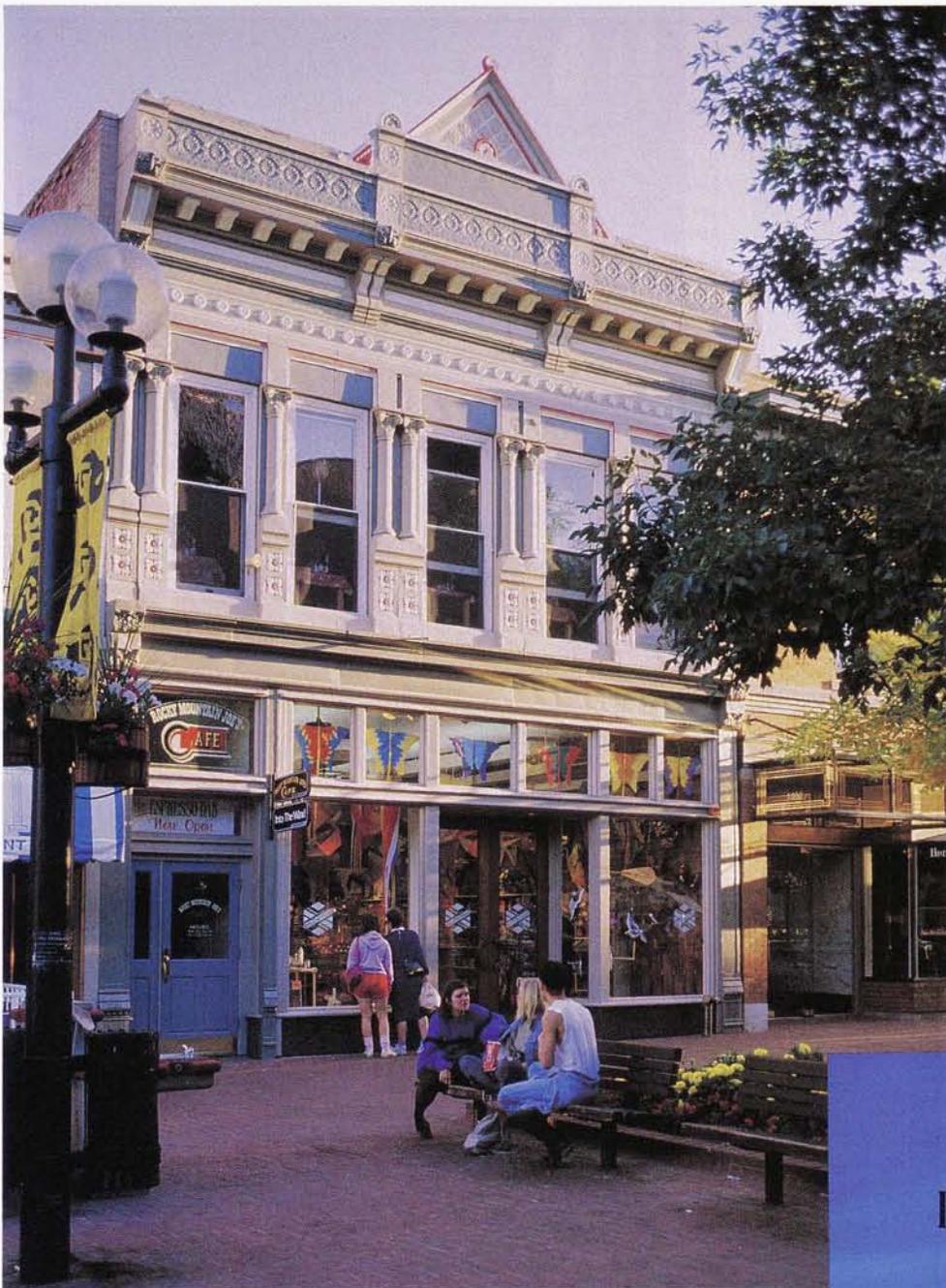
When we completed our cycling tour of America, our journey was hardly over. In fact, we went on for another seven months before we finally returned home.

But after America, we took only a few aerial photographs. In Japan, it was too mountainous. In Korea, we did not want to attract the attention of the security-conscious military. In Southeast Asia, the electronics of both cameras stopped functioning completely. And that was the end of our aerial photography.

Our journey continued in Europe through Greece, Italy, Switzerland and France. We finally returned to The Netherlands the end of October, 1987. ◇

had to cover long distances before sunset, and by stopping we risked not making it to the next settlement for food and water.

Another miscalculation was that our



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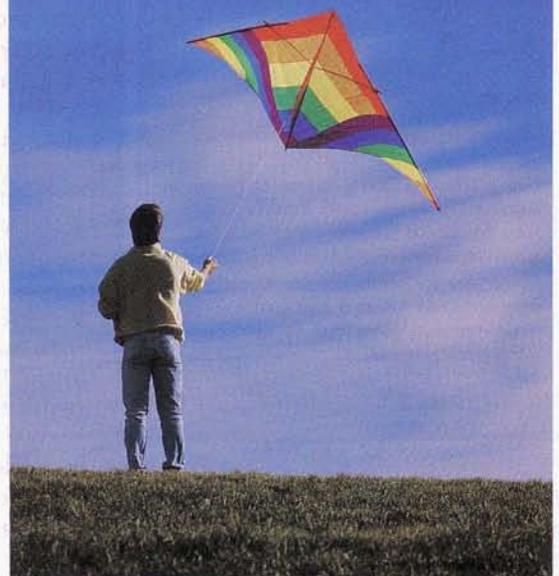
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We've noticed some trends in kite book publishing to take titles out of print and to hike up prices suddenly. We suggest that if you are a serious collector of kite literature, you will be wise not to delay. Snap up the books you want NOW!

From JAPAN...



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



articles by Japanese kite authors. Softcover, 216 pp., \$16.95

Bessatsu Bijutsu Techo (Fine Arts Journal), in Japanese. Special edition (Winter 1982) with more than 300 color photos plus

SPECIAL PURCHASE!

Nihon-no Tako (Kites of Japan) by Kazuo Niisaka, in Japanese. First edition (1978). One of the most exquisite works of kite literature available. A monumental effort: over 10 x 14 inches, weighs 5 pounds, contains 315 pages (253 in full color). Rare find from publisher's limited supply. Double-boxed hardcover, \$249 (no airmail).



Sosaku Tsure Dako (Kite Trains) by Eiji Ohashi, in Japanese. Innovative designs and construction techniques. Clear plans and detailed drawings include the Expandable Box. Color photos. Softcover, 56 pp., \$16.95
Ana Aki Dako, Paneru Dako (Vented Cellular Kites, Panel Kites) by Eiji Ohashi, in Japanese. Creative configurations for the used-to-be basic box (clock, sunflower, dice, flag, etc.). Softcover, 60 pp., \$14.95

Tako Tsukuri (Kite Making) by Tadao Saito, in Japanese. Originally published in 1975. A chock-full, pocket-size mini-reference with lots of information on classic Japanese kites. Excellent color photos with small illustrations show frame structure and bridle points. Contains small chapter (10 pp.) on foreign kites. Softcover, 160 pp., \$5.95



Tori Dako (Bird Kites) by Shuhei Goto, in Japanese. Detailed plans for 3-D birds include full-size seagull. Softcover, 72 pp., \$14.95



Habatake Tori Dako (Flapping Bird Kites) by Shuhei Goto, in Japanese. Full-size patterns for three bird kites plus 20-page booklet of plans. Boxed softcover, \$14.95



Hikoki Dako (Airplane Kites) by Koji Hasebe, in Japanese. Easy plans for sophisticated cellular kites with wings and fins. Plans include modern jets, the Concorde and a UFO. Some color photos. Softcover, 54 pp., \$14.95



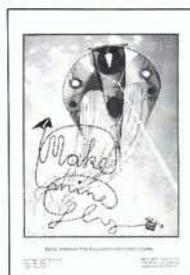
Majiku Dako (Magic Kites) by Takaji Kuroda, in Japanese. Detailed plans for convertible boxes and "cubic" kites that fold, flip and fly upside down. Sleds and traditional Japanese kites, too. Color photos. Softcover, 77 pp., \$14.95



Hansen Dako (Ship Kites) by Morio Yajima, in Japanese. Includes excellent illustrations, numerous details, plus color photos of ships in flight, both single- and multi-masted. Fascinating and challenging. Softcover, 66 pp., \$14.95

From AUSTRALIA...

Make Mine Fly Vol. 1 by Helen Bushell. Basic aerodynamic theories plus full-size Trefoil plan. Softcover, 40 pp., \$3.95. **Make Mine Fly Vol. 2-6** by Helen Bushell. Far-ranging collection of tips and plans for beginners or experts. Softcover, 70 pp., \$3.95



Kites for Krowds of Kids by Ed Baxter and Richard Davey. Clear plans for 11 kites plus accessories. Good advice for workshops. Softcover, 24 pp., \$3.95



Kite-Folds by Beth Matthews. Has plans for 12 kites made from standard sheets of paper, plus the "Skyvelope." Clever designs, but casual text. Softcover, 24 pp., \$6.95



From GERMANY...



Drachen aus aller Welt (Kites from Everywhere) by Werner Backes, in German. Clear illustrations and fine photographs of a 40-kite international sampler. Softcover, 128 pp., \$12.95



Drachen einfach und schnell gebaut (Quick and Easy Kite-making) by Werner Backes, in German. An accurate, colorful introductory volume. Softcover, 64 pp., \$8.95



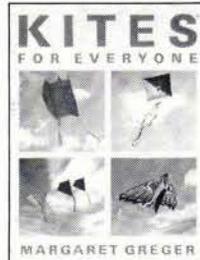
Drachen bauen und steigen lassen (Making and Flying Kites) by Wolfgang Schimmelpfennig, in German. The best new kite book of 1987. Excellent drawings, photography and selection of kites (Indonesian *janggaa* and Malaysian *wau bulan*) plus trains, stunters, facets, fighters and accessories. Chapters on history, materials, construction, aerodynamics, flying techniques, photography, knots, etc. Color throughout. Softcover, 128 pp., \$12.95

The Kite Lines Bookstore . . . Continued

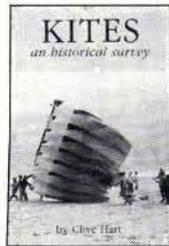
From the UNITED STATES . . .

The Penguin Book of Kites by David Pelham. First published in 1976 and already a classic. (Has been translated into Dutch, German Japanese and Spanish—maybe more.) Highly recommended for all kitefliers.

Includes plans for more than 100 kites, accurate history, construction methods, scale drawings, reels, knots, tails, bridles, flying conditions/locations, aerodynamics and lots of color throughout. A dependable—often quoted—reference volume. Softcover, 228 pp., \$10.95



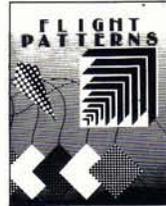
Kites For Everyone by Margaret Greger. First published in 1984, this slightly revised second edition has new cover photos, minor changes inside. Contains a well respected collection of good kite plans plus variations, accessories and knowledgeable tips. Recommended for beginners, experts and/or the classroom. Understandable, step-by-step instructions. Clear, no-nonsense approach. Black-and-white illustrations throughout. Softcover, 136 pp., \$10.95



Kites: An Historical Survey by Clive Hart. Revised, second edition (1982). Invaluable reference work with many illustrations and photos. Fascinating research and reading. Extensive bibliography. No construction plans. Softcover, 210 pp., \$13.95
Hardcover, 210 pp., \$29.95



The Art of the Japanese Kite by Tal Streeter. Rare in-depth personal profiles of Japan's master kite artists, includes 130 outstanding photos (52 in color). Informative and touching. History and folklore. No plans, but a joy to read and read again. Softcover, 181 pp., \$14.95



Flight Patterns by Léland Toy (from a television kitemaking series, 1984). Good, fundamental tips and easy plans for eight basic kites, plus flying methods. Plans include a rotor made from foam meat trays and a Mylar fighter, plus fighting strategies. Unassuming, easy-to-understand. Softcover, 36 pp., \$4.95

25 Kites That Fly by Leslie L. Hunt (kitemaker for the U.S. Weather Bureau). Originally written in 1929, and reprinted many times. Contains old reliable plans plus historical data and photos. Lots of details and kites not seen much anymore. Classic. Softcover, 110 pp., \$2.95



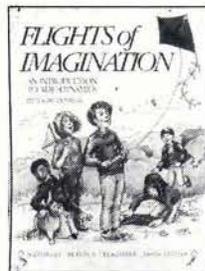
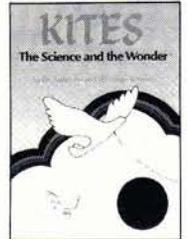
Chinese Kites by David Jue. First published in 1967. Contains brief history, tips, tools, techniques, designs and construction details for 10 simple kites using rice paper and bamboo.



Plans include Flying Lampshade and Double Fish. Color drawings. Hardcover, 51 pp., \$9.95

Kites: The Science and the Wonder by Toshio Ito and Hirotsugu Komura. Full of aerodynamics and theories.

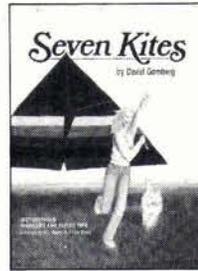
Numerous diagrams and charts. Originally published in Japanese (1979), the English translation (1983) is not very smooth. Softcover, 160 pp., \$11.95



Flights of Imagination: An Introduction to Aerodynamics by Wayne Hosking. Plans for simple flying objects plus questions, answers and definitions for science students. Includes charts, tables and a do-it-yourself anemometer, wind vane. Softcover, 56 pp., \$6.95



Make Your Own Kite by John Jordan. Plans for nine kites using unusual, but easily obtainable, materials. Includes Computer Card kite and spinning Space Station. Clear instructions, amusing reading and personal anecdotes. Black-and-white. Softcover, 90 pp., \$6.95



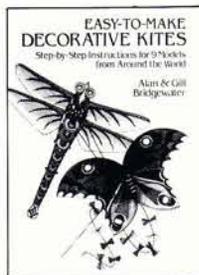
Seven Kites by David Gomberg. How to make seven basic kites and a windsock. Adequate instructions from workshop experience. Flying and general tips. Black-and-white illustrations, computerized text. Resource list (outdated). Softcover, 64 pp., \$4.95

Super Kites II by Neil Thorburn. Numerous illustrations and creative construction techniques using readily available materials (mostly plastic trash bags). Also ideas for reels and equipment. (Includes kite poetry.)



Good aerodynamic designs, but not for beginners. Softcover, 112 pp., \$7.95

Easy-to-Make Decorative Kites by Alan and Gill Bridgewater. Plans for nine kites from "around the world." Surprising designs, unusual materials and strange construction. Kites are more decorative than airworthy, but drawings are large and clear. Softcover, 48 pp., \$2.95

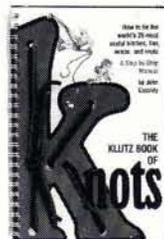


Kite Flight by Jack Botermans and Alice Weve. Good variety of kites and accessories, especially construction materials. Attractive, but misleading photos and illustrations. Inaccurate English translation from the original Dutch makes the book hard to use. Softcover, 119 pp., \$9.95



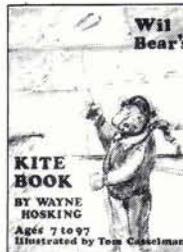
Come Fight A Kite by Dinesh Bahadur. Published in 1978, now out of print. The only book devoted to the art of kite fighting. Includes history, construction,

launching, flying, bridling, cutting line, rules and more. Nearly 100 black-and-white photos plus drawings. Softcover, 56 pp., \$3.95



with die-cut pages and two lengths of nylon practice cord. Hardcover, 24 pp., \$8.95

The Klutz Book of Knots by John Cassidy. Just what the doctor ordered: a selection of two dozen of the most useful knots in the world, plus "The Incredible Magic Loop." Clear, mistake-proof (almost) instructions. A step-by-step manual



Wil Bear's Kite Book by Wayne Hosking. Simple, introductory text and plans for Eddy, fighter, Conyne and box kites. Clear, understandable, but not over-detailed. Includes two pull-out paperfold kites and two full size patterns. Good for beginning groups, individuals, workshops. Softcover, 48 pp., \$4.95

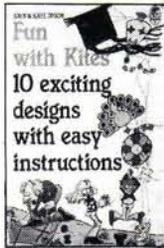
The Kite Lines Bookstore . . . Continued

From BERMUDA . . .



Bermuda Kites by Frank Watlington. Authentic plans for five kites, plus variations, using traditional methods and materials (flour and water glue). Quaint, charming, and fun. Softcover, 24 pp., \$2.95

From ENGLAND . . .



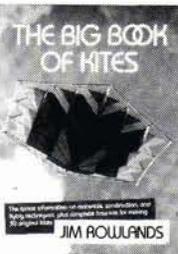
Fun with Kites by John and Kate Dyson. A bare-bones version of the original 1976 hardcover. Contains plans for 10 kites, lacking in details and poorly bridled—thus not for children or beginners. Recommends use of wire in construction. Attractive cartoon-style drawings. British terminology, metric measures. Softcover, 31 pp., 4.95



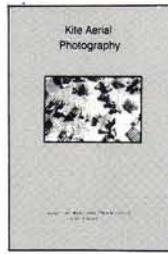
Kite Cookery by Don Dunford. Contains plans for four simple kites (box, delta, hexagon, dual-line diamond). Includes well thought out theories, aerodynamics and construction tips. Technical material in plain English. Still bargain priced. Softcover, 47 pp., \$2.95

ENGLAND continued . . .

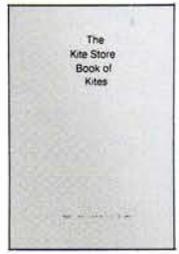
The Big Book of Kites by Jim Rowlands. Identical to the original British *Making and Flying Modern Kites*. Poorly edited instructions. Includes 36 kite plans, 4 pages of color, resources and index. Softcover, 127 pp., \$11.95



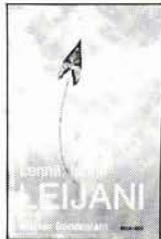
Kite Aerial Photography by Mark Cottrell. Everything you need to know about the subject to get started or improve your technique. Good combination of technical data and common sense. Self-published with computer. Softcover, 44 pp., \$10.95



The Kite Store Book of Kites by Mark Cottrell. Not fancy, but one of the most honest and refreshing kite books in years. Ten kite plans plus the author's philosophy and a floppy disk of computer programs (IBM) for kites. Softcover, 48 pp., \$12.95



From FINLAND . . .



Leijani (Kites) by Marten Bondestam, in Finnish. Unusual, art-inspired designs. Many black-and-white photos and illustrations. (Out-of-print, few copies left.) Softcover, 80 pp., \$12.95

From FRANCE . . .



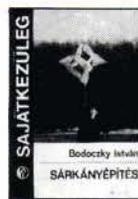
Le Cerf-Volant en Chine (The Kite in China) by Dominique Baillon-Lalande, in French. Many beautiful photographs (half in color) of ancient and modern Chinese kites. Some construction details, history, festivals and manufacture. Hardcover, 88 pp., \$39.95



Cerfs-Volants (Kites) by Daniel Picon, in French. Clear and colorful illustrations, numerous construction details. Plans include several unique French kites. Understandable and enjoyable. A bargain. Softcover, 80 pp., \$7.95

From HUNGARY . . .

Sarkányepites (Kites) by Istvan Bodoczky, in Hungarian. Surprisingly wide selection of kite plans, from the classic to the modern, including some commercial designs (Flexifoil and Dunford). Also one-of-a-kind kites (Three Mile Island Delta), exotic designs (Tukkal, Chula, Pakpao), Chinese and Japanese kites, history, man-lifting, traction, aerial photography, messengers and more. A quite complete kite book, first published in 1982. Fine illustrations and color photos. Hardcover, 207 pp., \$16.95

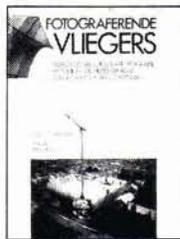


From ITALY . . .

Costruire Aquiloni (Kite Making) by Maurizio Angeletti, in Italian. The revised, condensed edition of the 1984 hardcover (*I Colori del Vento, The Colors of the Wind*). Detailed plans include the centipede and numerous multi-pointed flat stars in addition to a selection of international kites. Clear scale drawings with lots of measurements, accurate tested bridling, and expert advice on flying and construction. Black-and-white with 13 pages of good color photographs. Softcover, 212 pp., \$13.95



From THE NETHERLANDS . . .



Fotograferende Vliegers (Picturetaking Kites) by Nop Velthuizen and Gerard van der Loo, in Dutch. Nice thorough treatment of kite aerial photography from earliest days to the present. Good photos, plans, technical details and advice. Hardcover, 120 pp., \$19.95



Vliegers Zelf Maken (Making Kites Yourself) by Harm van Veen, in Dutch. An extensive collection of kite plans from small to large, classic to modern, includes "Flying Jeans." Excellent photographs, fine illustrations, lots of details. Softcover, 111 pp., \$16.95



Kleine Papieren Vliegers (Small Paper Kites) by Harm van Veen, in Dutch. An expertly assembled little book. Includes detailed plans for 10 miniature fliers plus construction and flying techniques. Color photos. Softcover, 32 pp., \$3.95

From NEW ZEALAND . . .

Kites for Kiwis by Colin McGeorge. Ten ordinary kites plus the native "Manu Taratahi" made from local vegetation. New Zealand text requires translating. Adequate drawings and photos. Softcover, 46 pp., \$6.95



From SWEDEN . . .

Drakar (Kites) by Olle Nessel, in Swedish. Eclectic assortment of kites from a simple sled to complex creations by artist Curt Asker. Good photography, interesting historical information, few rudimentary plans. Hardcover, 64 pp., \$20.95



From TAIWAN . . .

Chinese Kites by Kin Kan Hsieh and Susan Hsieh, in Chinese and (not-very-good) English. Many illustrations and photos. Adequate text is informative, but not over-detailed. Large and colorful. Softcover, 84 pp., \$14.95



REPRINTS of popular articles from Kite Lines!

New American Tradition: KITE FESTIVALS!

By Valerie Govig. Thorough guidance in festival organizing, standards, scheduling, location, budgeting, formats (competitive vs. non-competitive), judging, field events, awards. Includes "Figure Kiting" by Red Braswell. \$3 ppd.

mastering nylon

or — everything about nylon that I've learned from experience and soaked up from my friends! (with source list)

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Hundreds of Sleds Hundreds of Smiles

By Shirley B. Osborne and Mel Govig. Groups of 500 kids are no problem if you use this success formula. How to prepare for and make sled kites indoors or out; plus tips on how to get the most educational value from it. \$1 ppd.

For the Record WORLD RECORDS IN KITING: QUESTIONS ANSWERS & CHALLENGES

By Valerie Govig. Complete discussion of kite records—how to document one, definitions and rules to observe in seeking a record, list of currently recognized records, new record categories, (more than Guinness)...\$1 ppd.



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ARE YOU MISSING SOMETHING?



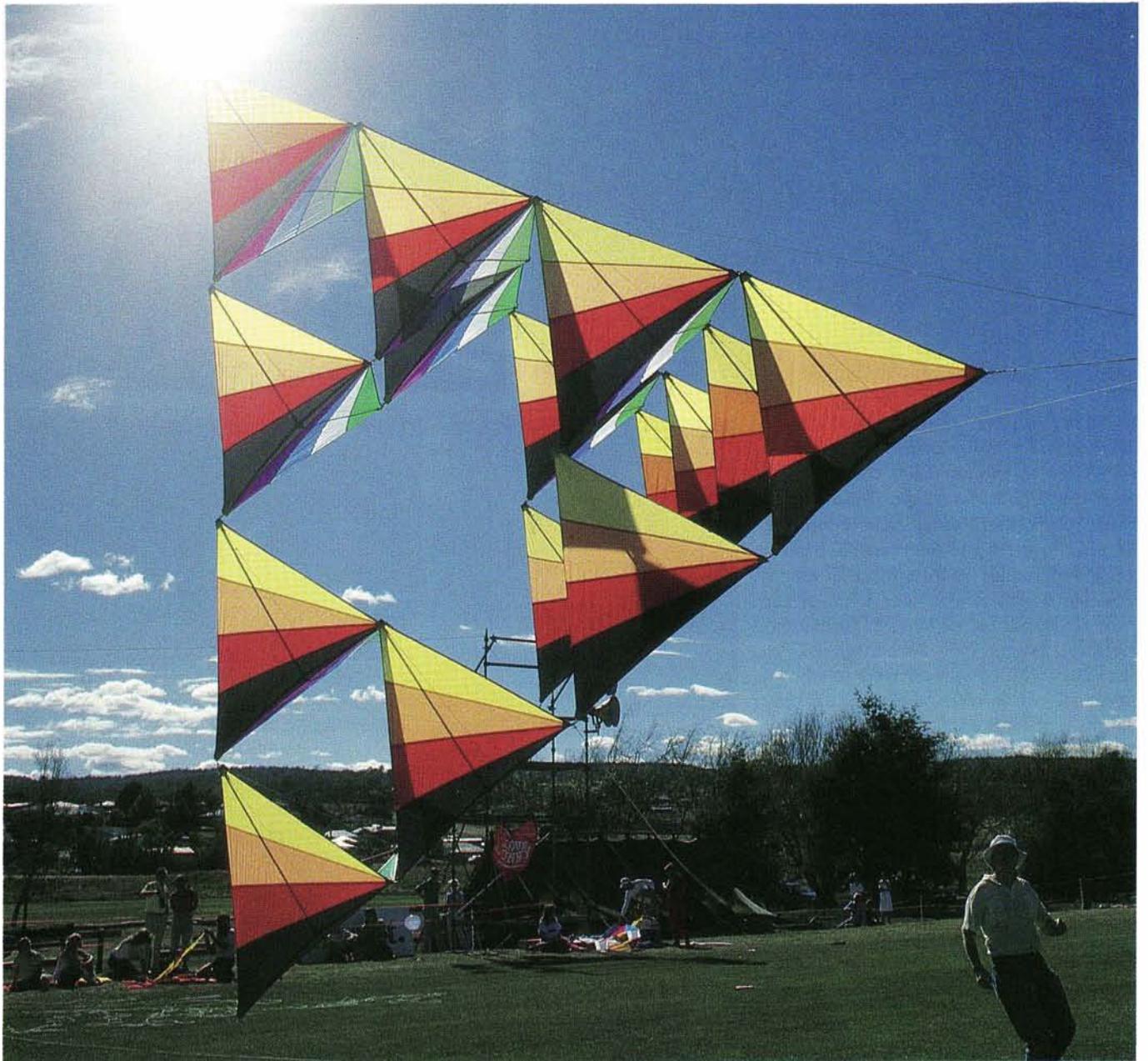
BACK ISSUES of *Kite Lines* offer a wealth of information and ideas. Many readers regard *Kite Lines* as more an educational reference source than a magazine because of the timeless and hard-to-find nature of its contents. And because new information keeps popping up in kiting, we don't expect to repeat ourselves editorially. Of our 25 back issues, only two are still available in original paper copies, but all 25 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 can be made on special copiers. Use the order form in this issue or write to us about your needs and we will try to match you up with someone who has back issues for sale. A partial list of the contents of all back issues is given below.

Back issues in paper, \$3.50
On microfiche, \$2.50

- SPRING 1977 (Vol. 1 No. 1)** Microfiche Only
Outrigger kite plans; Paul Garber profile; Two Marconi kite plans; Festivals of Japan; Tails; Paper bag kite; glue gun use.
- SUMMER 1977 (Vol. 1 No. 2)** Microfiche Only
The Perfect Kite?; People-lifting; Van Gilder's delta train; Van Sant's Trampolines; World Records; Stunt kites; Mike Weletyk.
- FALL 1977 (Vol. 1 No. 3)** Microfiche Only
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- WINTER 1977-78 (Vol. 1 No. 4)** Microfiche Only
Medieval dragon; Stacked delta; Tetrahedrals; Hundreds of Sleds; England's Jubilee Year.
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- SPRING 1979 (Vol. 2 No. 2)** Microfiche Only
Reels Round-up; Van Gilder's Reel; Kite Museums; Chinese Bird; Two-string Delta; Kites in wilderness, Nags Head, Paris.
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- SUMMER-FALL 1985 (Vol. 5 No. 4)** Microfiche Only
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- SPRING 1986 (Vol. 6 No. 1)** Microfiche Only
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- WINTER-SPRING 1987 (Vol. 6 No. 3)** Microfiche Only
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- SUMMER-FALL 1987 (Vol. 6 No. 4)** Microfiche or Paper
Kool-Aid Kite Colors; Heat Sealing Plastic; Kites of Thailand; Make 2700 Kites in 3 Days; Ansel Toney; Tony Cyphert.
- SPRING 1988 (Vol. 7 No. 1)** Microfiche or Paper
Alpine Japan; Budapest, Hungary; San Francisco, CA; The Goble Starbox; The Comics Kite; Calendar-Almanac-Poster.



A multicelled tetrahedral kite by David Bowie of Hobart, Tasmania, rises majestically, showing warm hues on one side, cool hues on the other.

∞ WORLD ∞ KITING 19 FESTIVAL

Article and
Photographs
By SIMON
FREIDIN

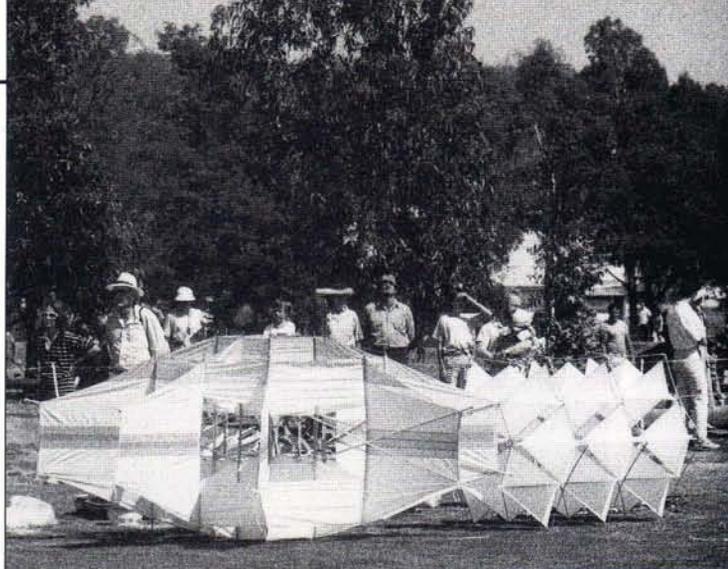
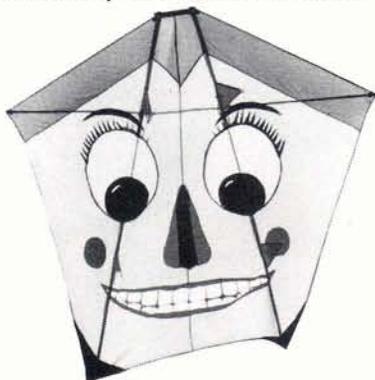
In Tasmania, a kiteflying celebration of
Australia's 200th birthday

The magic started under almost windless conditions early on the first day of the first Australian World Kiting Festival, held in the city of Launceston, Tasmania, March 3-6, 1988 as part of Australia's 200th birthday celebration.

Cassie Edwards and Steve Webber of Toledo, Ohio opened a small box and withdrew some of the small wonders sent with them by Charles Sotich of Chicago, Illinois: three-inch Eddy kites made from multicolored Mylar and split bamboo with Mylar tails. A gentle nudge from an outstretched hand and they lifted to sparkle and dance in the sunshine.

Within minutes there was a band of kitefliers towing "Windy City" delights from miniature reels.

This page: right, Peter Travis (in striped shirt) prepares his kites for flight; lower right, the Japanese team flies its 5x8 meter Edo; lower left, an arresting patchwork octagon by Alison Stanes; below, a barndoor stunter by Don and Geoff Matthews.

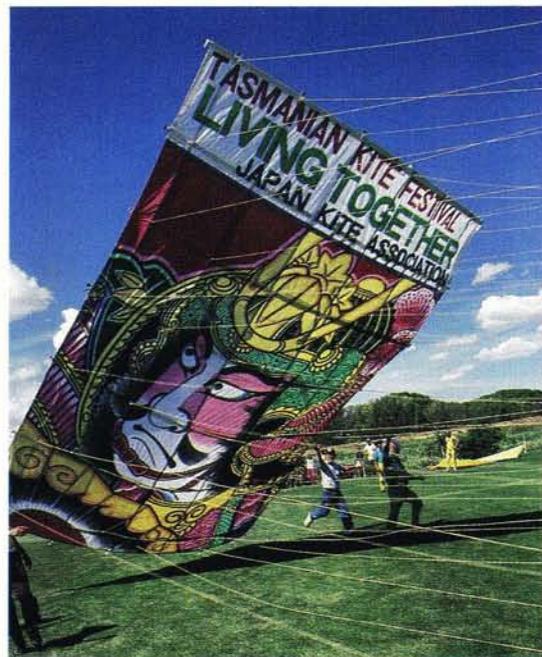
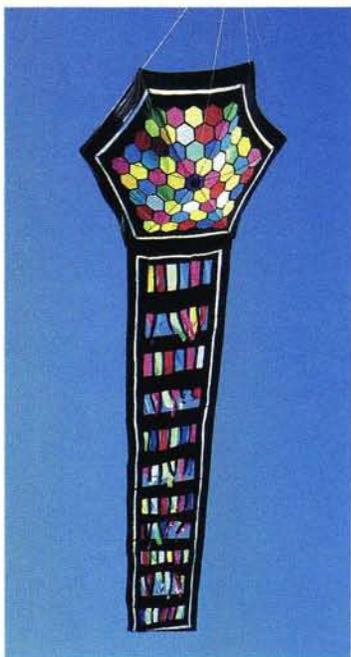


"They're gifts," said Cassie. "Charlie wanted you to enjoy them."

Nested in the northeast corner of the island of Tasmania, Launceston played host to kitefliers from eight countries. Blessed with sunny weather, a perfect range of winds and what the much-traveled kitefliers said was some of the best organization of any of the international events they had attended, an estimated 15,000 viewers were to enjoy a spectacle of modern kiteflying. (Other kitefliers from the U.S. included Dave and Dorothea Checkley, Jim and Penny Miller and Eric and Dorothy Wolff.)

Unlike its neighbors in New Zealand and New Guinea, Australia has no ancient tradition of kitemaking. The Australian aborigines did not make use of kites in fishing or in their games. Modern Australian kiting has developed much along the lines of European and American kiting. However, the enormous distances between cities has meant that there have been few opportunities for Australian kitemakers to get together regularly and their work has developed in isolation. Probably the best-known annual Australian kite festivals are the Festival of the Winds held in Sydney in September and the Australian Kite Association's butterfly event in Melbourne in February of each year. The first Australian World Kiting Festival was a unique opportunity for Australian kitefliers from many parts of the country to get together and meet each other.

One of the elements in the success of the event was that it embraced three flying fields. The main field was used for scheduled events (which ranged from a Hargrave Tribute to dropping teddy bears over crowds of delighted children), the field upwind of it was open to public flying, and a field off to the side was reserved for stunt flying. This organization gave the public ample opportunity to



participate. Over 1,000 local school children brought many creations to be judged (the judging was aided by the guest kitefliers), so the public flying field was constantly busy.

Among this frenzy, the Peter Lynn flying team did its usual professional job of flying nonstop for three days. Peter and Clyde Cook launched a number of Peter's modified parafoils with 90-foot SpinSocks from Catch the Wind, Oregon, throwing lazy spirals of color across the sky. They also flew Tri-D boxes, giant dragonflies, centipedes and five-meter hatas.

One of the few disasters that occurred was that Peter lost his favorite kite, his largest fighter, in a hata fight with Peter Whitehead. The kite tumbled out of the sky to land in the Northesk River. Attempts to retrieve it failed.

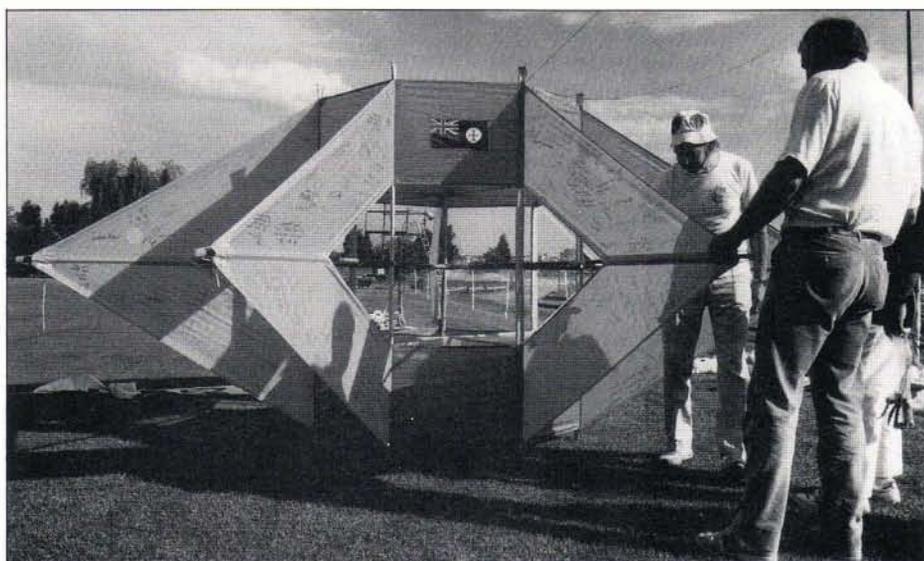
This festival was the first opportunity I had to see the depth of talent in kitemakers from New Zealand. Twenty-two kitefliers came from across the Tasman

Sea and flew a huge variety of kites. I admired their patchwork kites, particularly a hexagonal design by Alison Stanes and a delta by David Bowie. These kites whetted my appetite for the first New Zealand International Kitefly, which is planned for February, 1990 in Napier.

The Japanese team (an amalgamation of kitefliers from Nagasaki, Yokaichi, Akashi, Matsuyama, Yokohama and Tokyo) brought with it a 5 x 8 meter Shirone Edo spectacularly handpainted with a samurai. Across the top were the words "Living Together, Japan Kite Association." The Japanese kite team has a commitment to international friendship which is always endearing, and this kite put into words some of the feeling of the festival. Kitefliers from all nations helped launch it into the sky. Hideo Matsutani continued the theme, flying two-foot Australian flag kites which he then gave to children in the crowd. Seiko Nakamura, expert of the Nagasaki hata, gave away



Upper right, Muriel Bowie prepares to launch David Bowie's patchwork delta. Below, the Bicentennial Star by David Chandler draws a crowd of readers. The 16-foot yellow-and-green Star was returned from an around-the-world tour of kite festivals, where it was decorated with greetings and signatures.



many of his hats decorated with a traditional red bird flying over a blue stream, and the words "Congratulations on Australia's 200th Birthday" printed along the edge.

Another factor in the success of the event was the knowledgeable and humorous commentary of Shakib Gunn of Singapore. Kiteers and the public were entertained by Shakib as he described the various events, explaining for spectators the technical side of what they were seeing, and drawing their attention to special events in the sky. In fact, Shakib was in such fine form that one spectator said that he and his family had come for three days just to listen to him. Shakib entertained the crowd with anecdotes when the winds were light, and made use of the New Zealand team's portable intercom and Judy and Tracey White to collect comments from the kitefliers as they flew. Shakib also instituted the "Tasmanian Red Apple" award for

outstanding effort on the flying field (Tasmania is famous for its apples).

The event which was the biggest crowd-pleaser was the rokkaku battle. After all, this is a pretty dynamic event! The requirements were a rokkaku kite between two and three meters in height, and a non-Kevlar line. The event rules were simple: three heats, last kite in the sky in each heat scores maximum points, first kite cut down scores minimum, winner determined by cumulative points total. Martin Lester acted as judge and jury during the event. He also provided helpful hints to participants before the fight: "Use minimum bowing for maximum maneuverability, get your kite flying stably before maneuvering."

All kites were lined up in a row at the far end of the field, to be launched by one of the team members. Twelve teams participated. One from the USA (Eric and Dorothy Wolff, Jim Miller and Steve Webber), one from Japan (the whole JKA

team, headed by Masaaki Modegi, with Hiroshi Terada from Yokaichi as anchor man), one team from Victoria (captained by me, with Adrian Conn temporarily adopted as an Australian to provide much-needed strategy and with Geoff Matthews as launcher and linesman). The remaining teams were Tasmanian, sponsored by Tasmanian industries. They built their kites under the direction of Jeremy Carson, President of the Kite Fliers of Tasmania. I borrowed a kite line from Martin Lester. "It's only venetian blind cord," he said, "not really good enough for this event." I replied that I'd try not to get it chopped in half. (I didn't.)

In the first heat, the Japanese team's kite spine broke on launch. They raced to their kite to see if it could be repaired. (It couldn't, but Dave Checkley proudly lent them his red-and-white ripstop rokkaku to fly in subsequent heats.) Suddenly pandemonium broke loose in the skies. Eleven kites shot upwards to engage in disaster and destruction! The thrill of the kill! Mad messes as kite lines became fatally bound together. Upwind (very strategically placed), the American applique kite bided its time until enough contenders had been weeded out. I maneuvered my kite under another kite line. "Saw, saw, saw," my strategist yelled. I yanked my line backwards and forwards energetically until suddenly the pressure on my line disappeared. Adrift high above the ground, my opponent's kite floated and tumbled without life. Its owners raced down the field to reclaim it. "Over on the left," Adrian yelled. I loosened my kite line and allowed my kite to tumble. A sudden braking and it curved around and shot underneath another line. I stood my ground and sawed the line. Success again! I was really starting to enjoy the thrill of kite fighting. (This was my first kite fight, though I had been trained by Joe Vaughan in the art of flying Grand-

master maneuverable kites in Thailand.)

Then disaster struck. One of the shock cords holding the spar to my kite came undone. My kite tumbled around the nearest available kite line. Surprisingly it kept flying, but would not respond to its line. It flew miserably about ten feet above the ground until, eventually, it did a somersault and fell out of the sky.

By now there were only two kites left in the air. The Waverly Knitting Mills kite was doing battle with the kite from the USA. Suddenly the American team shot past me, hauling their kite line as fast as they could. Victory: theirs was the last kite left in the sky in the first heat.

For me the second heat was quickly over. A quick kill and then the shock cord slipped off (although this time its knot did not come undone). Just as Shakib started commenting about my speedy cut-down, my kite dived and hurtled into the ground. I decided to tape the offending shock cord in place. I also decided to go upwind of the American team. There was a decided advantage in being out of the fray when the action started, for the USA had done well again. It was Japan vs USA! Modegi led his team valiantly, but in some quick maneuvering his kite was cut down. Modegi got a battle scar (a rope burn on his leg) which he proudly displays every time I see him.

In the final heat, I quickly disposed of the USA kite. I cut through one of its bridle lines when it had barely gotten off the ground. In the end, it came down to Victoria versus Japan, but though I ran my team ragged running over the field, Modegi mirrored my every move and we were unable to cut each other down. I looked over at an exhausted Modegi, and as Martin came over to announce that the time limit had expired, we agreed to call the heat a draw. The overall winner of the rokkaku challenge was the USA, for which the team was awarded a magnificent plaque. Shakib awarded me a Tasmanian Apple for my athletic effort in trying to run the Japanese down.

In memory of Lawrence Hargrave's pioneering experiments with box kites in Sydney in 1892, the festival held a Hargrave Tribute, featuring cellular kites. Four large and spectacular Australian box kites deserve special mention.

The first was created as part of the



Above, Beth Matthews of Melbourne flies her Rosella bird kites (native Australian birds). Right, Shakib Gunn talks to Martin Lester, who is launching his Yakko stack. Below, kite caricature of Shakib made by Don Sutherland of Hobart.



prepublicity for the AWKF. David Chandler of Tasmania constructed a 16-foot yellow and green six-sided star, which he named the Bicentennial Star. This was sent around the world (courtesy of Qantas Airlines) to various kite festivals to be embellished by the signatures of kitefliers from many countries. The star was duly returned, and was flown again as part of the official opening of the festival.

However, David exceeded this effort with a truly spectacular multicelled Bell tetrahedral kite. Each three-foot cell was covered by 10 panels of ripstop nylon in spectral order. For each cell, David used an internal frame of four Australian hardwood dowels, connecting in a beautifully

constructed fiberglass joiner. Arranged with the warm-hued panels on one side of the kite and the cool hues on the other, the kite appeared to alter color as it shifted in the wind. The 32 cells were arranged in two clusters of 16 which flew both separately and together. This kite showed truly outstanding workmanship and was much admired by the crowd.

Also esteemed was the tribute to Hargrave created by Peter Travis. Originally built in 1978 as a focus for the trapezium-shaped foyer of the Capitol Territory Health Centre, it is a 15-foot winged octagonal box kite constructed in blue, white and orange ripstop nylon. Peter relates the delightful tale of how it



Top left, Canada's Adrian Conn with his dragonfly kite. Top right, "VW" kite (Neil Thorburn design) made by David Bowie of New Zealand. Below right, Hideo Matsutani of Japan with his miniature Edo at indoor event. Below left, Pocock event entry from New Zealand, Peter Lynn at controls.



was almost rejected for being an inappropriate work of art for a medical building until he suddenly noticed that when viewed from underneath the kite formed the outline of the St. John's Cross. It was a point of departure for Peter to build a box kite, prompted by his sentimental attachment to the work of Lawrence Hargrave.

Peter creates striking cotton plane-surface kites using special dying techniques to produce a vast array of color intensities and hues. I noticed in particular two of these works. The first was a small version of Celebration, with its intricate laced tail. Its bright colors stand in contrast to the ripstop Celebra-

tion that Peter flew in Thailand and Japan last year. He takes the ripstop version overseas because it is not susceptible to water damage in humid climates. The second was a square kite, with eight bands of color set in a black background, giving the visual illusion of a cube standing out from its surface. The Travis group was awarded a Red Apple by Shakib and the committee.

The last of the large Australian box kites was brought to the festival from Western Australia by Michael Alvares. Named the Hargrave 200, it consisted of 200 yellow two-foot-square panels, each individually painted by a schoolchild to show aspects of Australian life. Native

fauna and flora, city life and many other themes were brought alive by the young artists. Michael arranged the panels into four-sided boxes on fiberglass rod frames and joined them into a giant multicelled box kite. Michael's extraordinary organizational effort was doubled: first he made the kite with children as part of his work as a community artist in Perth; then he flew the kite with the help of local schoolchildren in Launceston.

Of course, there was more to Australian kitemaking than just these boxes. Beth Matthews flew a range of beautiful Australian bird and butterfly kites. Geoff and Don Matthews put on an impressive display of slow stunting with their barndoor kites. There was a magnificent show of control in flying hatas by Mr. R. E. Hart and Stephen Ledger of Victoria. The ever delightful inflatable kite menagerie of Martin Lester flew daily. Some beautiful miniatures were flown at the indoor event (where children abounded and Michael Alvares demonstrated how to dance with a miniature kite). Nonstop stunting was performed by fliers from the USA. A very patient Adrian Conn flew his kites continuously for three days.

The Pocock event brought forth a variety of carts and kitefliers who were successfully dragged across the field in honor of George Pocock of England, who, in the 1820s, propelled his charvolant by kite power. Ham radio operators borrowed kites to lift aerials several hundred feet and contact the rest of the world.

The guest kitefliers commented particularly favorably on the hospitality. "Nothing short of terrific!" said Jim Miller in the Chicagoland Sky Liners newsletter afterwards. "Did you bring a lot of big kites? Would you get tired of lugging them back to your hotel and out to the flying field every day for four days? No problem. They erected a big army tent and had two people sleeping there every night for security!"

The visit to the home of Bill Jackson, festival chairman, for a dinner party, was likewise appreciated. There, believe it or not, you could witness Masaaki Modegi singing "Diana"! I should also mention a happy coincidence of the festival: Adrian Conn, Clyde Cook and Seiko Nakamura all had their birthdays on the same day. We celebrated in fine style. ♦

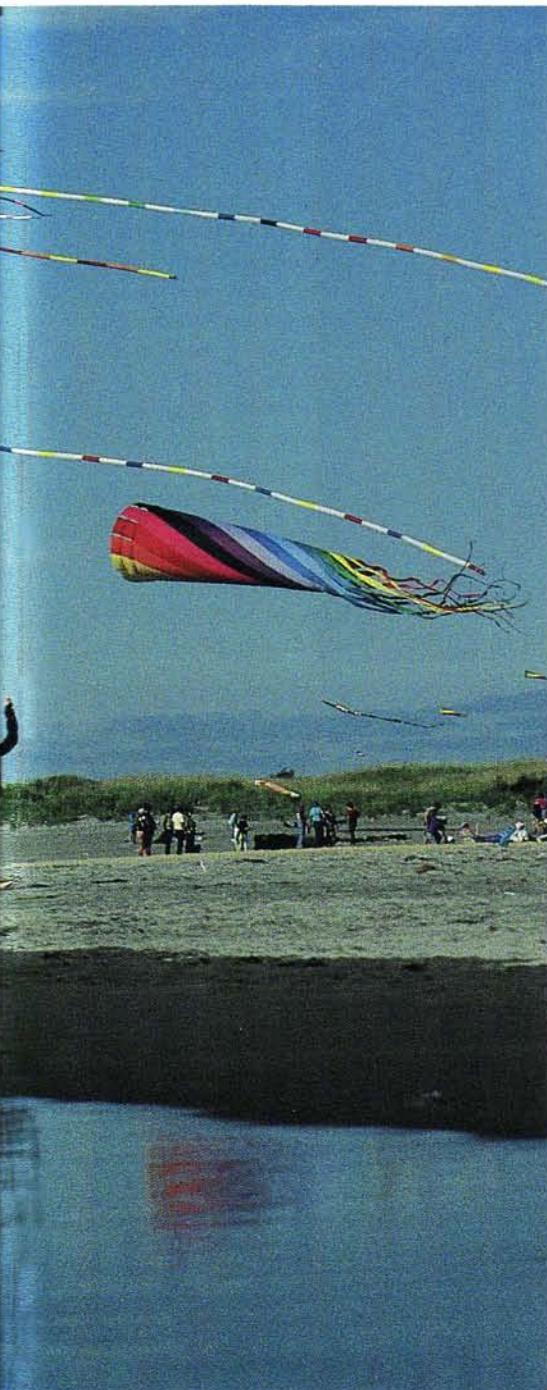


THE LONG BEACH PH

BIG TIME KITES IN

Article by Valerie Govig, Photographer

with additional photos by Lois DeBolt, Val



Long Beach is typified by its flags, banners, windsocks, trains of kites and parafoils. Above right flies a Doug Hagaman parafoil with native Northwest American totem motif. Below, a giraffe windsock by Christopher Silvia (imported by Tom Casselman) swings off a line.



ENOMENON

A LITTLE BEACH TOWN

by John M. Roberts

erie Govig and Catharin Newcomb

Every year the circle gathers. The kite-fliers who always come to Long Beach, Washington are back for their family reunion—the Washington State International Kite Festival during the third week in August.

Like any family reunion, this seventh annual event includes things and people you've seen before, things and people you haven't seen before, and that sense of fullness, that joy of inclusiveness, that cup-runneth-over feeling that the best kite festivals should always aim for.

The WSIKF (often called the Long Beach Kite Festival) has all the elements Rick Kinnaird had told us about (in *Kite Lines*, Spring 1986).

First is the luxury of endless open space (a 26-mile beach is as close to "endless" as the real world permits). Second is the relaxed, week-long schedule, spiced with competitions and events each day, but never burdened with regimentation. Third is the unparalleled support of an entire town behind the festival, the biggest tourist event of the city's year. (You go to buy film at a store and the clerk says, "Taking pictures of kites, are you?") Plans for the next year start as soon as this year's festival ends, and favorite lodging places are reserved by visitors a year in advance.

Big kites, banners and windsocks beckon from afar. But the trains seem to hold my eyes longer. Today I see *seven*

kite trains in the air at once, more than I've ever seen before.

Conditions are perfect: light winds, bright sunshine, the whitest of clouds, the bluest of skies—a kind of kiter's heaven. While my eyes feast on the trains snaking upward, my ears sort through a mix of sounds: roaring wind and ocean, light recorded music, occasional exhortings by Corey Jensen of Monterey, California on the microphone, the swish of rushing ripstop and the clicks of many cameras.

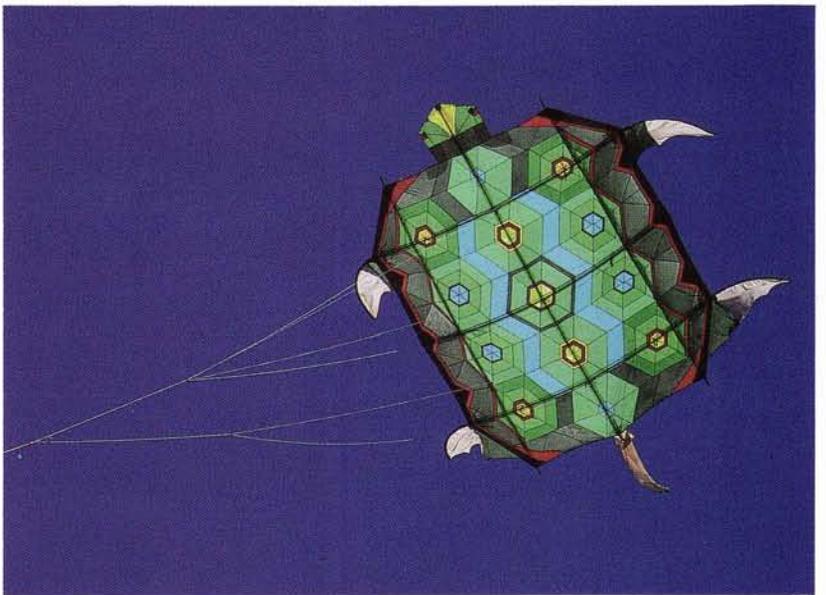
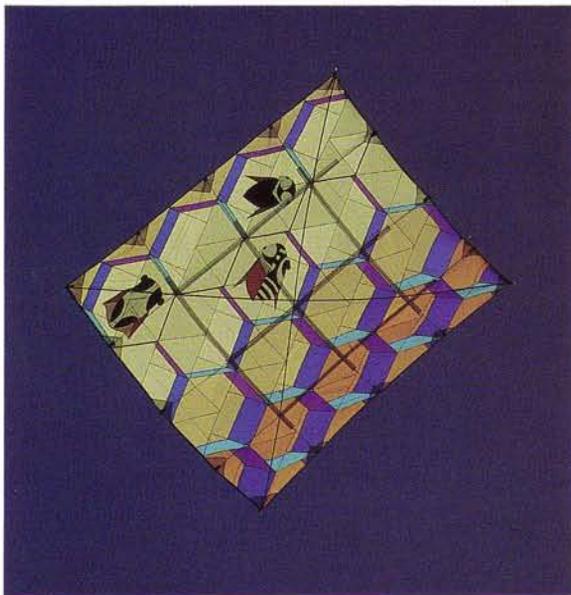
Bill Lester of Spokane, Washington leans against his trailer and talks about his life with a 200-unit kite train. "People ask if they can buy them. 'Sure,' I say. 'Dollar apiece—but I never break up a set!'" Big long laugh.

This is a place with time enough to talk kites, fly kites and see kites without feeling you're compromising one pleasure to another. When there are competitions, as for Most Beautiful Kite, those who officially fail can unofficially win the voice vote of admiring spectators.

I am glad I am not a judge. I would award more winners than the committee has prizes. Besides Debra Cooley of Hermiston, Oregon, the actual winner with a large black delta appliqued in lush red roses, I would award the following:

Scott Skinner of Monument, Colorado for his striking patchwork Turtle. Based on the Japanese Edo, the Turtle is artistically original for its combined realism and

Left to right from top: Joel Scholz shows off his pretty geisha and his busy Gossamer Condor kite, complete with bicycling figurine; Scott Skinner flies his bees-and-honeycomb Edo and his richly patterned turtle; Bill Lockhart and Betty Street pause with their quilt-covered hata kites; Peter Waldron assembles a Waldof box at the end of the play tunnel made and set on the beach by Don and Lynn Lary.



cubism and for its glowing colors. It is likewise technically fine in its craftsmanship and flightworthiness. Scott says, "I Velcro'd the wings and used light fiberglass rods to bend the feet around." The result is feet that move in a slight swimming motion. Scott also flies a bees-and-honeycomb Edo and a rokkaku, using the large flat planes for his surface designs because "I'm not a structure person." No more than necessary, of course. His kites fly as good as they look.

Joel Scholz of Austin, Texas deserves recognition for his geisha, a figure kite inspired by Japanese art. Joel's color sense as a former art teacher is visible in the hundreds of pieces of appliqued nylon in the kite. In the right wind, the feet of the lady wiggle winsomely. Joel also brings his F-16 stunters, his one-line maneuverables, his panda kites, his trilevel snub-nosed delta and his kinetic Gossamer Condor kite.

Bill Lockhart and Betty Street are here from Lubbock, Texas. Their bold quilt-design kites glow in the sun—and fly well, too. Carefully coordinated tails trail the kites in such a flat, even manner that one suspects, rightly, that they have been stiffened; they are almost auxiliary kites.

Joe Stanley of Portland, Oregon flies an 8' x 6' "Red Baron" triplane box based on the U.S. Weather Bureau kite. Joe has Cody kites with him, too—three of the four he's made. No one seems to pay him any special attention, which may be because Codys are *common* here.

Mike Button of Bellingham, Washington is another Cody maker. He and his family are out picnicking and flying Codys just as you or I would fly deltas.

Stan Swanson of Seattle can't be missed with his handsome, realistic bird kites. He discusses weights of fiberglass as his condor hover over him, blocking the sun.

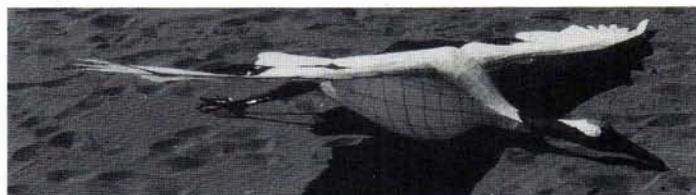
Doug Hagaman and his parafoils are an important fixture of the festival. Their fly lines are the flagpoles for the flags, banners and windsocks that stream over the beach every day. Other parafoils of merit include a rainbow-striped version by Don Lary of Portland and the husky 1,000-square-foot Red Baron by Art Ross of Vancouver, British Columbia, Canada.

Larry and Marlene Zilar of Kennewick, Washington bring a flag for each country represented at the festival and attach them to a parafoil's line. This year the flags are for Canada, England, Japan and the United States.

Yes, it's an international festival, and not by accident. The WSIKF imports kites from overseas to bring truth to its

advertising. The committee covers a substantial part of the airfare and week-long living expenses for two foreign guests. This year the committee has selected Peter Waldron (Professor Waldof Kites) of England and Shuhei Goto, maker of life-like bird kites, from Japan.

Every effort is made to provide fun for families. For example, Don and Lynn Lary of Portland, inspired by the giant windsocks, have brought a "kids' tunnel" made of 90 yards of nylon in a riot of colors. It rolls slightly on the beach and is constantly filled with children. From Eric and Ginny Forsberg of Forest Grove,



From top, kites by the Japanese team include one of several F-15s in mid-assembly and a crane at rest between formation flights of the flock.

Oregon comes a Playsail (sometimes called a Windwall) based on an example by George Peters of Boulder, Colorado (who in turn borrowed the idea from a group of Australians). It's simply a big-as-a-house multicolored scoop of nylon with four bridle points. It entertains the handlers as well as observers and the children who run around the rippling folds. At the festival's start is a balloon launch and later there will be a candy drop—irresistible attractions for youngsters. Then there is Larry Zilar, loved by all ages, who walks the beach costumed as Ben Franklin.

Anything related to kites and the wind seems to fit in. Llyle Morgan of Seattle flies her banners and "Skywriters" from poles on a dune. Skywriters are narrow

nylon ribbons in many hues, 45 to 80 feet long. Llyle makes them with the blessings of the designer, George Peters.

Among the Long Beach games this year is one called "Best All-Around Kiteflier," in which the entrants demonstrate line reeling, kite fighting and dual-line maneuvering. Mel takes part and is pleased to tie for second place with David Dunaphant of Boca Raton, Florida against the skilled winner, Tom Mallard of Seattle.

From Mel's assortment of kites, he flies his stack of Cloud Seeker boxes. The winds at Long Beach are generally so strong and steady that kitefliers actually have it easy. This tempts people like Mel to tie their kites off to the nearest stump of driftwood on the beach. They are plentiful, spaced every 50 feet or so. Later we learn that the city brings out these stumps especially for the kitefliers.

That night we are invited to the first of two club picnics. We enjoy the home cooking and friendly atmosphere of the Associated Oregon Kites and go back to our inn full and tired and content. The Inn at Ilwaco is a charming Victorian bed-and-breakfast, full of kite friends talking and showing slides. We sleep well.

The next morning is cloudy, with rain predicted. Kites fly anyway. Throngs still flow to the beach. This morning I see Bill Goble of Portland and a collection of designs based on his Starbox.* He shows me every possible variation, then says, "Man does not live by Starboxes alone"—and pulls out a rokkaku with appliques in a spoke pattern, a genki** treated to Seminole-style patches and a stunter with intricate piecing. Margaret Greger of Richland, Washington comes by to chat. She is a proponent of Seminole work for kites.

A light rain has developed and we escape to early lunch.

But afterwards the rain increases and soon the drops are downright big. Finally, and with slowness, people retreat from the beach. They roost in the cars, trailers and food stands that line the access road.

I'm lucky to share a car with Catharin Newcomb of Philomath, Oregon, one of kiting's best-traveled enthusiasts. I envy especially her trip to Sanjo, an undiscovered kite city in Japan. Of Japan's kite festivals she says, "If you've see one you *haven't* seen them all." Her colorful recollections make the time pass quickly.

The rain soon ends. Back on the beach,

*For details, see "The Goble Starbox" by Margaret Greger, *Kite Lines*, Spring 1988, pp. 32-33.

**For more about the genki, a Nop Velthuizen design, see page 35 of this issue.

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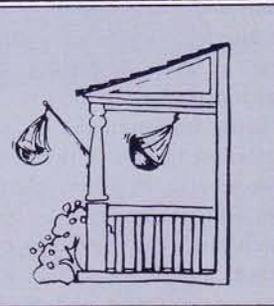
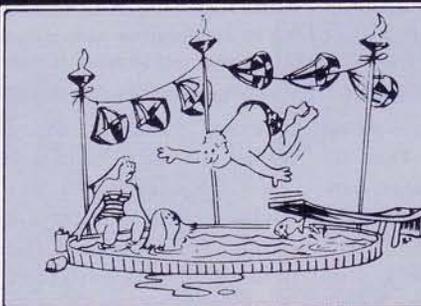
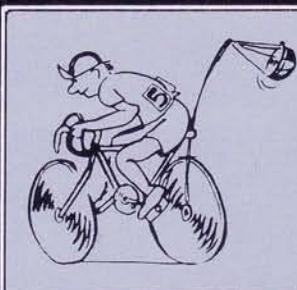
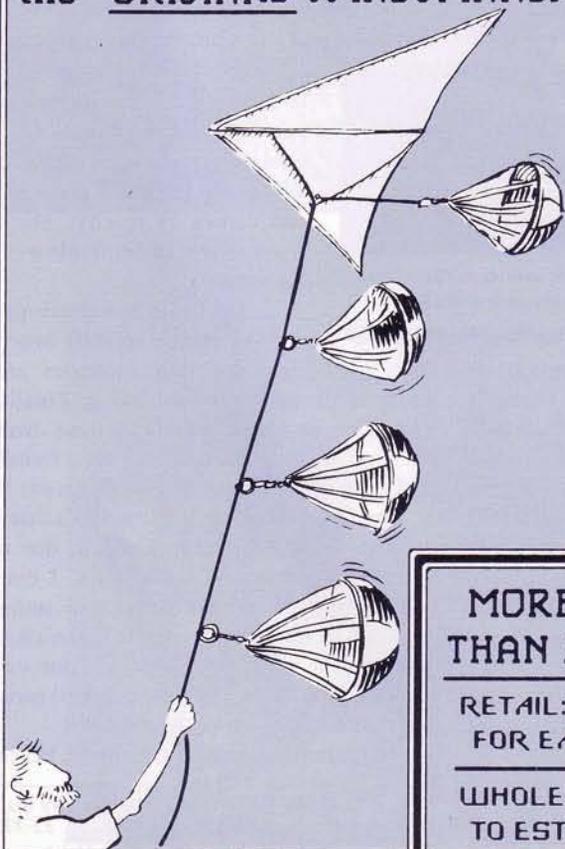


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I at last meet Shuhei Goto with his famous bird and airplane kites. He is part of a team of eleven men from the Niigata Bird Kite Society. Each of them has made an F-15 fighter plane kite. These are three-dimensional models, right down to the little pilot figurines. Today it is a spectacle simply to see the team unload, from two big boxes, some of its F-15, crane and seagull kites. Tomorrow we will see them fly in perfect formation in the sky.

Goto is full of boyish grins as he bounds about the beach, helping set up the kites. He is best known for his exquisitely realistic bamboo, willow and washi (Japanese paper) bird kites, and for his beautiful book about them, *Tori Dako (Bird Kites)*. With the invaluable help of Mary Yoshimi, a resident of Long Beach and volunteer translator, I learn that Goto owns about 100 different kites he has made in his 20 years of kitemaking.

Stunt kite competitions and demonstrations are in progress almost continuously through the festival. This year, the committee has decided to judge only non-“pro” stunt fliers and let the “pros” demonstrate. It works. And it is lucky because there are 52 entrants in the novice class alone. The superstars put on good shows, too. The Peter Powell team flies its clown kites while in clown costume. Sue Taft and Lee Sedgwick of Erie, Pennsylvania show off their reverse flying through staked lines using “quad” bridles for marionette-like control of their kites. The crowd claps and cheers in appreciation.

That evening as we refresh ourselves at the inn, I notice that I have lost my purse! Anxiety overtakes me—not for the usual reasons, but for the loss of my notes. Mel goes back to the beach to hunt—and finds the purse, intact, in the information booth. We are relieved, but have made ourselves too late for the picnic of the Washington Kitefliers Association, so we go to The Sanctuary, an excellent restaurant in Chinook, south of Ilwaco.

Afterwards, the night fly draws us with kites lit in a dazzling variety. Cold and tired, we are glad we didn't miss it.

Saturday brings another beautiful day, and I don't want to miss a close view of a strange apparatus at the far south end of the beach. Dan Schwenk of Seattle describes it, a controlled Flexifoil person-lifting system he and his brother Dixon have been using for about three years. Others can now take rides using a padded multi-point harness, helmet and quick

release clip. They fly up to five 10-foot Flexifoils while attached by rope about ten feet from an eight-foot pole, held down by stakes and guy lines. The Schwenk brothers have invested about \$1,200 in kites, line, pulleys, poles and harnessing. They've developed the system and now steer with handles instead of a bar, because it's safer, and have figured out a way to dump the kites quickly. “We're being real careful,” Dan says, “because if somebody gets hurt, it's bad for all of us.” I am offered a ride and sheepishly decline, but I can see that the kites deliver a real kick to the rider, something between a walk in space and a ride on a roller coaster.



Left, Lee Sedgwick bounds above the beach behind his stunter stack. Above, another daring kiteflier takes a Flexifoil ride.

On my way back to the center of activity, I am stopped in my tracks by the sight of the graceful Lee Sedgwick, off on his own, flying kites at the water's edge, simply for his own pleasure.

He is making low strafing maneuvers, diving just barely into the water and setting the kites down for brief stops right in front of the rolling waves. The only spotlight is the sun gleaming off the water. The ocean's roar is the only crowd. It's magic that Lee's solitude can exist so near—and yet so far from—a huge crowd of people.

Back in the central area, I take special joy from Peter Waldron's Castle in the Air, a compounding of eight Professor Waldorf box kites, made from aluminum tube connections and flown off one point. I had seen a variant of it in Cervia, Italy three years ago. It is still as new and arresting as ever.

Greg Greger of Richland, Washington is flying his Goldilocks kite, a female version of Martin Lester's inflatable winged Icarus. Greg has outfitted her with bikini,

tattoo on thigh and “an alternate set of clothes to attach by Velcro for cold weather.” But she does not seem to be happy today; she is flying at a rather low angle.

The club competition is announced, a challenge to the teams to put on a show for the crowd. Two clubs enter, the WKA waving Skywriters and the AOK doing the “largest ever stunt ballet.” Mel is asked to “judge” and declares it an absolute tie: equal in numbers (20 people), equal in amount of preparation (none), and equal in coordination (almost zilch). It is, however, perversely interesting as

probably the most boring kite competition ever run. There's a bit of fun in that.

Tonight is the banquet at the Elks Hall, with 300 attending, including many of the 167 volunteers that make the festival go. The locals are aided by the AOK (the nearest and most involved club), the WKA, the Ben-Franklin Kite Society and,

from Canada, the British Columbia Kitefliers Association. We enjoy clams, crab legs and salmon along with the music of the *koto* played by Yuko Taniguchi, visiting from Japan, and Mary Yoshimi. There are awards, speeches and an auction that raises about \$3,000 for a kite museum in its birthing at Long Beach.

The highlight of the evening, though, is a slide show by David Bogie of Boise, Idaho (and the KGB—Kite Group of Boise). With well-chosen music and the latest in fade-in-fade-out technology, the show brings cheers for its scenes of kites and people at Long Beach—*this year's* Long Beach. Dave was able to shoot, develop and edit the whole show in a frantic overnight crunch.

On Sunday, the last day, it is traditional for everyone to join in the effort to fly more kites than ever at one time and place. Long Beach's previous record is 2,009. But today's winds are averaging around 15 mph, too much for trains, which typically make up a large part of the count. The big crowd makes a gallant effort, but leaves the old count intact.

Did anyone feel a sense of failure? Perish the thought. The WSIKF, with its surpassing size and quality, is a fully satisfying premier American kite festival, like a wine that improves with age. ◇

THE ACTION IN TRACTION

KITESAILING—IT'S FAST, FUN, WET,
WILD AND RIDICULOUSLY EASY

By Dave Culp



Dave Culp sails in 18 mph winds across the

The history of kitesailing—the use of traction kites to replace mast and sails on sailing boats—fades in antiquity.

Fishing kites of Polynesian and Oriental islanders almost certainly were used for traction centuries ago. Benjamin Franklin used kites in his youth to pull himself (sans boat) across small lakes. More recent feats include Samuel Cody's crossing of the English Channel in 1903 (duplicated by Keith Stewart of England in 1977) and the distance records of Gregor Locke and Simon Carter (25.6 miles in England, 1982) and Dan Eisaman (100+ miles across Lake Michigan, 1987). Long distance kayakers often use kites today to assist in downwind legs.

However, there is a great difference between these pioneers using kites to drift with the wind and modern kite boat racing done at high speed and great efficiency, primarily sailing *upwind*.

Can't be done? Don't worry, people said sailboats couldn't sail to windward three centuries ago until sailors built windward-capable boats and demonstrated them. Kite boats *can* sail to windward, *are* sailing to windward, and can do it

faster than anything else on the water!

This article is not meant to be a technical treatise on sailing to windward. The reader is directed to standard texts on the subject. Just substitute the kite and its connecting lines for "sail resultant" on all the drawings—the principles are exactly the same.

Most teams working on kite boat racing today are attempting to break world speedsailing records. We can see why.

The Course

Speedsailing is a highly specialized form of competition in which boats are timed over a straight-line course, usually of 500 meters (1,640 feet or just over 3/10ths of a mile), and their average speed calculated. The boats sail against the clock only, not against each other. Most parameters—the direction of the course relative to the wind, the wind strength at the time of the trial, even the size, type and configuration of the boat—are all at the sailor's option.

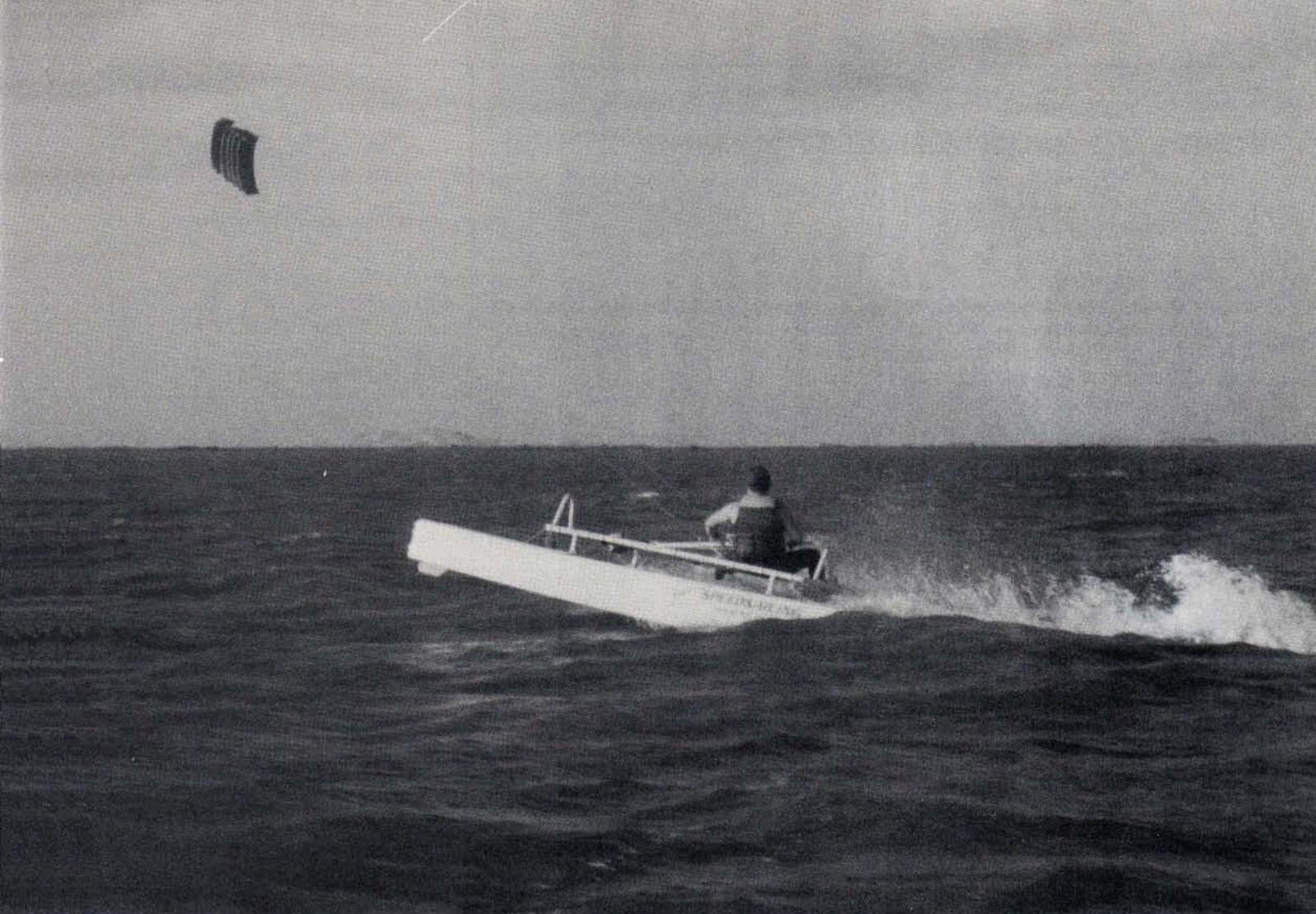
This type of sailing is termed "development class" because its lack of rules and restrictions encourages designers and sailors to develop new and radical con-

cepts into workable sailing craft. Such diverse craft as hydrofoil-supported "flying" sailboats, sailboards and kite sailboats have evolved for this specific competition. Most other forms of competitive sailing exclude kite-powered boats, so (other than for pleasure sailing) speedsailing is the "only game in town."

Advantages

Kite sailboats have three major strengths and a couple of shortcomings that, in combination, make them perfect for speedsailing.

First, to sail really fast, the boats must sail in high winds—as high as 45-50 mph or more. Current state-of-the-art sailboats are limited primarily by their ability to stand upright in high winds and their survivability—literally the ability to hold together in near-hurricane conditions. Since a kite's traction force acts at an upward angle along its line(s), the kite-boat doesn't need the ballast of an ordinary keelboat to keep it upright, nor the wide beam and "trapezing" sailors of a catamaran. A kite boat can be very compact and robust and can carry huge



Sacramento River off Martinez, California behind a stack of Flexifoil Super-10s (seen also in inset).

Photographs by Dave Culp (inset by Mike Minadeo)

amounts of sail area for its size. Often, it is more stable in high winds than in low.

Second, since the kite is self-supporting (as opposed to the conventional sailboat's unwieldy mast, booms and supporting wires), and since the kite's force is applied to a single point on the boat's structure (as opposed to the many attachment points of conventional sailboats), the kite boat can be much more compact, strong and even lighter than an ordinary sailboat. From a developmental point of view, the kite boat can be far cheaper to build and sail. You can literally "bolt on" a kite rig to the family rowboat and go kitesailing *tomorrow*.

The third advantage of kite boats is a little harder to grasp. It has to do with "dynamic sheeting" of certain types of kites to increase the "swept area per unit time" to gain even more power over conventional sailboats.

Certain kites — notably Flexifoils — are capable of and quite happy flying at several times the speed of the wind. Specifically, Flexifoils develop their greatest pull when flown at 2½-to-3 times the true wind speed (in full dive, directly down-

wind, just before they hit the ground!) Their pull is several multiples (4-8 times) that of a conventional sail of the same size. The reason can be stated several ways.

Perhaps the easiest is to compare the volume and velocity of air intercepting a kite moving at, say two times the wind speed during a short time interval (say, five seconds) with the volume and velocity of air intercepting a sail of identical size and shape in the same wind for the same length of time.

The conventional sail will "see" a given volume of air moving at a given velocity. The power it can derive is related to the volume times the velocity squared.

The kite, on the other hand, "sees" twice the volume of air during the same time period and at twice the velocity (remember, the kite is moving while the sail is standing still). The total power available is about eight times that available to the sail! Of course, the real power derived is a bit less than this, because friction, drag and line losses are exacerbated also. But the kite's power is still many multiples of the sail's.

To put the above into gut level per-

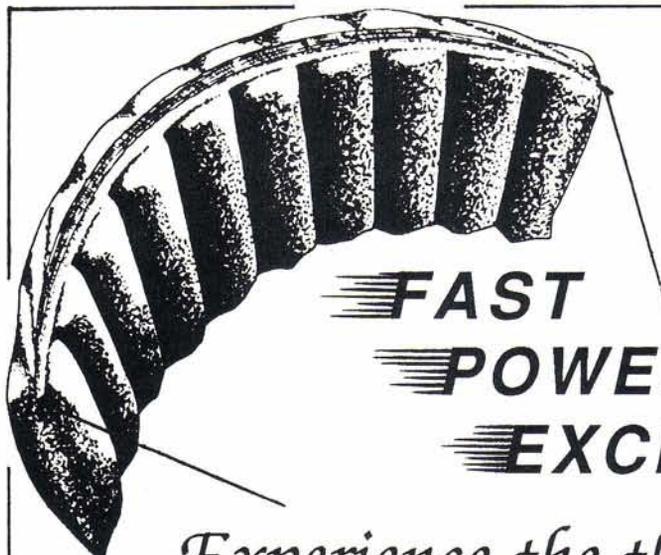
spective, if you have ever held a stack of Flexifoils in anything over a 10 mph wind and then watched sailboarders puttering around the local lake in the same wind with similar sized sails, you are already a convert to kitesailing. You just haven't verbalized your astonishment yet.

Disadvantages

There are a couple of drawbacks to kitesailing that are detrimental to casual sailing, but they are solvable.

First is poor light-wind performance. Kites must "waste" some of their lift to keep themselves aloft. No matter how well they are designed and built, they eventually fall in very light winds.

Kites can also present their own problems. Flexifoils, for instance, sink when filled with water, and are very difficult to launch and fly when wet. This can be alleviated with a floating kite (perhaps inflatable?), which will also self-launch. Such kites exist, in sizes specifically for kitesailing, and are available from Stewkie Limited, England. My experiences have shown them to be excellent in light winds (though fragile), but with control and de-



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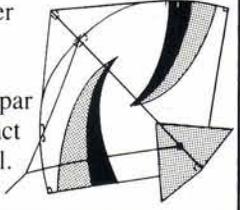
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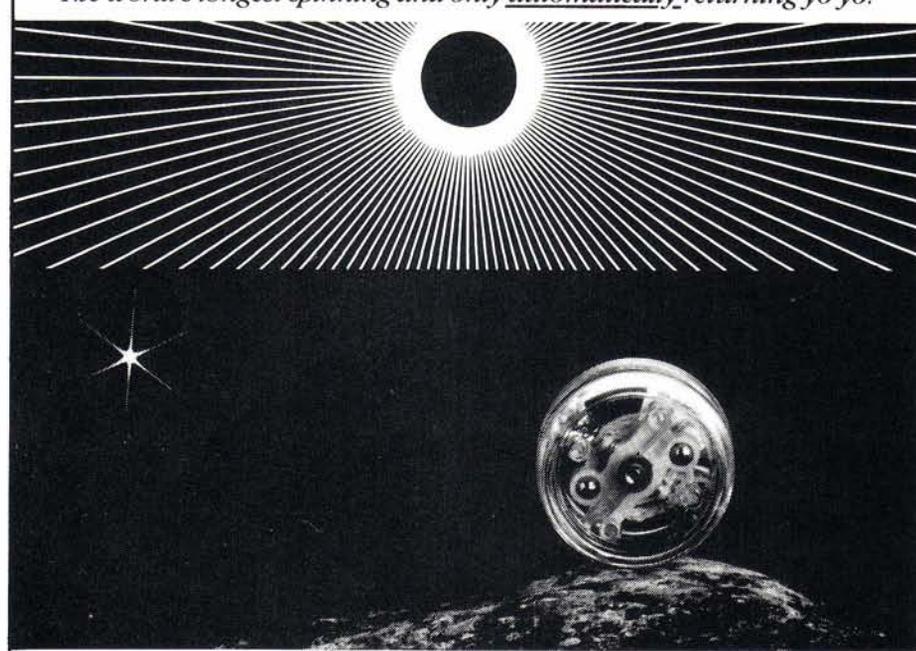


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formation problems in high winds. Stewkie is working on improvements. Tom Mallard of Seattle, Washington is also working on a self-launching system.

Second is the difficulty of launching kites over water. (Practical kitesailing requires at least two people, one of whom doesn't get to go sailing.) You can launch from the beach in an onshore wind (tough to sail away from), or along the beach in an alongshore wind (best but hard to find, and the wind always shifts just before launch), or from a second boat in an offshore wind (most practical, but complicated and expensive).

Re-launching is another problem, as it means towing (or paddling) back to shore or dropping anchor.

None of these problems particularly manifest itself in speedsailing, where wind speeds are always high and most contenders have support boats and crews anyway.

Getting Started

Kitesailing is ridiculously easy to get started in. You'll need a boat, one with a centerboard and rudder to sail windward, but anything that floats will sail off the wind. You'll need a kite (a two-to-four stack of Flexifoil Super 10s will give scary performance on a boat under 16-feet long). Then you tie the kite(s) to the boat and go sailing!

Start with the kites hand-held (small kites and two people, one to fly and one to steer the boat). Or attach a pulley to the boat, run the flying lines around the pulley and control the kite(s) with "piggy-back" lines attached 10-20 feet up from the pulley.

Costs can be low if you borrow the boat and start with a few kites. If you're using Flexifoils, I highly recommend the Super 10 over the Stacker 6, as the pull and efficiency are much greater. Use low-stretch lines and/or fly with a 6-7 foot bar to get enough line differential for steering.

If you get really serious, a Hobie Cat size catamaran or Windsurfer hull makes a stable, high-speed platform, but only if you're already adept at that sport. Don't saddle yourself with learning two new skills at the same time. If you keep in mind that a complete catamaran rig retails for over \$1,000, the kite costs seem pretty modest.

Last, by all means, don't listen to your friends who say you're crazy, or detractors who tell you it can't be done, or complete strangers who tell you it can't be done *and* you're crazy. Just go out and do it. Kitesailing is a synergistic thrill. It's much greater than the sum of the thrills of kiteflying and sailing. Try it! ◇



Left, Dave Culp in wet suit, running errands at the Portland Harbor (England) Speed Sailing Championships in 1987. Below, Dave with his kite boat and Arthur Meech in support boat getting ready to go out at Portland Harbor.



Who's doing it and how

Following is a list of all the teams I know which are seriously attempting high speed kitesailing, along with a synopsis of their projects. —Dave Culp

"Jacob's Ladder," a 30-foot hydrofoil supported canard configuration trimaran flying a stack of 15 Flexifoil Super 10s (300 square feet). Has been speedsailing since 1978 and currently holds world record for C-class Unlimited sailboats (25.5 knots). Contact: Ian Day, 19 Carisbrooke Court, New Milton, Hampshire BH25 5US, ENGLAND.

"Whigmaleerie Project," a 16-foot planing proa flying a stack of 5-8 Flexifoil Super 10s or a stack of 3-5 Flexifoil Custom 12.5s. Currently sailing 25-30 knots. Goal is to (1) break B-class world record at 28.1 knots and (2) break Unlimited world record at 38.9 knots. Contact: Dave Culp Speedsailing, 312 Flaming Oak Drive, Pleasant Hill, CA 94523, USA.

"Hydrosled," a high technology 39-foot superventilated hydrofoil supported airplane configuration trimaran flying a radio controlled 38-foot glider-sail-wing. This promising boat has never sailed yet, but is built full size (with a 1/8 scale model sail). Project is looking for funding. Contact: James Labouchere, Kingston St. Michael, Chippenham, Wiltshire SN14 6JR, ENGLAND.

"Kite Yacht(s) I-IV," in various configurations, usually 25-30 foot proas, flying with proprietary designed "aerodynamic balloons" (inflated polyurethane kites of delta, semi-circular and rectangular planforms, similar to parafoil kites, but sealed and fully inflated, usually with helium). Has been racing for about nine years at speeds up to 20 knots. Contact: Keith Stewart, Stewkie Ltd., Manor Farmhouse, Melbury Osmond, Dorset DT2 0LS, ENGLAND.

"Unnamed," a 39-foot lightweight trimaran flying a stack of 10 Flexifoil Hyper 16s (500 square feet). Is working on a sophisticated self-launch system for these very large kites. Contact: Pierluigi Greppi, Largo Richini 6, I-20122 Milano, ITALY.

"Unnamed," a backpackable inflated 10-foot catamaran flying a pair of Flexifoil Custom 12.5s. Also sails with kite drawn waterskis. Contact: Theo Schmidt, Rebackerweg 19, CH-4402 Frenkendorf, SWITZERLAND.

"Unnamed," a kite drawn waterskier flying with one or two Flexifoil Super 10s. This father-and-son team is trying for the Unlimited world record of 38.9 knots. Contact: William and Cory Roeseler, 539 - 16th Avenue West, Kirkland, WA 98033, USA.

"Kite Ski Project," a kite drawn sailboard flying with one or two Flexifoil Super 10s. Project temporarily shelved while Jonathan associates himself with "Hydrosled" team. Contact: Jonathan Winter, 25 The White-way, Cirencester, Gloucestershire GL7 2ER, ENGLAND.

AYRS, the Amateur Yacht Racing Society is a British organization which deals with all aspects of amateur research and development. They have published several short books specifically on kite sailing and many articles on the subject. A list of publications is available for a S.A.S.E. (with international postage). This is a great clearinghouse-type organization. Most of the best in the world belong. Membership is \$25.00 (US) per year. Contact: AYRS, 10 Boringdon Terrace, Turn-chapel, Plymouth PL9 9QT, ENGLAND.

May 23rd, 1988 marked the fourth year for Ottawa's Touch the Sky Kite Flying Extravaganza. Its great success should assure that it will continue as an annual event.

Ottawa, the capital city of Canada, is steeped in history and boasts extensive tourist attractions and a regional population of 600,000. The date, the first Monday before the 25th of May, was Victoria Day, a national holiday.

Sponsorship was by a local radio station (CBO 920) that is part of the national network of the Canadian Broadcasting Corporation (CBC). Thus local publicity was no problem as the festival was discussed on the air throughout the day for several weeks. A second major sponsor was Canadian Airlines International.

The original idea for the festival came from Miriam Fry, a CBC staffer who has chaired the festival organization since its inception. She and the many other CBC people worked on a volunteer basis. Our kite club helped with the mechanics.

The Ottawa Valley Kite Club was formed when a few keen kitesers met for the first time at the Touch the Sky Extravaganza in 1987. The CBC requested that the club organize the competition activities at the 1988 festival. This was quite a challenge since the club is small and had no previous experience.

The club's efforts kicked off with a kite workshop the weekend before the event, during Ottawa's Festival of Spring, May 14-23. Fortunately, club president Eric Brackenbury has vast experience in running kite workshops with schools and community associations. Eric, originally from London, has a line of cockney patter that captures the audience.

The workshop was staffed for two afternoons, and garbage-bag sled kites and Vietnamese kites were made and handed out to the kids. We also gave away sled kite plans, general kiting information and the Extravaganza competition rules.

The radio station also asked listeners to recommend the Member of Parliament they would most like to tell to "go fly a kite." The result, all in good fun, was that three MP's flew kites on Parliament Hill, the seat of Canada's government and Ottawa's greatest tourist attraction. One MP proved capable of lofting a kite and keeping it airborne, which suggests there is still hope for our legislators.

When Ottawa Touched the Sky

By Peter W. Voisey

Many meetings were held to plan the competition. Bill Pase, an experienced competitor himself, prepared the rules. Logistical back-up by the CBC was excellent. A logo was developed, posters widely distributed and all necessary competition equipment supplied. Judges were provided with distinctive hats.

Weather predictions for the festival day were not promising, but it is difficult to forecast in the Ottawa region—and fortunately, the forecast was wrong. Apart from a few sprinkles early in the morning, it was a day of sunshine. Few came prepared for sunburn! Winds throughout the day ranged from very light to brisk. Conditions were near perfect.

The festival site, Anniversary Park, is a 17-acre area close to downtown, completely undeveloped, but well covered with regularly cut grass. An area was fenced off for the competition. The park perimeter was devoted to various concessions, including displays by the Aviation Museum, light aircraft, a hot air balloon, food and first aid. The radio station set up a stage from which to broadcast throughout the day. Entertainment such as folk dancing took place continuously. A local hobby shop did a roaring trade in kites and accessories. The activities sur-

rounding the Extravaganza added greatly to the overall ambience.

Ottawa is not blessed with a kite shop. However, Ray Wismer of the Touch the Sky kite store in Toronto, brought his whole crew. They operated a Kite Doctor booth throughout the day, repairing kites and dispensing expert advice. (The identical titles of the festival and the Toronto store are by coincidence, not by design.)

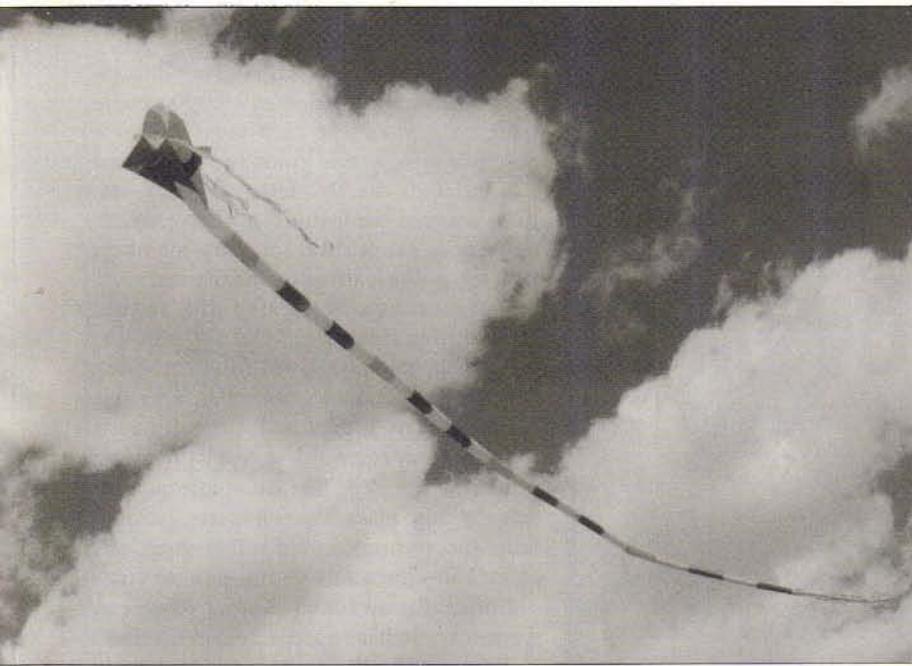
The caliber of the festival is definitely growing. This year, it attracted experts from both Toronto and Montreal. The crowd enjoyed stunt kite demonstrations, especially Jim Poy from Toronto, flying two big stunters simultaneously.

Competitions were organized for the morning and repeated in the afternoon. Competitors were divided into non-expert and expert categories. Events included largest and smallest, best homemade and best-decorated, as well as single- and dual-line stunt flying. For the kids, the funniest kite and sprint events proved very popular.

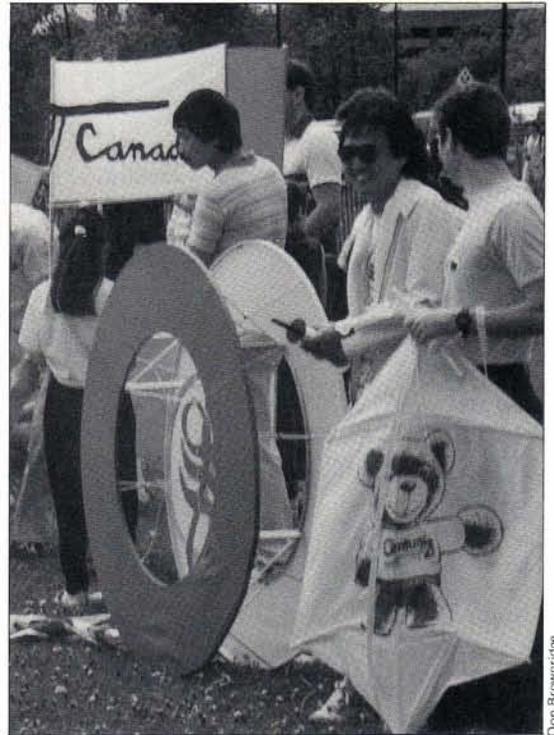
For adults, the least-likely-to-fly category was won by Garry Woodcock of Toronto with his schooner kite. Judges were unanimous in selecting Lucien Gibeault of Valleyfield, Quebec, as the best of the competition. John Compton of Toronto placed first for largest kite with a 362-square-foot Flow Form, constructed by the designer, Stephen Sutton, of Toronto. The afternoon dual-line competition was plagued by light and variable winds. However, the result was a clean sweep for the Spyro-Jet kites, manufactured in Montreal. These extremely light stunters performed well, and Montrealers François Daigneault, Richard Gareau and Justin Marceau used them to earn their respective first, second and third placings.

Category winners were presented with ribbons for the first three places. In addition, *every* participant received a competitor's ribbon, which seemed to impress the kids disproportionately and is recommended to other festival organizers. The judges were rewarded with Touch the Sky t-shirts.

A key aspect of CBC's promotion is to raise funds for the Ottawa Boys and Girls Club and the National Capital Alliance for Race Relations. Funds were raised by the Corporate Kite Challenge and the Embassy Fly-Off. For these two events,



Lucien Gibeault



Don Brownridge

Clockwise from top: A 100-foot kite-with-tail is called "Beauty" by its maker, Lucien Gibeault of Valleyfield, Quebec, Canada; competitors line up for the corporate kite challenge; miniature Edo kites from Japan are offered for sale at the festival; embassy competitors prepare to launch.



Don Brownridge



hoopla was at a maximum. All competitive teams were lined up and marched on to the field of battle behind the local Sea Cadets band, together with the celebrity judges. One club member was included as a judge to gently advise the celebs.

Twelve local businesses paid \$100 each to enter. Rules specified that the company logo appear on the kite and maximum dimension be limited to six feet. Judging was based on originality, workmanship, flight efficiency and, most importantly, team commitment in getting the kite to fly. The event was won by the Skyline Hotel with a diamond kite made from a hotel shower curtain, complete with logo.

Ottawa, as the seat of the Canadian government, hosts embassies or missions from most nations of the world. It has become a tradition for embassies to donate kites to the festival. They are displayed during the day and then auctioned off to raise funds. This year, for the first time, an Embassy Fly-Off was arranged for the 22 entries.*

The event was very impressive. Most of

*The 22 countries in the Embassy Fly-Off were: Australia, Barbados, Brazil, Chile, China, France, Germany, Greece, India, Indonesia, Japan, Korea, Malaysia, Netherlands, Pakistan, Papua New Guinea, Philippines, Sri Lanka, Thailand, Trinidad and Tobago, Turkey and USA.

the embassy kites were flown by the ambassadors.

Notable was the Dutch entry, in the form of a windmill with the flying line connected to the boss of the windmill sail, which rotated in flight. The event was won by the Turkish ambassador flying a Bermuda-style kite with huge streamers. It quickly went up and stayed up. The ambassador's security guards, complete with business suits, had to run with the ambassador during the event while maintaining their vigilant watch.

Both the corporate and embassy event winners were presented with Touch the Sky plaques. The embassy kites were auc-

halotm kite spool

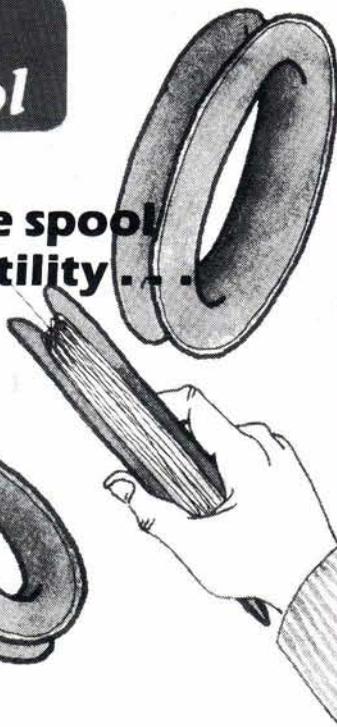
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tioned off and the bidding was brisk. The net result was that \$5,000 was raised for the two organizations.

The Extravaganza statistics are impressive. It was estimated that 40,000 people visited the site. One club member did a count of kites at one point and discovered 125 kites in the air. Two television stations covered the festival. It was a tremendous new experience for club members and much was learned for next time.

For example, we found the festival rule limiting flying height to 500 feet was impossible to control. We forgot to bring calculators for the score-keeper, a serious omission. The judges had difficulty sorting out competitive kites from the many others in the sky. The competition area was the only place where experts, particularly the stunters, could safely show off, so clearing them out of the way for competitions was an added chore. (Next year, we will try to have a separate area for them to "show and tell" all day.)

Subsequent feedback indicated that everybody enjoyed the festival—meeting kites, practicing the art and exchanging experiences. Increased public awareness, however, is proving to be a two-edged sword. The club is being contacted by all kinds of organizations requesting demonstrations. This is stretching our resources, but it provides us with an opportunity to show the joys of kiting.

There is no doubt that the Ottawa Touch the Sky Kite Flying Extravaganza is developing into a major event. We have captured national participation and we expect to attract overseas guests in future years. Certainly Ottawa warrants placing on the international schedule of kite events. ♦

PETER W. VOISEY tells us, "Although I have worked in agricultural engineering for nearly 30 years, my original training was as an aeronautical engineer in the U.K. For Christmas 1985, my wife Mary presented me with a cheap delta as a joke with the message 'go fly a kite.' In the spring I flew it, got interested and this started us both off. The upshot is that Mary has become an expert kitemaker with myself looking after the mechanics of construction. My main interest is in single line kites, generally of a technical nature. Mary likes the hot stunters—posterior slides on grass or ice are what she likes to do. Mary and I hosted several meetings with CBC people. I prepared all the competition paperwork and publicized the event with kites in Quebec and Ontario."

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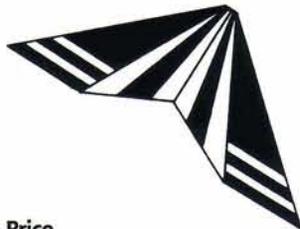
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Top, Barbara Younger's dragon kite twitches as it is tested before the Grand Ascension event at the Mackinaw City Kite Fest. Above left, Barbara's dragonfly kite perches prior to launch. Right, Barbara flies one of her flexibly framed butterflies.



Barbara Younger

Above, during a cloudy moment, Barbara Younger's "bug" kite catches stray bits of light and wind.



Article and Photographs by Valerie Govig

Strong winds blow here all summer long," Bob and Steve Negen said. The big blond boys of Mackinaw City, Michigan appreciate their perch at the northern crossroads of the Great Lakes.

Their kite shops and festivals enjoy not only good winds, but also a friendly small-town atmosphere and a growing number of enthusiasts in the region. About 1,500 were on hand June 18 and 19, 1988 when my husband Mel and I took part in the seventh annual Mackinaw City Kite Fest. We had decided that we ought to see more of the "smaller" kite events to spice up our diet of mostly "bigger" ones. We were glad we did.

The location was hard to beat—an old city airport with 40 acres of grassy space, abandoned by airplanes, now reclaimed by kites. A large circus-style tent served as shelter from the sun, dispensing place for hot dogs and the central announcing point for all activities. The schedule was loosely structured: two days, no rush.

As we approached the field, we were welcomed by a train of 177 Eddy kites lofted by Al Hargus of Chicago, Illinois. (The next day he flew even more from his box of 250.) He had mastered the knack of weight control, making the kites of bamboo and plastic. They trailed up in a pattern of curls, thin as smoke in the distance, reflecting the changing wind levels.

We were happy to see a Cody war kite above the deltas in the light air. We knew there had to be a skilled kiter at the other end of the line. He turned out to be Lewis Crawford of Howell, Michigan, flying a five-foot red-and-purple craft he had made in seven-and-a-half hours.

"He's a true addict," said his friend Judy Moody. Lewis had bought a Cody about eight months earlier, found it was "squirrelly" in flight and started sewing his own Codys on an "ancient" straight-stitch machine. He had made five already.

When we saw an unmistakable black-edged multicell box in primary colors, we knew Adrian Conn was here from Windsor, Ontario, Canada. As always, we admired

the exactitude of workmanship on his smooth-celled kites as well as their quick ascent and high angle of flight.

We found ourselves drawn to Steve Rutkowski of Traverse City, Michigan, flying kites from a wheelchair. This was not the first time we had seen such a thing, but we were struck by his car's chair lift and kite stowage arrangements, fully thought out to give him independence as a travelling kiteflier. We found ourselves smiling in response to Steve's smile as he tooled around the field. "Since my diving accident," he said, "kites have been a good thing for me."

A full stunt flying contest was in progress on one half of the field as we talked and flew stable kites on the other half. It was a luxury to have no sense of conflict, to have space and time for both.

A family-pleasing kite festival keeps the kids busy. The Mackinaw organizers had placed a low pile of hay on the field, and during lulls in flying, tossed pennies into it and invited the children to scramble for them. The whoops and hollers proved this was a popular idea, copyable for other kite festivals.

Cribbing ideas among kite events is a time-honored practice and a good one when done with care as the Mackinaw festival did with its "Grand Ascension." Borrowed from the Berlin International Kite Festival, it is simply an announced time when all kitefliers launch their kites together to music, in this case the theme from the movie "2001." Somehow this easy technique was dramatic even to the most experienced kitefliers. "Man, I got goosebumps from that," people said.

Barbara Younger had quietly taken up a corner of the field and was flying small creatures one after another, each lovelier than the last: a realistic cicada, a "bug" of vague species (inspired by Fumio Yoshimura's paper sculptures), an Indian tukkal, a silverized Mylar fighter and a fluttery butterfly.

Barbara lives in Baldwin, Michigan, where she divides her time between kiting

We've chosen our associates carefully. Since our beginnings in the late 1970s, companies like Günther, Shanti, Quicksilver and Stratton have been with us. As kiting has grown, so have we, adding prestigious friends like Professor Waldof, Controvento, Flexifoil International of Holland, Martin Lester, Peter Lynn, Windy Kites, Vertical Visuals, Wycombe, Trlby.

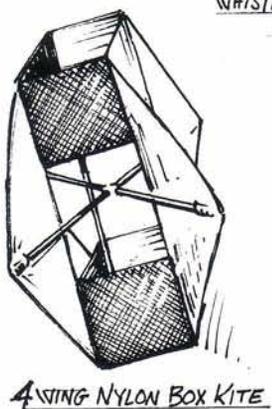
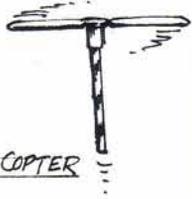
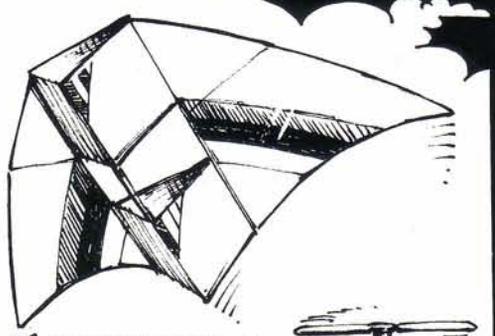
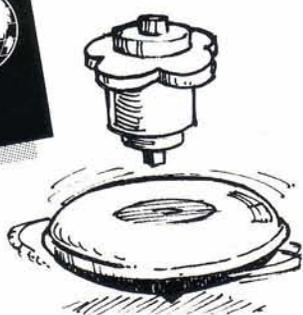
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and gardening. Her husband Felix is "a good support-person," she says. "He understands when I want to run off and play."

Barbara had studied graphic design and been inspired by books on birds, butterflies and insects, and now she has perhaps 100 kites. All but 10 of them she made herself. From her matter-of-fact voice, you would think that *everyone* made kites. She says she likes to make them *alone*, choosing the pattern, materials and colors at her own pace. "Sometimes it takes me weeks to decide what colors to use," she laughs, but for kites, "It's got to be bright. But I try to limit my colors, limit the range of the spectrum."

Barbara's philosophy about flight behavior and tails is unorthodox. "I like to do things with tails," she says, her green nylon fighter jerking its long, white streamer in illustration. The kite was bridled at a low angle on purpose to make it shake and create zigzags all the way down the tail. When the kite is bridled normally, Barbara says, the tail will settle down and "bore you to death."

Any story about this year's Mackinaw City Kite Fest would have to mention the incredible Trlby train. The Mackinaw bunch was going for the most stunts ever flown in train. The record (at that time) was 180* (small Hyperkites), set by Ken Fredericks of California at Long Beach, Washington, on August 23, 1986. Trying to fly 200 full-size Trlbys was a different equation. In preparation, the group had borrowed flying line and equipment from the Chicago Hook & Ladder Flexifoil Train.**

Most of Saturday was spent hooking up the kites. Then the winds shifted 180 degrees and volunteers were recruited to

help pivot the whole train from the center, turning it about-face. By the time that was done, the wind died. People left the field for the evening party saying, "Tomorrow for sure."

Sunday brought winds in the 10-to-20 mph range, gusting to 30. From about noon to 1:30 p.m. the train kept going up—and falling—and going up—and falling. Each attempt involved heavy personnel committed to untangling of lines and re-setting of kites. Once a big delta was tied to the end in hopes it would lift the train.

"Things like that never work," Mel said.

The best flight was achieved when nine fellows manually joined themselves to the kites and to each other. By my clock, the flight lasted 20 seconds. The minimum requirement of one loop each to the left and right plus five minutes of flight under control was not met. Bob Negen ended the effort on a positive note when he said, "We will keep trying. We will get the record."

But the big striped Trlby kites at least made a brief spectacle at Mackinaw, dancing

like a long accordion in the sky. Credit goes to the pilot Paul Vanocker of Grand Haven, Michigan, and the engineers Steve Blanchard and Rod Tanis, both of Grand Rapids, Michigan.

The award ceremony at the tent was casual and light. The "judging" itself had been done invisibly by a low-key crew. Adrian Conn won first place in the home-made kites division as well as the award for "People's Choice."

But there were trophies left over! What to do? Bob Negen decided it was better to give them out than to store them, and began awarding them on assorted pretexts. Big laughs.

When the good times at last were over, Mel and I agreed that for a "small" kite weekend, the Mackinaw City Kite Fest had everything. My belief is that you can go to a hundred kite festivals and find something new at each of them. Mackinaw did not disappoint us. ◇



Lewis Crawford works down one of his well-behaved Cody kites at Mackinaw City.

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*This record has been broken twice since then. See page 64 in this issue.

**For details on the Chicago Hook & Ladder Flexifoil Train, see "Stacking Heavy Numbers in the Windy City" by Bill Werme, in the Summer 1986 issue of *Kite Lines*, pages 64-67.

Three New Stunt Records Set in Ocean City

Whatever importance we kites attach to world records, they certainly have succeeded as the focus of excitement for the Sunfest kite festival in Ocean City, Maryland. The 1988 edition, September 24 and 25, was an outstanding example.

We sophisticates may scoff, but when Bill Ochse of The Kite Loft offered not only a gold medal but also \$2,000 in each of seven world record categories—well, the drawing power was undeniable. The crowds were there, even on the rainy Sunday. The kites were there, filling the sky around the competition area. And the contenders were there, from as far away as Hawaii and Florida. The results follow.

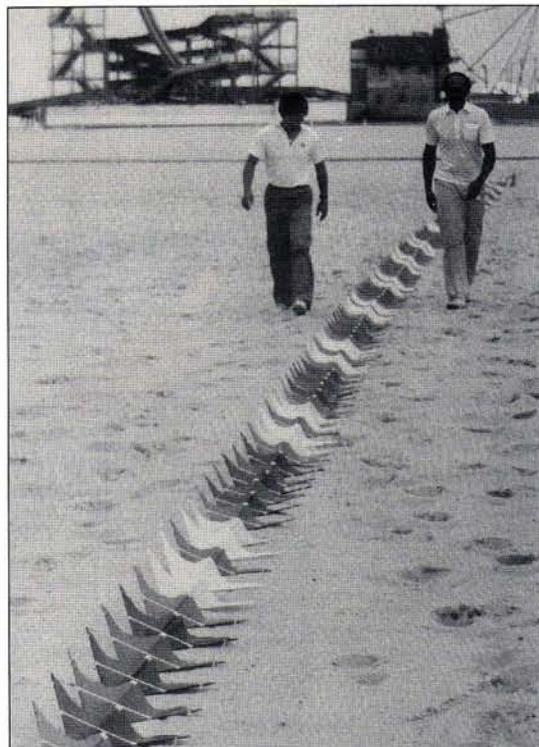
1 Most Stunters in Train

It was a real kiteflying spectacular that almost didn't happen.

Mix McGraw and Ray Wong flew from San Francisco to Baltimore on Saturday, suffering the usual jet lag combined with a bad case of luggage anxiety. They rented a car to travel the 118 miles to Ocean City, then got trapped on the Baltimore Beltway. The weather was cool and cloudy. Winds were variable. Rain was threatening. Everyone was waiting and worrying.

Just at the last minute, around four o'clock, the pair arrived and started to unpack their big wooden boxes full of modified Hyperkites. Mix and Ray were still fresh, peppy and highly organized. Just three weeks earlier, Mix flew a 224-record in San Francisco. On a roll, and with a two-

Near right, the record-setting train of 253 Hyperkites flies straight and narrow at Ocean City, Maryland. Far right, Ray Wong and Mix McGraw walk the obligatory "last mile" to check the train one more time.



Valerie Govig

thousand-dollar carrot in front of him, he wasn't about to mess up.

He and Ray lined up all the kites just so. After a few false starts and snake-like gyrations, the train was up and flying. All 253 kites took a big loop to the right and left and then the train stayed in the air under control for five minutes. The stack flew straight as a ruler, longer than the required time. After landing to the cheers

of the spectators, it went up again. Mix was in a mood to have fun with the kites.

On Sunday in the pouring rain, a crowd of kites jammed the porch of The Kite Loft. After receiving his medal and check, Mix gave an Academy-Awards-style speech in which he thanked everyone who had helped him, especially Randy Tom, the maker of the kites, and his mother, because "she always believed in me."

Stunt Trains: Other Names, Other Numbers

In 1980 we wrote, "categories broken down by specific production model are not considered of significance" for world records. But we also wrote "no defined standards for any kite record have been carved in granite" and "experience will be the real ultimate test."

Well, experience has taught us that categories broken down by specific manufacturer are, after all, significant.

Over the past eight years, we have frequently witnessed successful attempts to set records with a particular brand of kite, notably stunters in train.

The most recent example is that of Mix McGraw of Sunnyvale, California, who not only broke the record for the most Hyperkites, but also the most stunt kites of any kind (see above).

Yes, it probably would be impossible to fly that many dual-line kites if they were not little 12-inch models spaced 12 inches apart, but that has not prevented would-be record-holders from trying to fly the most of another brand. According to the *Kite Lines* files, the following flights of various brand stunt kites are the current record holders:

84 Flexifoils — flown by Bill Werme on September 25, 1985 in Chicago, Illinois. The model was the Stacker-6. We have no information on Flexifoils of other sizes flown in record numbers.

82 Trlbys — flown by George Lucas on August 20, 1988 in Long Beach, Washington. We await documentation, but have little doubt of the record.

72 Barnstormers — flown by Tom

Chapman on June 25, 1978 at Stanford Hall, England. (The Barnstormer was a 34" x 36" diamond with a sail of clear polyethylene on which was printed a drawing of an airplane.)

51 Rainbows—flown by Mix McGraw on June 20, 1982 in San Francisco, California. Yes, the same Mix McGraw.

34 Hawaiians — flown by a team of seven husky kites under the direction of Alan Nagao and anchored by "Big Jim" Torres the weekend of August 5-6, 1988 in Honolulu, Hawaii. These were full-size Team Chevron models.

28 Peter Powells—flown by the team of Eric Adamusko and George Wendt on August 17, 1988 in Nags Head, North Carolina. These were four-foot ripstop models, mostly Tri-Colors.



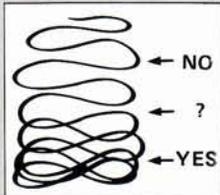
Valerie Govig



Rebecca L. Soltzman

Monotony by the Numbers, or: Don't Count the Ribbon Candy

The figure-eight counting method at Ocean City is worth noting. Bill Ochse of the Kite Loft had obtained five mechanical counters ("clickers") for the Sunfest. The eight contestants agreed to fly in two heats, four fliers in each heat, with one clicker-counter for each flier. But at an advance meeting, Bruce Kennington pointed out that counting figure-eights could be "very subjective." The loops might not cross perfectly. Bill Ochse drew a picture showing how the figures could become what Sheila Whitman called "ribbon candy," with the loops layering instead



of crossing. It was decided that each contestant would have two judges, one using a clicker-counter and the other keeping tally by hand on paper. After an hour, the two scores were averaged to give the official count for each flier. Everyone—judges and fliers alike—agreed not to count the loops of the "ribbon candy." None of the judging pairs turned out to have matching numbers, so the system was considered superior to just one judge counting. However, for sheer monotony, the only thing worse than flying thousands of figure-eights for an hour is counting them! —V.G.

Above left, Sheila Whitman and Jon Burkhardt count figure-eights for Robbi Sugarman. Above, Stu Cohen accepts his medal for Most Figure-Eights. Below, views of Ted Dougherty's parafoil, the Largest Stunter on record, shown in the air and at launch.

2 Most Figure-Eights

The old record of 1,141 figure-eights in an hour was thought by most competitors to be the easiest to beat. "I can fly 1,200 figure-eights with one hand tied behind my back" was a common comment, and no idle threat. Eight contestants—in two heats of four each—signed up to loop the loop for 60 non-stop minutes.

This was the first *en masse* try at most figure-eights, and a standard was set by fliers in the first heat, enabling poor performers in the second heat to drop out. Likewise, the second group could observe the differences in the kites used.

Robbi Sugarman's modified four-foot Peter Powell did best in the first heat, so fliers in the second heat abandoned their delta stunters in favor of kites with a smaller turning radius.

By the end of the day, the old record had been broken not once, but five times, with the high score (and \$2,000) going to Stu Cohen of West Babylon, New York. He and his Rainbow stunt kite performed 2,911 figure-eights in one hour.

Other record-breakers were: Robbi Sugarman of Mill Neck, New York flying

a Peter Powell (2,697); Sean Foster of Ocean City, Maryland flying a Skynasaur Skyfoil (2,495); Robert Loera of Honolulu, Hawaii flying a Renegade (2,473); and Gary Hoffmaster of Frederick, Maryland flying a Spyro-Jet Ultralight (1,584).

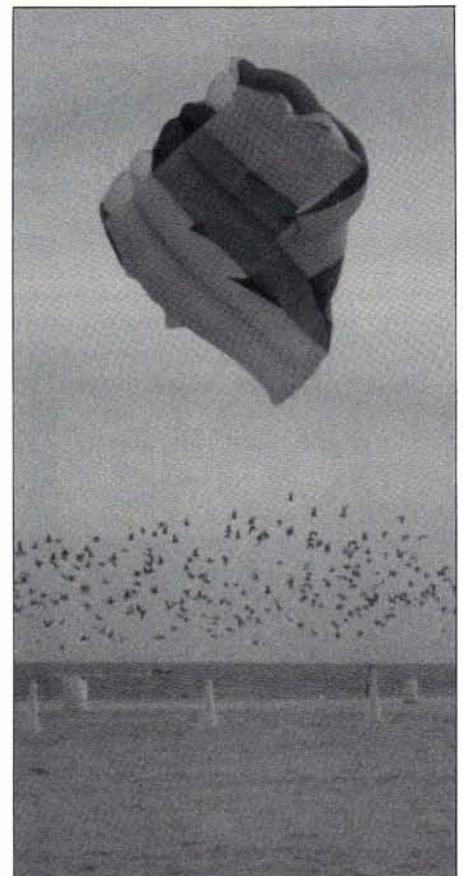
3 Largest Stunter

The record for largest dual-line kite has taken dramatic leaps in recent years, ever since it was discovered how easily ram-air kites and parachutes could be controlled—from the ground—with two lines and some bridle modifications.

Previous records were a 396-square-foot Flow Form flown by John Compton of Toronto, Ontario, Canada on March 29, 1987 and a 333-square-foot skydiving parachute flown by John Waters of Lincoln City, Oregon on February 5, 1987.

Both of those kites were overshadowed by a 460-square-foot parafoil made and flown by Ted Dougherty of Sewell, New Jersey at this year's Sunfest.

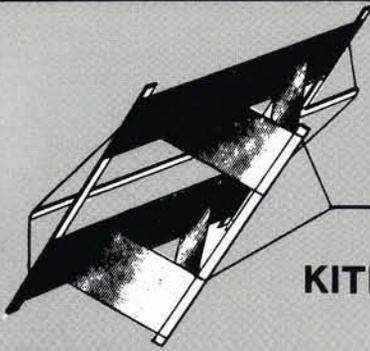
Despite its size, the blue-and-white ripstop giant launched easily and seemed to fly and maneuver without much effort from its creator. —V.G.



Bill Goodwin



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Big Apple Kiteflying Is No Picnic

The event was billed as "Kite Day in Central Park" and there was to be an attempt at a world record for the most kites flown at one time in one place. Walking down Fifth Avenue toward 84th Street, I knew right away they'd never get the planned 5,000 paper two-stick diamonds into the air because I saw people walking away from the park with fistfuls of unrolled kites on their way to who-knew-where.

Major sponsors of the event were the Fox television network station in New York and the city's Parks and Recreation Department. Other assistance came from the New York Summer Games organization, *The Star* magazine, and the nearby kite shop, Big City Kites. The "Grand Marshals" were Bevan and Margo Brown of McLean, Virginia, and the Chairman of the event was David Klein, owner of Big City Kites.

Bill and Suzanne Edison of Port Chester, New York tried several times to show off their Spin-Offs. They were doomed not so much by the lack of wind as by an abundance of stray kite strings hovering above the flying field. More than once, Michael Bryant of Connecticut pulled a stack of 12 Trlbys upfield—with little success. Meanwhile, a train of 52 Hyperkites, belonging to Fred Ramirez of Brooklyn, New York, spent the afternoon sitting on the sidelines for want of wind. Attempts were also made to fly rokkakus and a giant facet kite. There was lots of running, little flying. A few large deltas floated above the treetops, but mostly there were paper diamonds everywhere—in the trees, on the ground and in the trash. At any given moment, perhaps 200 were in the air.

Eventually, a "mass launch" was conducted and there were a little over 500 kites in the sky above The Great Lawn. Most of the planned flying demonstrations had about the same margin of success as the record attempt, mainly because of the light and unsteady winds. Fortunately, the day (August 21) saw a brief break in a month-long heat wave in the area.

Granted, the event fell a little short of its advance billing, but flying kites in a big city is rarely a picnic. Anyone who even tries to coordinate 5,000 people flying 5,000 paper two-stickers deserves an A for effort. With the knowledge gained from this year's attempt, next year's organizers should give away 50,000 kites if they hope to see 5,000 in the air. —L.M.C.

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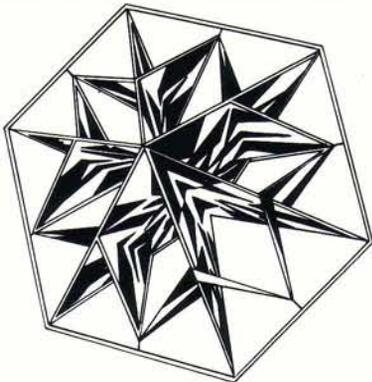
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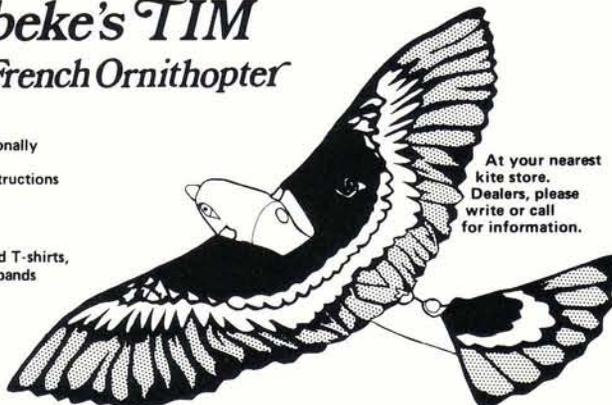
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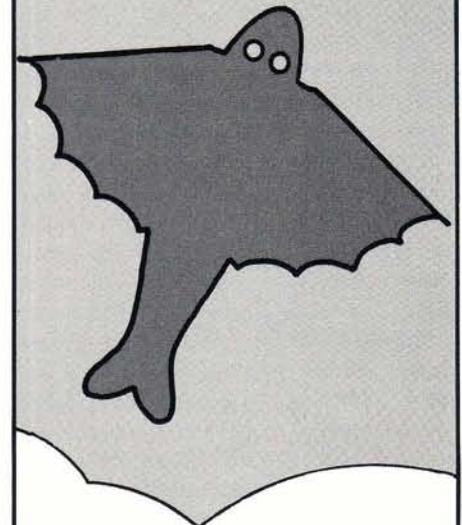
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David Checkley & Kites & Me

Remembrances by Jack Van Gilder

DAVE PREDATED ME IN "SERIOUS" kiteflying by 10 years. He was 43 in 1960 when the Checkley family vacationed at Martha's Vineyard, Massachusetts. Dave's wife, Dorothea, son David Jr. and daughters Leslie and Elizabeth were there. Dave and his son spent the rainy days building kites and the pleasant days flying them.

About 1970, Dave, an architect and watercolorist, discovered Bob Ingraham and the American Kitefliers Association. It was in *Kite Tales*, the Summer 1971 issue, that I discovered Dave. He had contributed pictures and news about a kite contest he helped judge. In the years since then, Dave published articles and photographs—and helped other contributors—in such publications as *Sunset*, *National Geographic*, *New York Times*, *Los Angeles Times*, *Chicago Tribune*, *Kite Tales*, *Kite Lines*, club newsletters and many local newspapers.

I also had discovered two other serious kitefliers in Seattle, Tony Toledo and Jim Carnwath, so I telephoned Dave and he invited me over to his house. It was one of the largest and most beautiful homes I had ever visited. Little did I suspect that in the coming years I would be included in social gatherings in that home with groups of up to 75 kitefliers at a time—kitefliers of worldwide reputation.

It was in the basement of his home in 1972 that Dave started The Kite Factory. He employed a sheltered workshop for the handicapped to manufacture the kites. He was proud of his patented paper bag sled kite that youngsters all over the world were able to assemble themselves.

In 1973, Seattle's summer festival, called Seafair, sponsored a kite contest. Dave, with foresight, required all fliers to register names, addresses and phone numbers. He then approached the Pacific Science Center with the idea of sponsoring a kite club. Notices were sent to all who had flown at Seafair and 23 people showed up for the first meeting of the Washington Kitefliers Association. Dave wound up as president, but was also called Founding Father and Chairman of the Board ever after. At that first meeting, I took the office of secretary/treasurer. Today the WKA has over 300 members.

Dave and I worked very well together. At our meetings, he would espouse some idea and then stare us in the eyes with the



DAVID M. CHECKLEY: 1917 - 1988

Photo by Simon Freidin, March 1988, Tasmania

remark, "Someone should do so-and-so." I was usually the one who didn't avert my eyes fast enough. He was the Idea Man and I was the Organizer. In this way, we started the newsletter, began the annual Protest the Bowls New Years Day kitefly, and the enduring Pacific Science Center show every March. Dave always exhibited at the show even when he was off touring the Orient. He also helped man the microphone and organize the WKA kiteflying displays during halftimes at soccer games in the Seattle Kingdome and at University of Washington football games.

In 1971, Dave made a connection in Japan that was to change his life. He had read about the 400-year-old kite festival in Hamamatsu, Japan and wrote to the Rotary International chapter in that city. His letter was answered by Henry Kato, who became one of Dave's closest friends.

Dave organized and took a tour group to the festival for the first time in 1972. Every year since then, Dave took at least one kiteflying tour group to the Orient.

In 1981, Dave just happened to sit in on a meeting with the Japan Kite Association when it was planning a flight to the People's Republic of China to meet for the first time with a kite group there. Would Dave like to go? You bet. He was the only non-Japanese member at that historic meeting. Since 1984, he has led groups to China, usually stopping en route at such countries as Australia, Japan, Korea, Singapore, Taiwan or Thailand. In 1986, Dave was the man who brought the first group of kitefliers from the People's

Republic of China to visit America.

To see Dave in action was a revelation. I finally satisfied a longtime ambition and joined his tour of the Japanese kite festivals in 1988. During the formalities and speech-making, it was easy to see that he was held in great esteem overseas. His ability to represent the U.S., to speak through interpreters and to do this with a commanding presence benefitted all of us in the tour group—and built great friendships between countries. Dave shared his experiences with kitefliers everywhere through his lucid slide presentations.

In 1982, when I was nominated for the presidency of the AKA, the first person I asked to sit on the board of directors was Dave Checkley. When he said yes, I knew our group could handle the job. For two years the board held regular monthly meetings, usually in Dave's library. About the same time, Dave was elected to the board of directors of the Kite Trade Association, where he served for three formative years.

In 1985, in recognition of his many years of service, the AKA selected Dave for the Steve Edeiken "Kiteflier of the Year" award. Dave was surprised, pleased and appreciative to receive the trophy, but quiet about its presence in his home.

In addition to his kiting activities, Dave served on the boards of many civic organizations. Among them were the Seattle Downtown Association, the Seattle Boys Club, the Puget Sound Group of Northwest Painters, the Municipal League and others. He led countless kite workshops for educators in the Seattle area and helped plan WKA's first educational packet for use in schools. Dave aided in starting the annual Cherry Blossom Festival, sponsored by Seattle's Japan-America Society. He helped organize the Weifang, China, International Kite Festival.

It has been a pleasure for me to be associated with such a man over the 18 years of our kite friendship. ◇

John F. (Jack) Van Gilder wrote the above for Kite Lines a month before Dave Checkley died on September 15, 1988 of cancer. Dorothea Checkley will lead the spring 1989 tour of Japan. The family asks that remembrances be made to the Dave Checkley Children's Kite Fund, 4653 S. Chicago St., Seattle, WA 98119, USA.

Kite by Beth Matthews

Best of Show

Photograph by Beth Matthews



Number Thirteen in a Series

Australian Beth Matthews has a well-earned reputation for her realistic bird kites—birds native to her island continent. Here is her partial explanation:

I work from photographs of real birds and butterflies and play with the scale, except for seagulls and eagles, which are life-size. My butterflies are 4-5 feet at the widest part, eagles are about 6-7 feet wingspan, parrots and kookaburra about 5½ feet across. I have made a 2½-foot swan from weaving cane and dried bamboo leaves that is extremely stable, even in tornado strength winds.

Over the years, I have observed some fascinating bird behavior while flying my kites . . . a train of seagull kites almost unidentifiable among flocks of the real birds, hawks attacking parrot kites, magpies attacking a galah, cockatoos coming down to examine a kite replica of themselves and panic-stricken birds vacating an area when I fly my eagle. I think I could devote myself to bird behavior observation in this way and probably be reasonably scientific about it—if kites were not the main obsession.

This photograph is of a new kite I've built which is semi-maneuverable, flaps spontaneously and glides in between dives. With it I can attract and move flocks of real birds around the sky.

I'm gradually mastering bird language, I think, as it obviously gives some signal which the real birds answer. Recently, in the suburbs, away from the beach, a seagull came from nowhere, flew with the kite for a few minutes, departed in another direction and, five minutes later, brought back (I like to think) a flock of a dozen more from nowhere.

I took the photograph myself with an Olympus camera held in one hand while flying the kite with the other. My better camera, with a telelens, is too heavy to use with one hand and so I have to fly low enough, in the turbulent wind near the ground, to have any chance with the Olympus of getting really good shots.

This kite attracts the real birds more readily than some of my other kites, perhaps because in this one I have made the sky side white with black tips so that it matches what the birds would see from above as well as below. (The other kites are gray on the sky side.) It may also be because of the lifelike movement which the kite displays, plus the fact that I can move it around the sky. Whatever the reason, I'm finding myself studying bird behavior in new ways with each new kite design I evolve.

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. (No commercial kites, please!)

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.

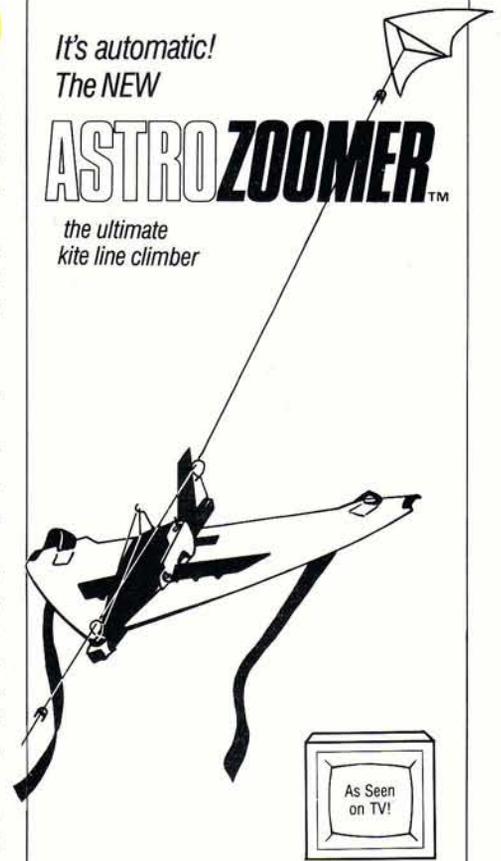
Photographs submitted must be not previously published. After publication in *Kite Lines*, further rights revert to the photographer and kitemaker.

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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TEXAS KITE SHOP: Market Street Developers, as Secured Party, has taken possession of and is soliciting bids for the sale of the inventory and equipment of "Kites Over Texas," formerly located at 603 Munger Avenue, Suite 204, Dallas, Texas. The property is offered as a whole or piecemeal. To obtain a property list, arrange to inspect the property or for further information, contact: Terry J. Letteer, Esq., (214) 357-5000.

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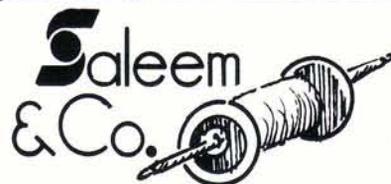
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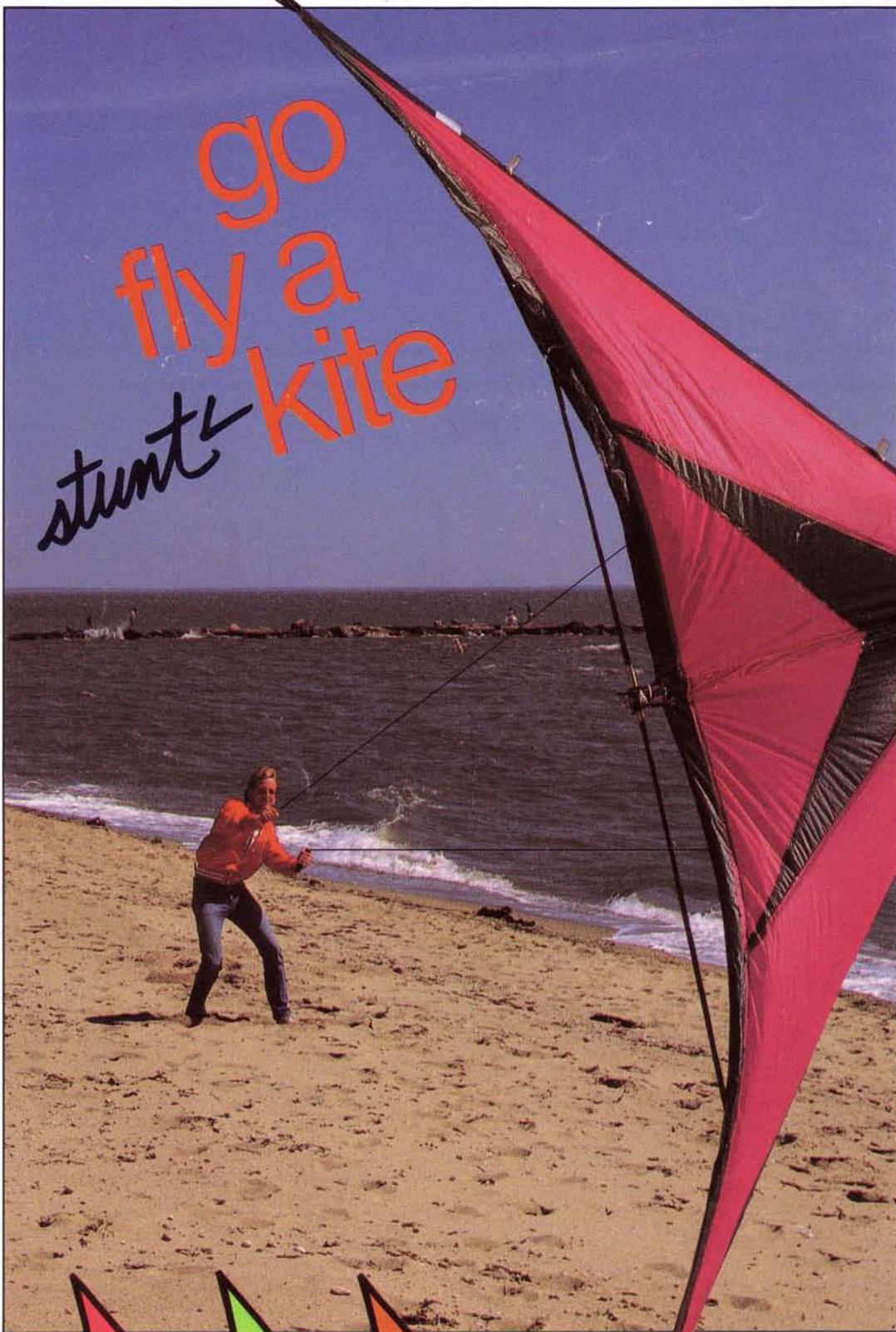
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