

# KiteLines

quarterly journal of the worldwide kite community

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1988 KITE CALENDAR

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Vol. 7, No. 1  
SPRING 1988



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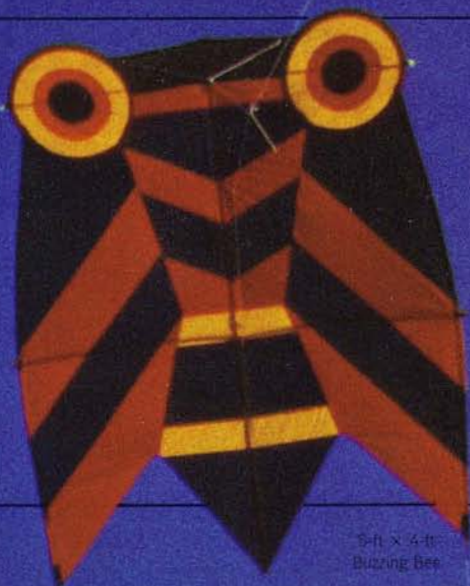
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## Kite Lines

ISSN 0192-3439  
succeeding *Kite Tales*.

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*Kite Lines* works for and with kite clubs and associations around the world and maintains an updated file on them. Write for information about your nearest group.

**Subscriptions to *Kite Lines*:** In the U.S.A. and possessions, \$12.00 for one year (4 issues), \$22.00 for two years (8 issues); all other countries, \$16.00 for one year, \$30.00 for two years (includes air-lifted service). Foreign drafts must be in U.S. dollars payable through a U.S. bank or the U.S. Post Office. Single copies are available from the finest kite stores worldwide or the journal offices. Current issue, \$3.50; back issues, \$3.00 each.

**Change of Address:** Send notification, including both old and new address, to: P.O. Box 466, Randallstown, MD 21133-0466.

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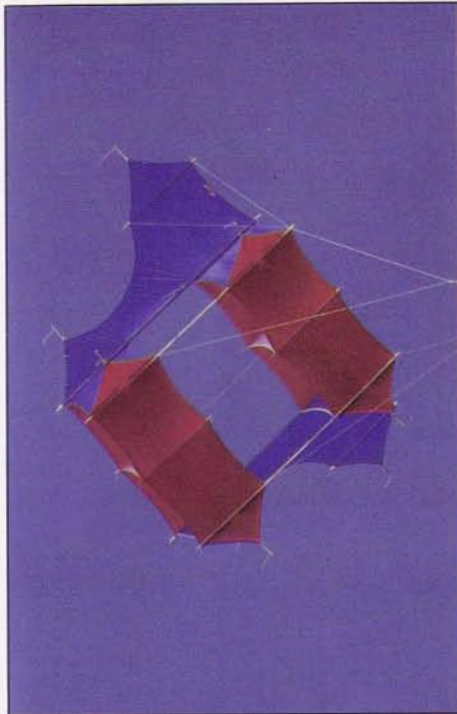
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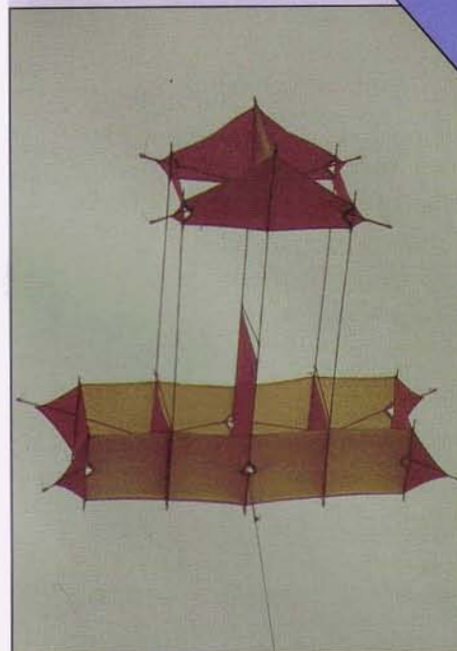
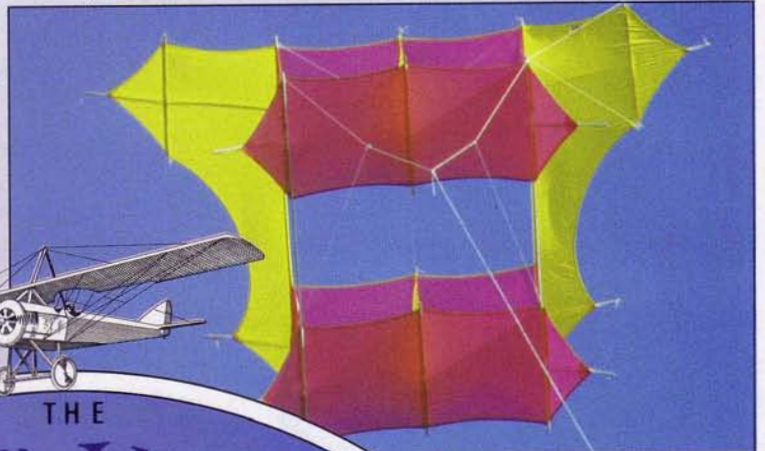




533 Cody 1

Model	Size	Recommended line	Wind
531 Boxer 1	160cm x 100cm	80 kilo	Light - Fresh
532 Boxer 2	270cm x 150cm	115 kilo	Light - Fresh
533 Cody 1	180cm x 110cm	80 kilo	Moderate - Strong
534 Cody 2	240cm x 150cm	170 kilo	Gentle - Strong
535 Bi-Plane Box	150cm x 150cm	115 kilo	Gentle - Strong
536 French Military Box	182cm x 135cm	80 kilo	Light - Strong
537 Cody Compound	234cm x 145cm	170 kilo	Light - Strong
538 Bell Multicell	96cm x 143cm	115 kilo	Moderate - Strong

534 Cody 2



535 Bi-Plane Box



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# Kitelines

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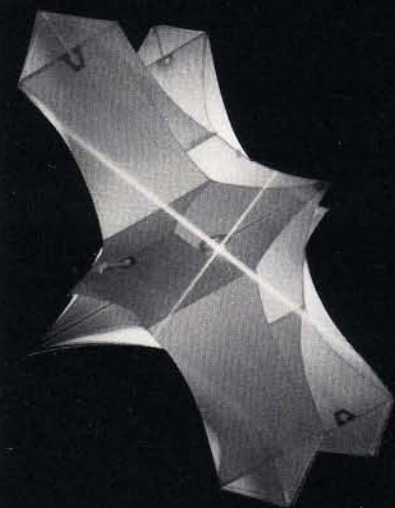
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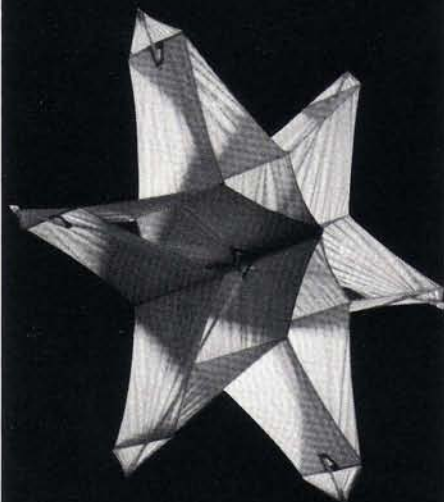
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### Cover

On Daikanbo, Japan, a magnificent Baramon kite is ready for flight with traditional crane motif and powerful hummer. Photograph by Simon Freidin.



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## The Winds They Are a'Changin'

*There is a certain relief in change, even though it be from bad to worse; as I have found in travelling in a stage-coach, that it is often a comfort to shift one's position and be bruised in a new place.*

Washington Irving  
*Tales of a Traveller*

Some of our longtime readers know us so well they have memorized our address (7106 Campfield Road, etc.). I'm sorry to say this, but if you are one of them, you'll have to learn a new address now: we're moving!

We don't know the exact date of the move yet—sometime between July and October—so we have turned to the post office for a convenient solution, a post office box. But it will also be permanently useful because the post office building is near our new home. If you want to memorize it, you can start now: "P.O. Box 466, Randallstown, Maryland 21133-0466."

Actually, we are not moving far, just about five miles up the road to the sub-

urban Baltimore village of Randallstown, a former farm town that is a crowded sprawl today. Nevertheless, in this place we found a house with character and space to shelter both a residence and a business.

Moving was not a matter of choice for us. Although we were practically invisible in our location on Campfield Road, the zoning for the neighborhood was wrong for the magazine. We were not comfortable staying here.

More important, though, was our need for space. We have been operating for years out of two little rooms full of filing cases, desks and tables. And with four people squeezing around them, it has become near impossible. In our new home, an entire floor will be given over to *Kite Lines*! And it will have its own entrance, so the Govigs and the magazine will be "separate but equal."

Besides changing its habitation, we must change something else about *Kite Lines*—its price. This is not because of the new house, but because of many growing

expenses for the magazine, especially a fearsome jump in postage rates. We have no way of "absorbing" such costs. Just like everyone else, we have to be sure our income covers our outgo. We made this tough decision knowing our readers would understand. To compensate, we are increasing the value of the magazine: it's larger than ever and we are improving its design to make it even more readable.

We dread sorting out the accumulations of 23 years on Campfield Road, but at the same time, we are excited and happy as we look forward to our new and roomy nest. It will be easier for us to meet your needs now—and to have visitors, too. Do remem-

ber that and give us a call the next time you're in Bal—oops! Randallstown.

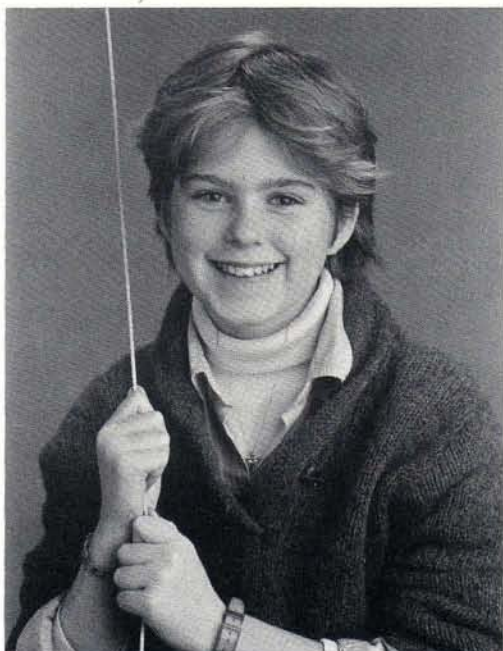
*Valerie*

Your editor at  
work in the "old"  
*Kite Lines* office.



Playing Favorites. Four of a series.

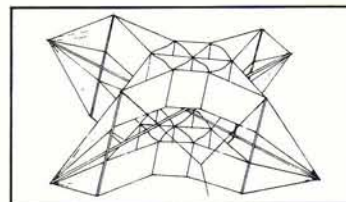
## A Thoughtful Commentary On The Aesthetics of The Altair.



Melissa VanSant

For me, a kite has to look as good as it flies. Don't get me wrong, I know flying is what it's all about. But if you're going to fly any of our awesome kites, fly the one that makes you look special — The Altair.® This kite glides as well as our Feather Deltas and darts like our Snowflake or Flurrie, but it's the sweeping wing action that makes this kite a heart-thumper to fly. Fly a kite that shows you have taste. Fly my favorite — The Altair.®

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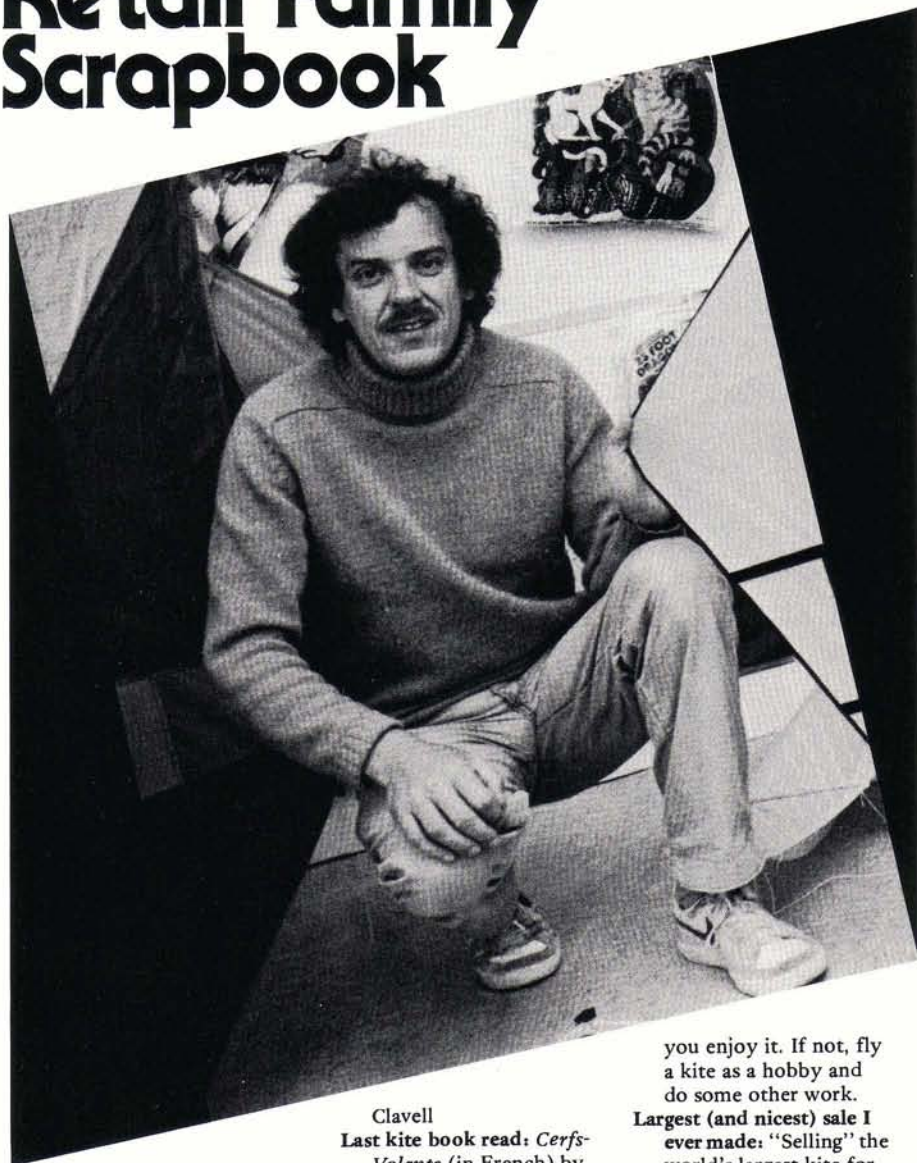
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# Our Retail Family Scrapbook



**Store:** Vlieger-Op, Weteringakade 5a, 2515-AK Den Haag, Holland  
**Display space:** 2000 square feet (200 square meters)  
**Hours:** Shop—30 hours per week. Workshop—50 hours per week  
**Years in business:** 10  
**Years profitable:** 9  
**Years carried Kite Lines:** 10  
**Owner:** Gerard van der Loo  
**Age:** 40  
**Favorite food:** Vegetarian  
**Last book read:** *Whirlwind* (in English) by James

**Clavell**  
**Last kite book read:** *Cerfs-Volants* (in French) by Lecornu (1911 edition)  
**Latest promotional effort:** a television program (in Dutch) about kite aerial photography  
**Favorite flying spot:** the beach at Scheveningen  
**Specialty of the shop:** kites and building materials from all over the world  
**Most important advice I ever received:** Do the kite business as long as

you enjoy it. If not, fly a kite as a hobby and do some other work.

**Largest (and nicest) sale I ever made:** "Selling" the world's largest kite for promotional use to Malaysia for April 1988 (free transportation and lodging for 10 people)

**Favorite issue of Kite Lines:** Spring, 1986...the small editorial staff make such a professional magazine and...good articles from outside America, too!

**Kite Lines**



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## Letters

### Old Fashioned Plans

Kiting in this country is almost non-existent, especially for adults. There is one company that makes a range of plastic kites on dowel frames, but, in my experience, they all seem to fly like bricks!

We do not even have the benefit of a coastline to give us the excuse of angling as a reason for us "big boys" playing with what are considered "small boy's" toys.

Due to a shortage of foreign currencies there are no space age materials available here—no Tyvek, Mylar, graphite—and not even any fiberglass, so all our kites have to be framed in wood and covered with sails of fabric or paper.

*Kite Lines* is my only source of inspiration for new designs, so may I ask if any readers out there in the big wide world would be prepared to send me any plans they may have for kites that are made of the older type of materials?

Brian Stapelkamp  
P.O. Box U.A. 210  
Harare, Zimbabwe

### Higher Commitment

Greetings from Nebraska, and a big thank you for all the help and information I received from your magazine.

As a student working for my Teaching Endorsement in Special Education, I had selected kites as the topic for my two-week unit. I worked, studied, researched, brainstormed, wrote letters and was consequently introduced to a fantastic source of information: *Kite Lines*. What a wonderful magazine. Talk about higher commitment, WOW!

My job was to present a Summer Enrichment Experience for 180 gifted and talented students enrolled in the McCook, Nebraska, Crackerjack Program. I had not been a regular classroom teacher for over 14 years, and to bombard myself with these high energy 9-to-16 year olds was definitely a sky climbing experience. It was up and at 'em all day long, no little puffs here and there. We were in flight, so to speak, for two weeks.

The curriculum I developed included lessons on history, customs, famous people, types of kites, parts and functions, design and structure, safety, uses of kites, storytelling, guided fantasies, scientific uses and futures in space, the Charlie Brown syndrome, free enterprising, mar-



*The word?*

Precision.

*The kite?*

The Spin-Off Team Kite.

*The team?*

The Top of the Line

Flight Squadron

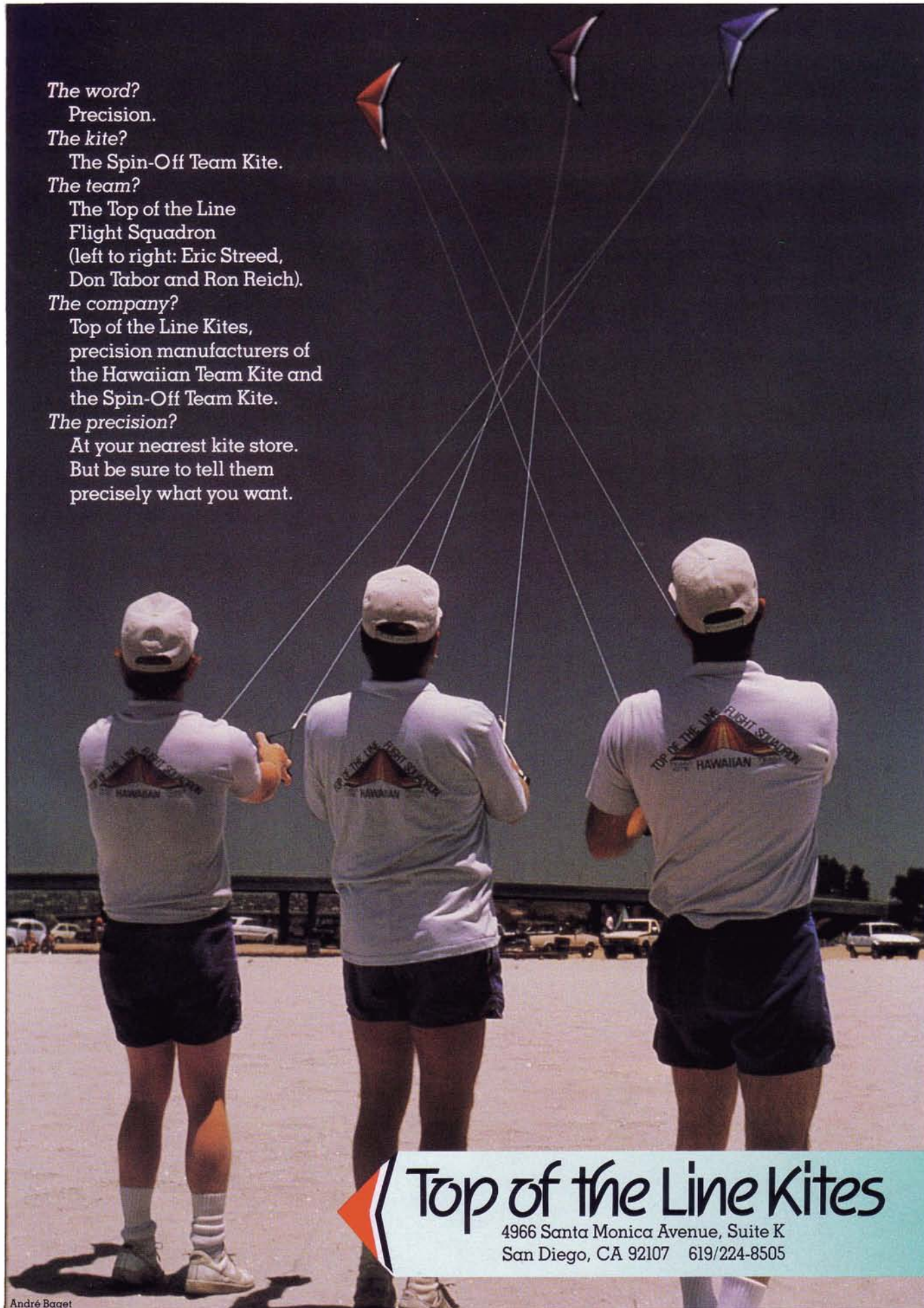
(left to right: Eric Streed,  
Don Tabor and Ron Reich).

*The company?*

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the Hawaiian Team Kite and  
the Spin-Off Team Kite.

*The precision?*

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**SAILBOAT**  
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(7202)



**BUTTERFLY**  
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**IRIS**  
38 inch  
(7209)



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(7204)



**LOVE**  
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(7210)



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keting and advertising, and a section of computer programming.

I gathered information for a majority of these lessons and events from *Kite Lines*, and put myself above the rest. Thank you, thank you, thank you. I will continue to enjoy my subscription, be a cloud seeker and wrestle with the wind.

Ann Adam  
Harvard, Nebraska

### Dear Dan Leigh

In the last 15 years, I have made and flown a number of Eddy kites—all with sawed sticks, either square or rectangular. They all wobbled when the wind came up.

This season I have tried a four-leg bridle on them, thanks to Clive Hart's chapter on flying techniques in *Kites: An Historical Survey*.

There may be other methods that work, but this one sure stopped the wobble on the dozen or so that I have tried it on.

Try it, and if it works for you, too, spread the word.

Harold Writer  
Seattle, Washington

### Don't Get Around Much Anymore

I've been flying kites for over 35 years and I've got a collection of at least 50 kites and reels, etc.

Years ago, before power lines were on the side of every road, I had a mile of piano wire and flew five kites on it.

I flew kites in Rochester with Wyatt Brummitt. I flew kites in Bermuda at Easter and helped Vincent Tuzo fly his record breaking kite. I went to Milwaukee via lake freighter and bought a stunt kite from Frank Mots, the Milwaukee kiteman. And I've got a delta from Al Hartig, the Nantucket kiteman. I flew a kite behind a boat from Tampa to New York, won prizes in Toronto with kites, and taught many kids to build kites at their schools.

I'm in good health, but I'm 72 years old and don't fly much anymore since my interest in kites is lagging.

John H. Backus  
Port Rowan, Ontario, Canada

### Correction

A flare kite photograph accompanying the article "Berlin: Kites Above the Wall"

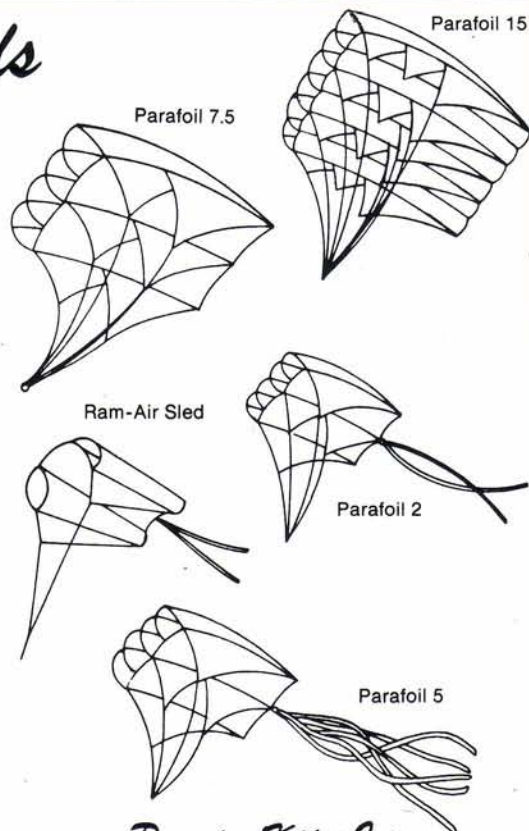
by Jacques Fissier in *Kite Lines* Winter-Spring 1987 (page 56) was incorrectly credited to Wolfgang Schimmelpfennig of Germany. The kite is part of a "family" of flares in a train made and flown by Jørgen Møller Hansen of Denmark.

In "Scenes from Pattaya International Kite Festival, Thailand" in *Kite Lines* Summer-Fall 1987 (page 51), the tour group attending with Dave Checkley was incompletely listed. It included Fred and Eileen Capozzoli of Newport, Rhode Island, in addition to the other names given. Our apologies to the Capozzolis for this oversight.

You are invited to write **Letters** for this column and reply to them through our forwarding service. Any letter to *Kite Lines* may be considered for publication, so please tell us "not for publication" if you want no doubt to be left about it. Write to: *Kite Lines*, Post Office Box 466, Randallstown, Maryland 21133-0466, USA.

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## Birds, Bees & Better Deltas

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

### Big Bird

Stan Swanson of Seattle, Washington has a special affinity for birds. He is especially intrigued with the California Condor, a majestic bird whose population in this country is at an unbelievably low 28. Stan is so intrigued that he named his small kite business the Condor Kite Company.

Like the real-life bird, the California Condor kite is—in a word—awesome. The 10-foot wingspan, the craftsmanship, the inventiveness and the realism all add up to a unique kite.

The Condor kite starts out as pieces of black and white and yellow ripstop, cut and layered and joined together to form the skin and “feathers.” To hold the wings in their outstretched position, Stan devised a skeletal structure of fiberglass rods, tubes and wooden dowels that few kite builders would try.

Two solid blocks of nylon, drilled with holes at various angles, hold the spine and two pairs of wing spreaders (upper and lower) in position and set the dihedral.

Each wingtip contains a fanlike arrangement of seven thin fiberglass rods, configured to hold the “feathers” in the extended position. These thin rods are anchored in another drilled block of nylon which is connected to a leading edge spar. Each wing also contains a ver-

tical spar, or batten, running from leading to trailing edge. The lower pair of wing spreaders provide additional stiffness to the high-aspect wings. Two more thin fiberglass rods can be found in the head and “fantail” of the Condor.

Be thankful that of the 25 “bones” that make up the Condor’s skeleton, only four must be removed to collapse the kite.

Because of the bird’s wingspan, Stan installed a set of six adjustable lines connecting the towing point of the keel with the vertical battens in the wings. These “bridle lines” prevent the wings from folding backward and also provide a means of correcting any off-center flying habits.

Right out of the package, the Condor may be deceptively intimidating; assembly is surprisingly quick and easy. The kite also takes to the air with a joyful ease and, once in the sky, it draws almost as much attention as its live counterpart. In fact, there is something about the realism of the Condor kite in flight that carries over to moments when it is in your hand. You may find yourself treating it as if it were a living thing.

—L.M.C.

### Kite Kite

At first glance, the Swallow-Tailed Kite kite (yes!) appears to be just another bird kite. But its differences start with its

fixed dihedral and cleverly built tail. It is easy to assemble, easy to fly, easy to understand—an end product that is typically the most difficult to create.

The Swallow-Tailed Kite’s fixed dihedral allows it to fly steadily in light winds without slipping off to one side, and the tail keeps it from overflying or gliding. It is a rewarding high-angle bird in winds up to 12 mph, after which it is less predictable and may fly to one side or the other. I suggest that the flier respect the kite’s preferences.

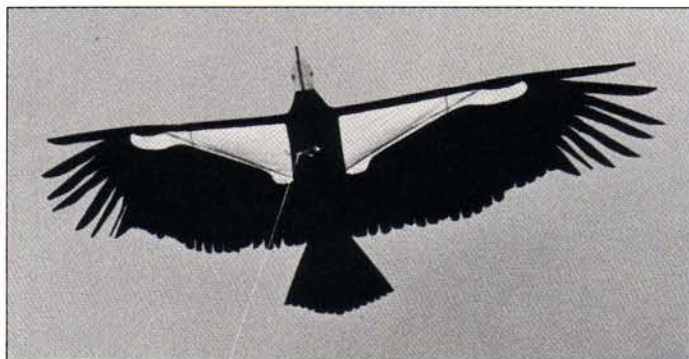
I have a special place in my heart for kite scholars, those who learn and adapt what they have learned to their craft. Stan Swanson’s kites suggest a breadth of kite lore: Lilienthal’s gliders, Nishibayashi’s bat kites, the traditions of Eddy and Rogallo. Stan’s kites will teach you new things and old.

—M.G.

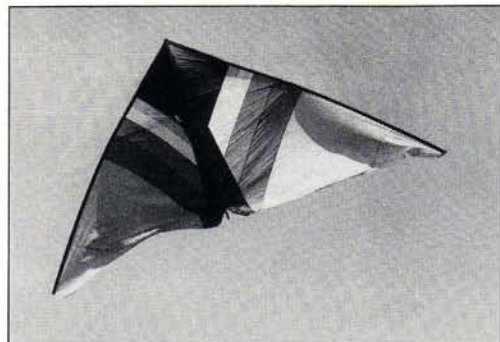
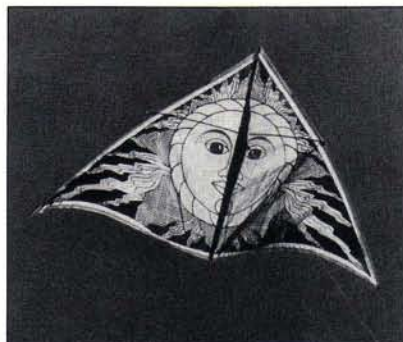
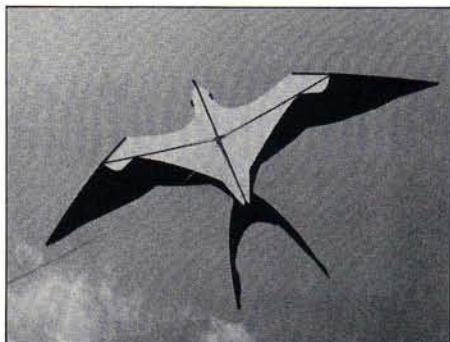
### Busy Bee

The Buzzing Bee by Reza Ragheb (Omega Kites, Aurora, Colorado) is structurally similar to an Edo with rounded eyes and pointed wings. Assembling the kite presents a challenge which is best confronted when one is sheltered from the wind.

The Bee has a total of seven spars, all fiberglass. The two thin ones which give the eyes their round shape can be left in



Clockwise from upper left: the California Condor, the Buzzing Bee, the 16-foot Magic Delta, the Boreal delta and the Swallow-Tailed Kite.





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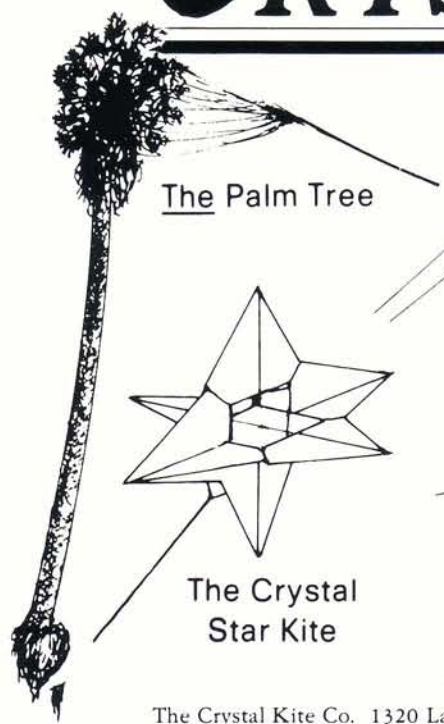


*Diving at high speed*

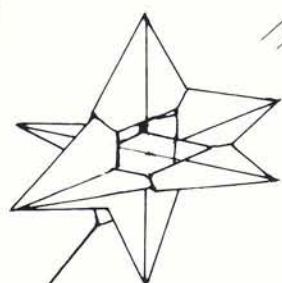
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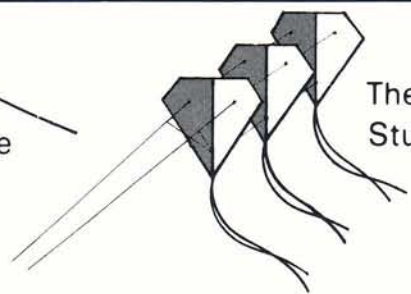
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at all times, but then the kite is not fully collapsible. The result is an odd-shaped package—like an ice cream cone—with a 14-inch diameter head. The three vertical bones (one center spine and two outer edges) can be left in their sleeves after initial assembly, leaving the two horizontal spars to finish the task on the field.

With its two long rope tails, the Bee flew with no difficulty. But in winds above 12 mph, it took on a reverse curve in the area of the eyes which made it dip under the wind. The kite was easily recoverable, although it repeated this dipsy doodle several times.

Attention to detail and excellent workmanship should be no surprise to owners of other kites by Reza. The Bee is a fine example of a large display that is easy to handle by one person. Unlike a kite with an appliqued figure, the Bee's charming character is built in, not added on.

Buzzing or not, the Bee has lots of personality and Reza has achieved another eye pleaser. —M.G./V.G.

## Dyed Delta

Today's market offers many mid-size nylon deltas. The mass production kit kites should not be confused with the Boreal product.

In the first place, Anne Sloboda and

Eric Curtis have successfully dyed ripstop nylon in dramatic silk-screened patterns. The delta is available in three designs: a red-white-blue *Beau Soleil*, a red-white-blue Thunderbird, and a black-orange-white Monarch Butterfly. If they were selling as scarves or wall hangings, likely they would cost in the three digit range.

In the second place—and just as important—the Boreal deltas are made very well and fly very well. The kite launches easily from the hand in 4 mph winds and flies stably in gusts that Beaufort would call "moderate" or "fresh."

There are better flying deltas, but few in this size. There are better looking deltas, but few that are so attractive without the expense of hand-sewn appliques.

The Boreal delta is a pleasing combination of good graphics and good construction at a reasonable price. —M.G.

## More Magic

Jerry Sinotte, the Jerry in "One of Jerry's Kites," has come up with new magic: a 16-foot delta that packs to a compact 4 by 30 inches. For the traveler, this means a 50-square-foot kite that folds to fit diagonally into a standard 18 by 24-inch carry-on bag.

Jerry's new large model uses the same spar system that marked the earlier Magic

Delta: hollow fiberglass spars held together by internal elastic cords so that, even disassembled, the pieces remain attached to each other. This makes for quick assembly—considering the size of the kite—since there is no doubt which stick fits to which other. There is also little chance of mixing up or losing the spars.

And does Jerry's big one fly? Yes, right off the hand.


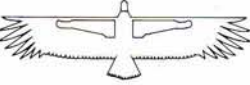
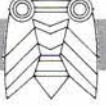

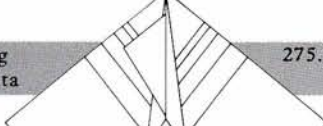
Once in the air, on a steady wind, the kite looks and flies like other large deltas. However, at certain times the unique split keel comes into effect. When the kite flies past the zenith (which deltas will do) or if the wind dies out (which winds will do), the keel opens, fills with air and interrupts the typical delta glide toward the flier. It's a simple device that works—like magic.

Light on the line, even in winds of 15 mph, Jerry's delta is easy for one person to control and retrieve. The kite is a big show that comes in a small package.

Craftsmanship of the 16-footer is superb throughout. Jerry is finicky about the details, the reinforcement of stress points, even the color combinations.

From what I have seen, Jerry stands behind each kite he makes, and you can expect long and faithful service from this newest Magic Delta. —M.G.

DATA CHART

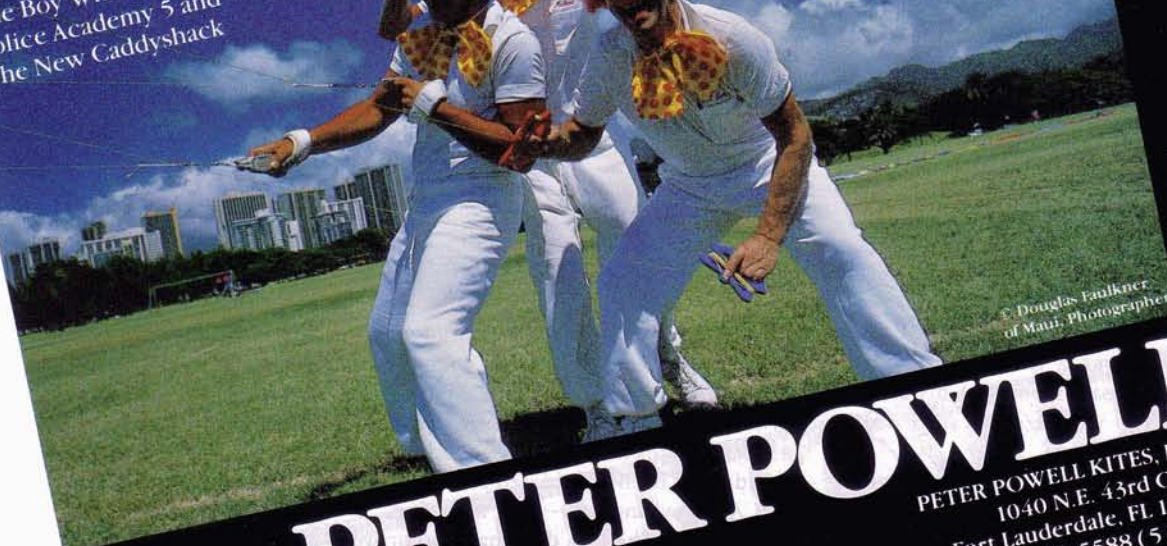
Name and Shape of Kite	Retail Price	Dimensions (inches)	Weight (ounces)	Major Components	Portability	Assembly Time	Durability	Wind Range	Ease of Launch	Skill Level
Boreal Delta 	35.00	33 x 63	5.2	ripstop, fiberglass	VG	0.5 min	VG	5-15	E	N-I-S
California Condor 	250.00	44 x 140	16.5	ripstop, fiberglass, wood	G	4.0 min	G	6-12	G	I-S
Omega Buzzing Bee 	175.00	59 x 49	16.5	ripstop, fiberglass	F	5.0 min	G	6-12	F	I-S
Swallow-Tailed Kite 	46.00	35 x 68	2.9	ripstop, fiberglass, wood	VG	1.0 min	G	4-14	G	N-I-S
Jerry's Big Magic Delta 	275.00	78 x 192	50.4	ripstop, fiberglass	E	4.0 min	VG	5-15	VG	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 were made with the kite standing upright on the floor facing the viewer.



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# The Best, the Worst &...

By Leonard M. Conover and Valerie Govig

## Wunderbar!

*Drachen bauen und steigen lassen (Making and Flying Kites)* by Wolfgang Schimmelpfennig (Niedernhausen, West Germany: Falken-Verlag, 1987), in German, softcover, 82 pages, DM 19.80 (\$12.95).

We waited a long time to get a copy of this book—five months, in fact—but it was worth the wait. Now we wish that our German were on a par with our patience.

Wolfgang Schimmelpfennig of Hamburg, West Germany, makes beautiful kites and often takes striking photographs of them. That much we knew from his correspondence over a two-year period. So when we first saw a copy of his book in October 1987, we were not surprised by its appearance.

Schimmelpfennig the author is generous with color photos, mostly good to excellent quality. There is minimum text, but the drawings are almost enough, and the emphasis on good new plans is refreshing. The design of the book is particularly pleasing and we appreciate this quality because it is not always seen in kite books.

This *drachen buch* is so attractive that it may be the incentive you need to learn a few kite words in *Deutsch*. The drawings are so clear and understandable that a few words should be all you need.

Major sections of the book cover the history, materials, construction and flying of kites. Construction plans include the Eddy, Eddy train, hexagon, hexagon train, delta, flare, "flaero-train," multi-flare, Nagasaki hata, Indian fighter, Sanjo rokkaku, janggaan from Bali, wau bulan from Malaysia, parafoil, "windturbine" spinning windsock, delta-winged box, "snowflake" six-sided facet, a Peter Powell lookalike, and the "Vector" (a combination Hyperkite-Skynasaur-Hawaiian stunter).

The plans for each kite are clear and complete, with an abundance of measurements and specifications (all in metric).

A three-page fold-out chart at the back of the book shows details of sewing, spar joints and knots.

The only thing missing from the book is a bibliography, although there is a superficial list of kite festivals along with the address of the *Drachen Club Deutschland*.

Schimmelpfennig is a well-known kite maker and flier in his native country. He deserves similar recognition in other parts

of the world, and this book should help bring it to him.

From what we have seen—and can understand—we think that *Drachen bauen und steigen lassen* is the best kite book of 1987 and we recommend it, whatever your native language.

—L.M.C./V.G.

## Worst Ever, 2nd Edition

*Dynamite Kites: 30 Plans to Build & Fly* by Jack Wiley and Suzanne L. Cheatle (Blue Ridge Summit, PA: Tab Books, 1988), softcover, 125 pages, \$8.95.

Originally titled *The Kite Building and Kite Flying Handbook*, this is the book that in 1984 we crowned as the Worst Kite Book Ever for its "consistent worthlessness." It strains our credulity that this work could have been considered for republishing! And revising, too—after a fashion.

Suzanne Cheatle did make improvements. She cut down the pages from the bloated 278 to 125. She removed many of the egregious drawings (though some were replaced with new ones just as bad). She corrected most of the grammatical errors. She scratched the lists of dead kite shops and manufacturers. Tighter organization with better design and more attractive color covers make the book seem to have new value.

Beware! Painful errors still litter the path of any would-be kitemaker who uses this volume, still the champion of the bad kite books.

—V.G.

## Rough Draft

*Kite-Folds: Aerodynamic A4 Paper Inventions* by Beth Matthews (East Malvern, Australia: Platypus Publishing, 1987), softcover, 24 pages, US\$6.95.

I have this theory that small, folded paper kites should be easy to make and fun to fly (and vice-versa). Oh, I understand the need for accuracy, all right, and I speak some origami and metric, too, but I have a real problem with this book.

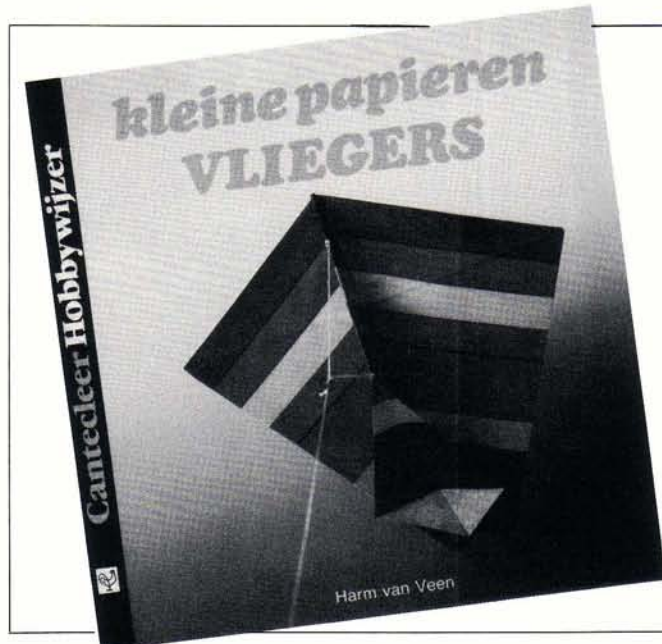
The illustrations and the text are arranged in a haphazard fashion, making the instructions difficult to follow. Also, the hand lettering throughout is a real obstacle: before you can understand the instructions, you have to decipher the alphabet. That's neither easy nor fun.

Some of the plans are spread over two pages, but not facing pages so you can take it all in at once; instead, the pages are back-to-back, so you must flip back and forth to follow the steps. Not easy or fun.

Matthews explains the mountain and valley folds of origami, that she uses in her complex kites—but we hit roadblocks anyway. The samples we made were heavy for their size and made us wonder if the problem was us or the book.

I would say that *Kite-Folds* is a good rough draft. With sharper illustrations, new text, better layout, clearer instructions, convertible measurements and paper sizes, the book would find a more appreciative international audience.

—L.M.C.



## Flying Dutchman

*Kleine Papieren Vliegers (Small Paper Kites)* by Harm van Veen (de Bilt, Netherlands: Cantecleer, 1987), in Dutch, softcover, 32 pages, US\$3.95.

In one of the smallest kite books ever written, Harm van Veen has managed to give us an amazing quantity of quality information. (Perhaps we should expect no less from the author of the respected classic of Dutch kite literature,



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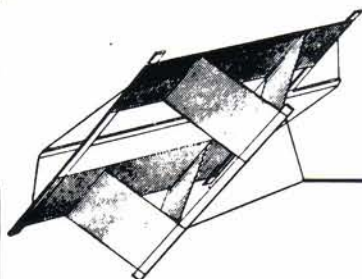


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## What's New: Books . . . Continued

*Vliegers Zelf Maken*, sometimes referred to as the Dutch Pelham.

Van Veen obviously prepared this little book with the care and attention to detail that mark his other work, including his own little kites. The book is educational, fun and easy to read; the kites are charming, fascinating and easy to make.

This mini book includes mini discourses on the history of small paper kites, paper (weight, stiffness, color, size), glue, tape, tools, string, spools, bamboo (splitting and bending), pockets for spars, bridles and flying techniques.

There are clear simple plans for 10 small paper kites, including a Thai cobra, bird, box, winged box, butterfly and five more. All of the kites have at least one spar, typically horizontal.

Van Veen loves small paper kites, and he is a master of them. In this little gem of a book, he shares his affection and skill with us.

—L.M.C.

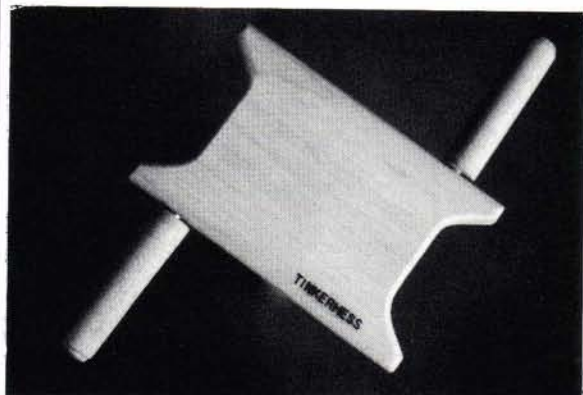
### Thoroughly Un-Modern

*Making and Flying Modern Kites* by Jim Rowlands (London, England: Dryad Press, 1988), hardcover, 127 pages, £ 9.95 (about \$18.70).

Nowadays a kite book can be a victim of modern technology: by the time a "new" kite book passes through the publisher's doors it is no longer "new." On the other hand, these fast-changing times are not an excuse for poor planning, faulty design, useless illustrations, careless errors and patronizing text—all of which mar *Making and Flying Modern Kites*.

There is not a single black-and-white photograph of a kite in the book, which leads me to suspect that the four pages of color photos were slipped in as an afterthought. There are many black-and-white drawings, but their inconsistency of size, style, angle and accuracy is more of a hindrance than a help. There are other illustrations which are just plain silly and/or a waste of space. The only good drawings in the book were copied from Greger, Moulton and Pelham.

At first glance, the writing resembles the typical "chatty" British style. Upon closer inspection, it is merely confusing and inadequate. The tiny section on "glass reinforced plastics" leaves the reader with more questions than answers. This is followed by a paragraph in which "alloy tube" is recommended for large kites, despite its notorious penchant for buckling (as opposed to bending and springing



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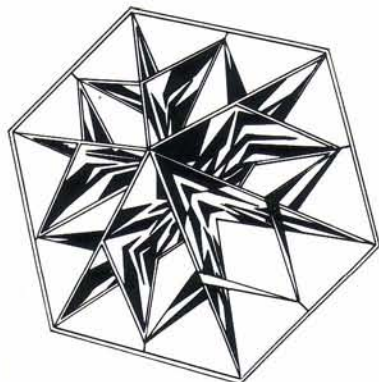
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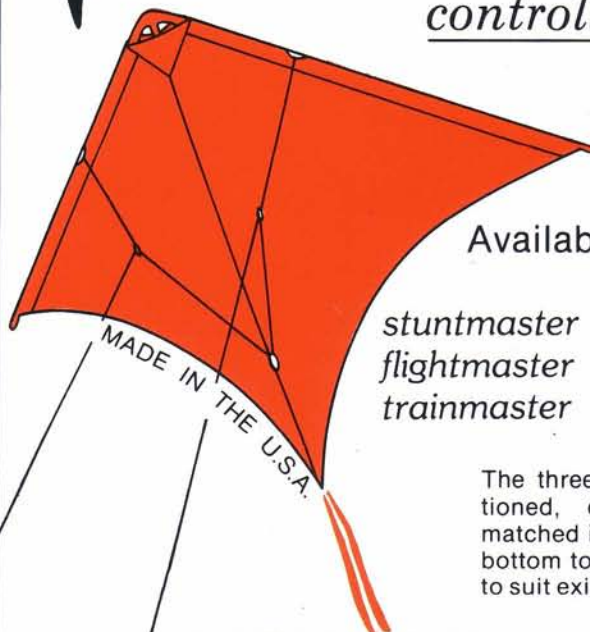
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## ► SpiderLine Update

The Defense Department has declared raw Spectra fibers to be strategic material and has restricted their export from the U.S. We have been assured, however, that the ban does not apply to Spectra-fiber products such as SpiderLine that are fully fabricated. We think the fact of the ban speaks for itself—this new high-tech fiber is beyond extraordinary, truly in a class by itself.

Since being declared one of the top technical achievements of 1985, Spectra fibers have gone on to find their way in flak vests, championship water skis and kayaks, mountaineering line, military helmets, butcher's gloves, aircraft—virtually any fabricated product in which great strength



and light weight are assets. Spectra fiber sails were aboard when the America's Cup was retaken recently.

The unusual chemistry of Spectra fibers essentially provides the greatest strength-to-weight ratio that is commercially available—by far. For kitefliers this means no stretch, no UV degradation, non-abrasive lines, and of course, absolute control.

## ► SpiderLine Sets 3 World Records

Since we introduced SpiderLine to kitefliers in the summer of 1986, Catch the Wind's Kite Team has set the following stunt kite records:

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.)



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## What's New: Books . . . Continued

back)—not to mention the hazard of electrical conductivity.

In the section on kite line, Rowlands describes monofilament as "quite suitable for kites." He also says that it tangles very easily, is difficult to knot, has low resistance to abrasion and has a tendency to stretch. That's "quite suitable"?

The construction plans are seriously lacking in detail. And on more than a few pages, the illustrations do not match the text, and the text leaves you searching for nonexistent illustrations. Perhaps the author did not concern himself with the drawings or the book's design; other writers have paid a similar price for this kind of inattention.

It is unfortunate when an author makes an honest attempt to present the newest developments only to have the technology change before the ink dries in the book. It is another matter entirely when an author tries to pass off hasty research as today's news.

I do not know the circumstances under which Rowlands wrote this book. I do know that it does not fulfill the promise of its title.

—L.M.C.

## For the Birds

*Kites for Kiwis* (\*) by Colin McGeorge (Auckland, New Zealand: Reed Methuen Publishers Ltd., 1987), softcover, 46 pages, NZ\$9.95 (about US\$6.00).

This is not one of those books which, once you pick it up, you can't put down. Quite the opposite: it's very easy to put down.

Mr. McGeorge, whose "interest in kites began as a 'whimsical thing' when he made one for his daughter," has written this book with a very narrow frame of reference—his own. Even though he has read various and foreign kite books and "an American kite magazine," he does not think they hold any particular value for his countrymen/women. He sets himself up as a censor, assuming that all his readers live within walking distance of Canterbury or Riccarton, and know where to find Placemakers . . . or Donaghy's Polystyrene. A very narrow viewpoint, indeed. Why not tell one's readers what is available and let them choose for themselves?

\*A "kiwi" is a flightless bird (*genus Apteryx*) with rudimentary wings, stout legs, long bill and grayish-brown hairlike plumage. The word is also used as a nickname for a native or resident of New Zealand. It is not certain for which kiwi this book is better suited.



But perhaps we should solicit a second opinion. Here's what Bob Maysmor, Secretary of the New Zealand Kitefliers Association wrote to us:

"Your sentiments about *Kites for Kiwis* are probably fair comment. It took me three or four tries to get into it and on each occasion I failed. The retail outlets and brand names of materials that he [Colin McGeorge] mentions are well known to virtually all New Zealanders—remember, we are a tiny country. . . You must realize that we are confronted with an endless array of materials and outlets within American kiting books—just what is Elmer's glue, anyway? . . .

"(The book) will probably do quite well in New Zealand . . . as an introduction to kiting—hopefully families will cope. For the enthusiast kiter, the book lacks stimulation."

But before we dismiss the book too quickly, we must mention its one unusual—and redeeming—kite: the *manu taratabi*, one of the traditional kites of the ancient Maori people. The complete building instructions are worth the price of the book, but you may have trouble finding the *toetoe* stems, the *raupo* leaves and the flax for lashing. . .

—L.M.C.

### Seven Kites, No Thanks

*Seven Kites* by David Gomberg (Salem, OR: Cascade Kites, 1987), 49 pages, \$4.95.

"Most kitemaking books seem to have been published for engineers or professional seamstresses," says David Gomberg. "*Seven Kites* was written for everyone else."

Now doesn't that just make you gag? Especially because the book falls very short of its billing, containing nothing that is new enough to please experienced kites and nothing that is complete enough to satisfy novices. For example, the section on tails doesn't explain their functions or effects, it merely gives glib advice. In fact, the whole book is made of advisories rather than real instruction. And why Gomberg suggests hot-sealing fabric edges by searing them over an open candle flame we'll never know.

This is a book based on sheets handed out in the author's kitemaking classes. In a class you can make up for shortcomings in written material by showing just what you mean. A book calls for a lot better illustration than that.

Unattractive in appearance and tone, this well-intentioned but sloppy book might help you make sloppy kites. —V.G.

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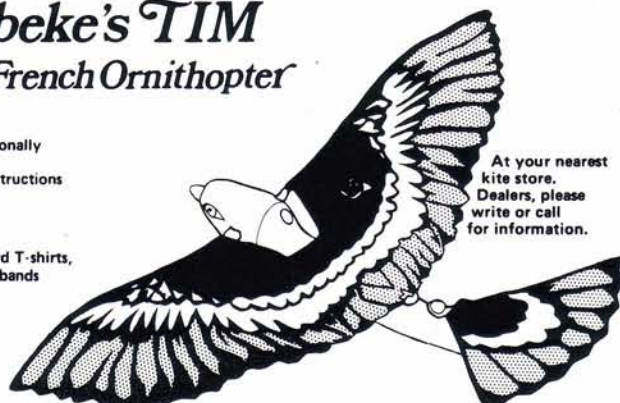
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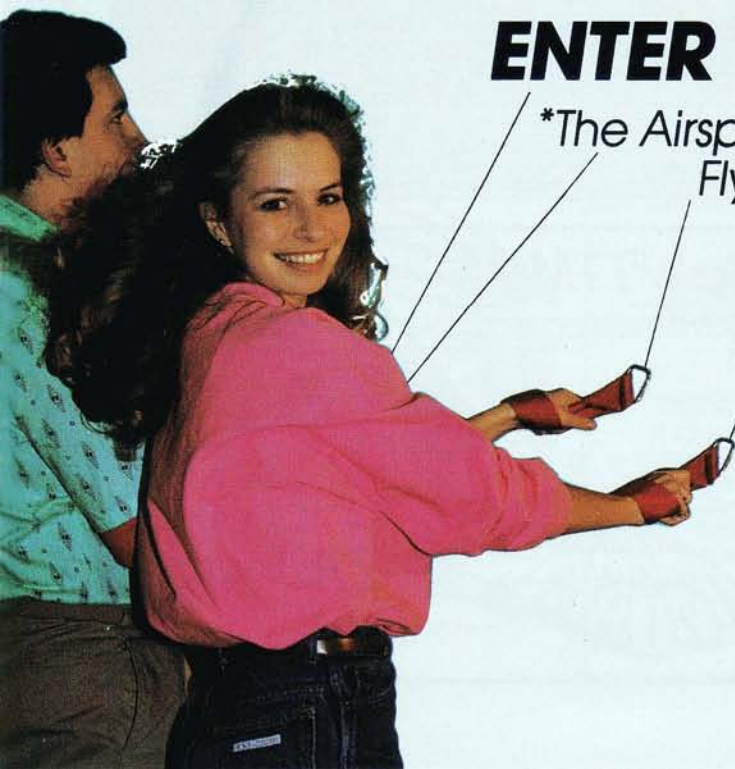
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We run the Kite Lines Bookstore as a service and this is not to be construed as an endorsement of any title. But we do guarantee your satisfaction with our services. We want you to feel just as if you were in the town bookstore, picking up books and looking them over. When one is wrong for you, you can put it back on our shelf. No questions asked.

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



**Bessatsu Bijutsu Techo (Fine Arts Journal)**, in Japanese. Special edition (Winter 1982) with more than 300 color photos plus articles by Japanese kite authors. Softcover, 216 pp., \$16.95

### 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).

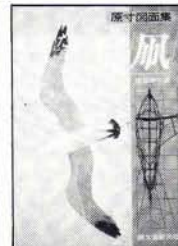


**Sosaku Tsure Dako (Kite Trains)** by Eiji Ohashi, in Japanese. Innovative designs and construction techniques. Clear plans and detailed drawings include the Expansible Box. Color photos. Softcover, 56 pp., \$16.95  
**Ana Aki Dako, Paneru Dako (Vented Cellular Kites, Panel Kites)** by Eiji Ohashi, 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

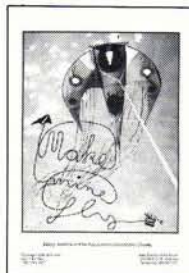


**Majiku Dako (Magic Kites)** by Takaji Kuroda, in Japanese. Detailed plans for convertible boxes and "cubic" kites that fold, flip and fly upside down. Sleds and traditional Japanese kites, too. Color photos. Softcover, 77 pp., \$14.95



**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 pattern for Trefoil. Softcover, 40 pp., \$3.95  
**Make Mine Fly Vol. 2-6** by Helen Bushell. A far-ranging collection of tips and plans. For beginners and/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. Plans for 12 kites made from standard sheet of paper, plus the Skyvelope. Clever designs, casual text. Softcover, 24 pp., \$6.95

### From GERMANY...



**Drachen aus aller Welt (Kites from Everywhere)** by Werner Backes, in German. A 40-kite sampler from around the world. Clear illustrations and fine photography. Includes the *wau bulan*. Softcover, 128 pp., \$12.95  
**Drachen einfach und schnell gebaut (Quick and Easy Kitemaking)** 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 *janggaaan* and Malaysian *wau bulan*) plus trains, stunts, facets, fighters and accessories. Chapters on history, materials, construction, aerodynamics, flying techniques, photography, knots, etc. Color throughout. Softcover, 128 pp., \$12.95

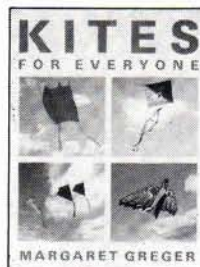


# The Kite Lines Bookstore . . . Continued

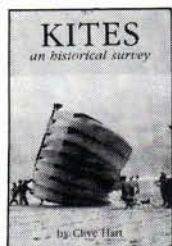
From the UNITED STATES . . .

*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. Enduring value. 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 Leland Toy. (From a television kitemaking series, 1984.) Good, fundamental tips and easy plans for eight basic kites, plus flying techniques. Plans include a rotor made from foam meat trays and a Mylar fighter, plus fighting techniques. Unassuming, easy-to-understand. Softcover, 60 pp., \$4.95

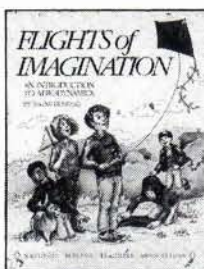
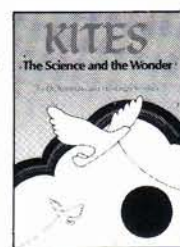
*25 Kites That Fly* by Leslie L. Hunt (kitemaker for the U.S. Weather Bureau). Originally written in 1929, and reprinted many times. Contains old reliable plans plus historical data and photos. Lots of details and kites not seen much anymore. Classic. Softcover, 110 pp., \$2.95



*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



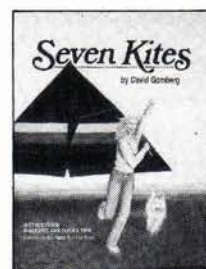
*Kites: The Science and the Wonder* by Toshio Ito and Hirotsugu Komura. Full of aerodynamics and theories. Numerous diagrams and charts. Originally published in Japanese (1979), the English translation (1983) is not very smooth. Softcover, 160 pp., \$11.95



*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

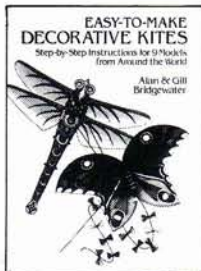


*Seven Kites* by David Gomberg. Unimpressive collection of seven basic kites and a windsock. Instructions are adequate, but repetitious. Black-and-white illustrations. Computerized text. Outdated resource list. Softcover, 64 pp., \$4.95

*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

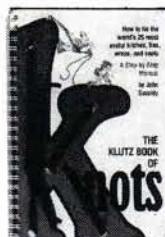


*Kite Flight* by Jack Botermans and Alice Weve. Good variety of kites and accessories, especially construction materials. Attractive, but misleading, photos and illustrations. Inaccurate English translation from the original Dutch is a real disappointment. Softcover, 119 pp., \$9.95



*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



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

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**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. Few details, simplistic kites. (Revised excerpt from original 1976 edition.) Softcover, 31 pp., \$4.95

**Kite Cookery** by Don Dunford. Plans for four simple kites plus theories, aerodynamics and construction. Softcover, 47 pp., \$2.95

### From FINLAND...



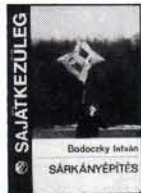
**Leijani (Kites)** by Marten Bondestam, in Finnish. Unusual, art-inspired designs. Many black-and-white photos and illustrations. (Out-of-print, few copies left.) Softcover, 80 pp., \$12.95

### From FRANCE...



**Cerfs-Volants (Kites)** by Daniel Picon, in French. Clear and colorful illustrations and photos show numerous construction details. Plans include several unique French kites (the P.T.T. and Plano). Understandable, refreshing, enjoyable and a bargain, too. Softcover, 80 pp., \$7.95

### From HUNGARY...



**Sarkanyepites (Kites)** by Istvan Bodoczky, in Hungarian. Wide selection of plans from the classic to the modern, including some commercial designs (Flexifoil and Dunford). Also one-of-a-kind kites

(Three Mile Island Delta). Fine illustrations and color photos. Hardcover, 207 pp., \$16.95

### From ITALY...



**Costruire Aquiloni (Kite Making)** by Maurizio Angeletti, in Italian. Plans include the centipede and numerous multi-pointed flat stars. Scale drawings. Accurate bridling. Black-and-white with 13 color pages. (This book is a revised edition of the 1984 hardcover.) Softcover, 212 pp., \$13.95

### From THE NETHERLANDS...



**Vliegers Zelf Maken (Making Kites Yourself)** by Harm van Veen, in Dutch. Extensive selection of plans includes "Flying Jeans." Softcover, 111 pp., \$18.95



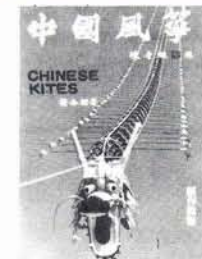
**Kleine Papieren Vliegers (Small Paper Kites)** by Harm van Veen, in Dutch. Expertly crafted. Softcover, 32 pp., \$3.95

### From NEW ZEALAND...



**Kites For Kiwis** by Colin McGeorge. Ten ordinary kites plus the native "Manu Taratahi," made from local vegetation. Adequate drawings and photos. Regional (New Zealand) text and materials require translating. Softcover, 46 pp., \$6.95

### From TAIWAN...



**Chinese Kites** by Kin Kan Hsieh and Susan M. Hsieh, in Chinese and (not very good) English. Many illustrations and photos (like on a vacation trip). 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.

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### The Bearly-Made-It List of Little-Known World Kiteflying Records



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### WORLD RECORDS IN KITING: QUESTIONS, ANSWERS & CHALLENGES

For the Record

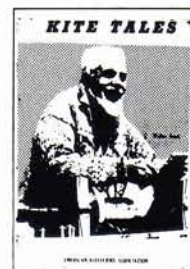
How to Document Your Record

Definitions & Rules to be Observed in Seeking Any World Kiting Record

By Valerie Govig (from the Fall 1980 issue). Complete discussion of kite records—how to document one, rules, recommendations, definitions, current records and new categories (more than Guinness). \$1 ppd.

"The Bearly-Made-It List of Little-Known World Kiteflying Records" by Theodore Edward O'Bear. Whimsical—but detailed—report on the obvious and obscure accomplishments in the world of kites. A current and frequently updated computer printout. Includes history, chronology and technology. Plastic binder, 15 pages or more. \$10 ppd.

## KITE TALES ON MICROFILM



NOW—THE COMPLETE SET of *Kite Tales* (predecessor of *Kite Lines*) on microfilm—all 40 issues — more than 1600 pages from October 1964 to November 1976. Here are 12 years' of plans, profiles, commentary, news and resource material available nowhere else. A must for researchers, collectors, libraries. Per issue \$2.50. Full set \$85.00, postpaid.

*Kite Tales* original paper copy: the only available issue out of 40 that were published is Vol. 10, No. 3 (Nov. 1976). Supply is very limited, \$3 each, ppd.



# 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 24 back issues, only two are still available in paper copies, but all 24 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, \$3.00  
On Microfiche, \$2.50**

## **SPRING 1977 (Vol. 1 No. 1)**

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

## **Microfiche Only**

## **SUMMER 1977 (Vol. 1 No. 2)**

Which is the Perfect Kite? People-Lifting Kites; Van Gilder's Delta Train; Van Sant's Trampolines; Proposed Standards for World Records; New Stunt Kites; Greger's Dutch Kite; Profile of Mike Weletyk.

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## **FALL 1977 (Vol. 1 No. 3)**

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

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## **WINTER 1977-78 (Vol. 1 No. 4)**

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

## **Microfiche Only**

## **SPRING-SUMMER 1978 (Vol. 2 No. 1)**

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

## **Microfiche Only**

## **SPRING 1979 (Vol. 2 No. 2)**

Reels Round-up; Van Gilder's Reel; Tokyo and Smithsonian Museum Exhibits; Streeter in Paris; Kites in the Wilderness; Nirvana in Nags Head; Braswell's two-string Delta; Stephen Bernstein's Chinese Bird.

## **Microfiche Only**

## **SUMMER 1979 (Vol. 2 No. 3)**

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

## **Microfiche Only**

## **FALL 1979 (Vol. 2 No. 4)**

Sri Lanka Craftsmanship; Monumentality in Kites; Giant Kites of Japan and the Bedsheet O'Dako; Louise Crowley Profile; Kite Fishing from a Lighthouse by Trebilcock; Art Kurl's Super Conyne Plans.

## **Microfiche Only**

## **WINTER 1979-80 (Vol. 3 No. 1)**

Rotors Reviewed; Grauel's Shooting Arrow and Bull's Eye Target Kites; Ham's Parafoils; Allison's Death; Robinson's Facet Kite; Streeter on the Flexifoil; The Miracle of Sagami-hara; Kill Devil Hills, NC; Manassas, VA.

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## **SPRING-SUMMER 1980 (Vol. 3 No. 2)**

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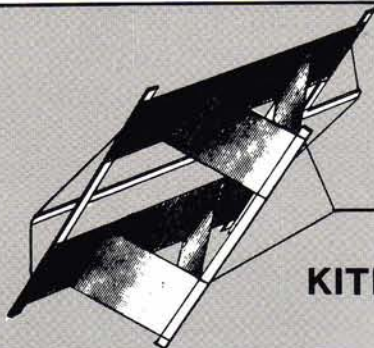
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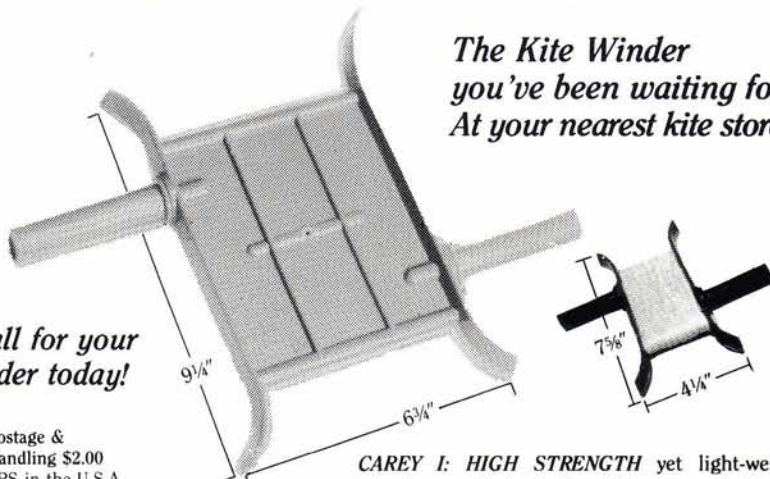
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# The Goble Starbox

By Margaret Greger

Bill Goble of Portland, Oregon, says that he developed his Starbox as a natural progression from the facet kite design. (We at *Kite Lines* think the kite is closer genetically to a Professor Waldof. If you were to say that the Starbox is a combination of a facet and a Waldof—a Waldofacet?—you would get no argument from us.)

The Starbox is easy to make, once the sewing sequence is understood, but it does require a lot of little steps repeated a lot of times. (The kite is made from the inside out.) Bill's method, in which *each side of each cell is a separate piece*, depends on trimming and sealing stacked edges with a hot knife. None of the edges are hemmed. A hot tacker is also required.

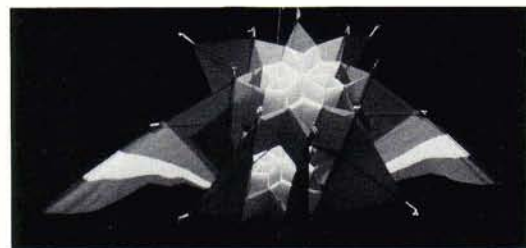
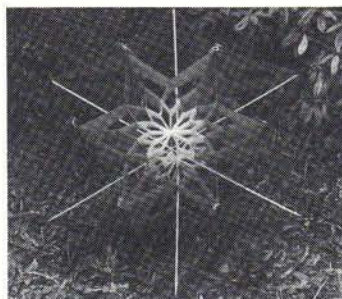
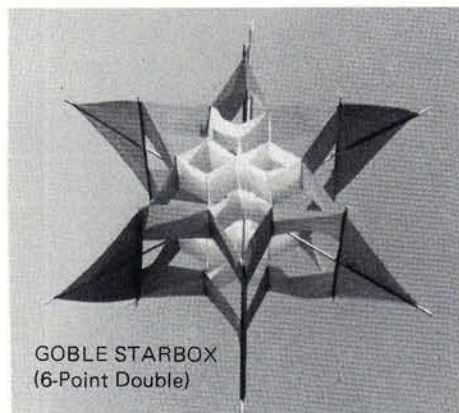
Multiple pieces permit uncounted variations of color combinations. These instructions for a six-pointed Starbox use white for the center panels, light blue for the middle panels, medium blue for the outer panels and dark blue for the wings. In general, dark wings serve to brighten the lighter core colors. (Specifying colors makes it easier to write directions, too.) The colors you choose are limited only by your personal taste and your stock of sailcloth.

Your first Starbox may be slow going, but if you proceed to a second and third, you will find shortcuts which expedite construction. For example, all the cell sandwiches for each box can be tacked and trimmed before stitching.

Chain stitching—feeding one piece into the sewing machine right after another and clipping them apart when all are sewn—works for sewing pockets to wings and some other steps.

Like all box kites, the Starbox should be tightly stretched to the frame. Flabby cells equal poor performance. The string loops which are pulled into the notches on the spar tips are the points of adjustment. Time and humidity can work against proper tension. To tighten loops, tie another knot. Give yourself space to maneuver by beginning with loops and spars slightly longer than required.

Precision in cutting and stitching is essential. Instead of cutting the cell panels individually, make a pattern (6½" x 40") and cut strips across the width of the material. Cut cell sections from strips. All the pieces of the kite—except the



Goble Starboxes: top left, Bill and 12-point "Dark Crystal"; left, open-wing version; above, 8-point delta-wing.

wings—should be cut so that their edges align with the grain of the fabric. For the wings, the two short edges align with the grain; the long edge is cut on the bias.

Bill Goble also makes eight-point triple box kites, some of them with delta wings replacing two of the short spreader wings. This six point double Starbox is Bill's simplest version.

## Tools

In addition to the "usual" kite-making tools, such as knife, scissors and straight-edge, you will need a hot knife, a hot tacker, a hacksaw (or thin saw blade) and, of course, a sewing machine.

## Materials

- 6 dowels 3/16" diameter x 23" for the longerons
- 3 dowels 1/4" diameter x 47" for the spreaders
- 10 feet of 30-pound test braided line (nylon or polyester) for loops and bridle
- 4 yards of ripstop nylon at least 41" wide (1 yard of each color). This is enough fabric to make at least two kites, if you alternate the color scheme. To make a monotone or two-color kite, you will need only two yards of fabric.

## Remember

Trim away ¼" with hot knife where specified. Dotted lines in diagrams are stitching lines. Backstitch ends of all seams.

## Measure Twice, Cut Once

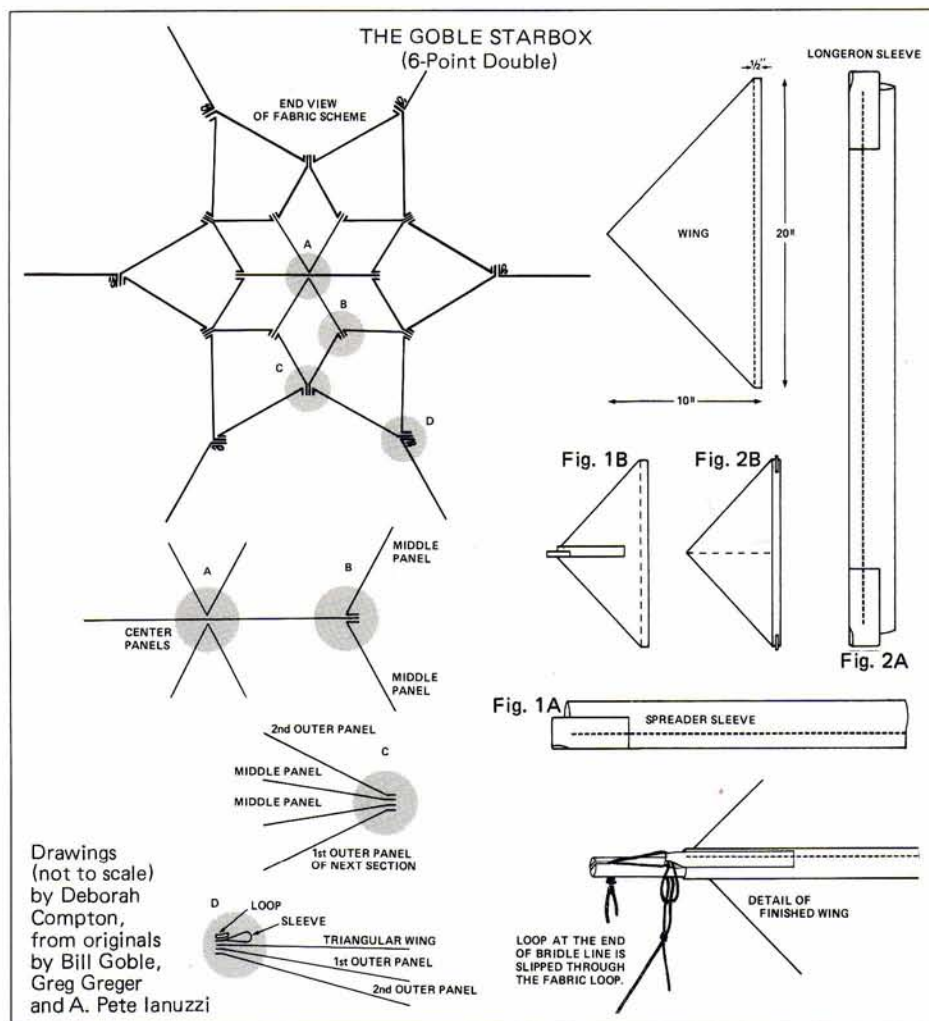
Cut all the individual pieces listed below. Use a hot knife and straightedge. Keep the grain (weave) of the fabric aligned with the edge of each rectangular piece. For the wings, align the grain with the two short sides, *not* the long side.

- 6 pieces 6½" x 8" for the center panels (white)
- 24 pieces 6½" x 4½" for the middle panels (light blue)
- 24 pieces 6½" x 8" for the outer panels (medium blue)
- 6 triangular pieces 10" x 20" (see diagram) for the wings (dark blue)
- 6 pieces 9½" x 2" for spreader sleeves (dark blue)
- 6 pieces 20" x 2¼" for longeron sleeves (dark blue)
- 18 pieces 3" x 1¼" for loops (dark blue)

## One Step at a Time

1. Fold the wing pieces in half, point to point along the long edge. Crease along the centerline and press.





2. Fold all sleeve and loop pieces in half lengthwise. Crease and press.

3. Seal the folded sleeve and loop pieces by trimming away  $\frac{1}{4}$ " with hot knife.

4. Fold six of the loop pieces (to form the loops) and hot tack one to one end of each  $9\frac{1}{2}$ " spreader sleeve piece. Position the loops as shown in Fig. 1A.

5. Hot tack the six loop/sleeve assemblies to each wing piece along the crease line, as shown in Fig. 1B. Stitch together along the tacked lines.

6. Fold the remaining 12 loop pieces and hot tack one to each end of the 20" longeron sleeve pieces (Fig. 2A).

7. Hot tack the longeron loop/sleeve assemblies to the wing pieces, on the opposite side of the spreader sleeve, one to each wing along the long edge (Fig. 2B). Do not trim or stitch yet. Wait for Step 18.

8. Fold six center panels (white) in half widthwise (bringing short sides together). Crease and press along the fold line.

9. Stack center panels (opened flat) in two groups, three in each stack. Hot tack, then stitch along center crease.

10. Sandwich each center panel between two middle panel pieces (light blue), aligning the outer edges. Hot tack the three layers together along the outer edge.

Repeat 11 times.

11. Trim away  $\frac{1}{4}$ " from each tacked edge with the hot knife. Repeat 11 times.

12. Stitch each panel sandwich together along the cut edge. Repeat 11 times.

13. Bring middle panels (light blue) together forming diamond-shaped cells with two white sides and two light blue sides. Hot tack the outer edges together, closing the cells. Repeat 11 times.

14. Sandwich hot tacked middle panel (light blue) between two outer panel pieces (medium blue), aligning outer edges. Hot tack the layers together along the outer edge. Repeat 11 times.

15. Trim away  $\frac{1}{4}$ " from each tacked edge with the hot knife. Repeat 11 times.

16. Stitch each panel sandwich together along the cut edge. Repeat 11 times.

17. Bring outer panels (medium blue) together to form diamond-shaped cells with two light blue sides and two medium blue sides. Hot tack outer edges together, closing the cells. Repeat 11 times.

18. Align tacked edges of outer panels (medium blue) with inner edge of wings (dark blue), making a sleeve/wing/cell sandwich, one cell assembly at the top of each wing and one at the bottom. (The loop/sleeve assemblies already have been

hot tacked to the wing edges in Step 7.) Hot tack together, at top and bottom Repeat 5 times.

19. Hot trim the edges carefully so as not to remove too much of the loop/sleeve assembly. Repeat 5 times.

20. Stitch the wing/loop/sleeve/panel assembly together, along the hot trimmed edge (from top to bottom of wing). Repeat 5 times.

### Tying it all together

1. Cut 18 pieces of braided line, each 5" in length. (Tip: to cut little bits of line, take cardboard 5" wide and make half as many wraps around the card as pieces needed, 9 wraps for 18 pieces. Cut through the line at top and bottom of card.)

2. Notch both ends of each spar about  $\frac{1}{4}$ " deep with thin-blade saw. Make sure that notches are aligned.

3. Insert longerons in sleeves.

4. Insert one string loop through each fabric loop. Tie knot and then pull string loops through notches and adjust tension to keep fabric taut.

5. Insert spreader spars in wing sleeves the same way. Tie spreader spars together in the center, where they intersect.

### Pick a Corner

Any one of the 12 corners of the kite can be used for the towing point. Pick one.

Tie a loop in each end of a 24" length of flying line. Slip one end of this bridle line through the fabric loop at the end of one longeron. Wrap the loop around the dowel and pass the free end through the loop (creating a lark's head).

Attach your flying line to the loop at the free end of the bridle.

### Flying

For a multi-celled kite, the Goble Starbox is quite light. (The *Kite Lines* model tips the scale at 7.5 ounces.) Like most box kites, it shows inherent stability and responds directly to wind level. Tumbling cannot be induced as with similar kites, but one can revolve it in the sky for admiration from several views. ◇

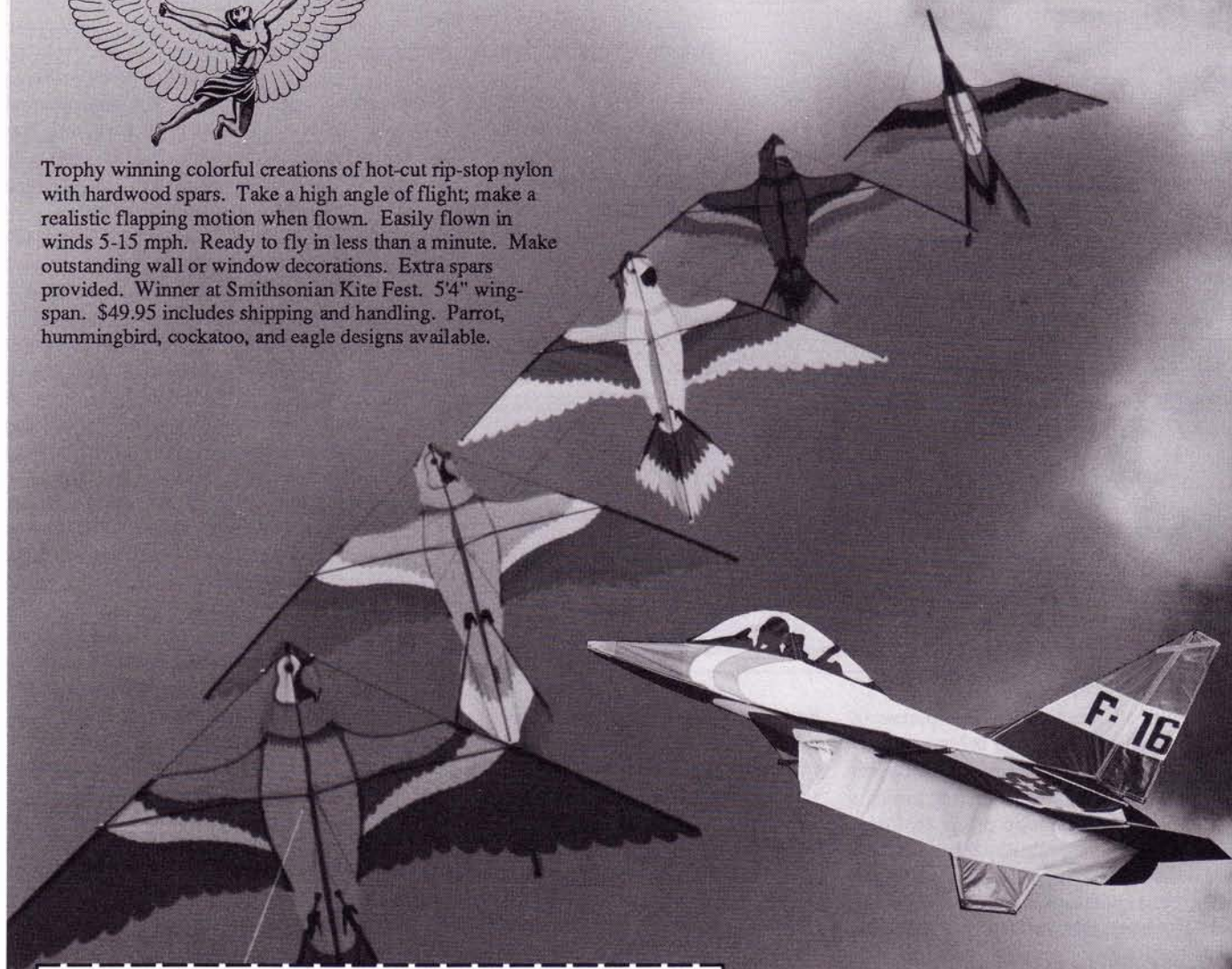
*BILL GOBLE, 66, of Portland, Oregon, started making kites about five years ago. Bill says of the Starbox: "Like other box kites, it will drop rapidly during lulls. I think this leads to the impression that these types of kites require more wind than they actually do."*





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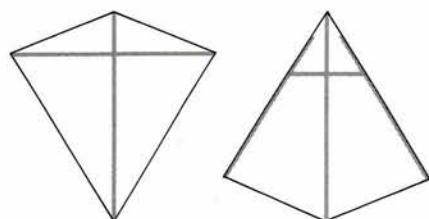


# Clark Kent Meets the Bronx Boxes

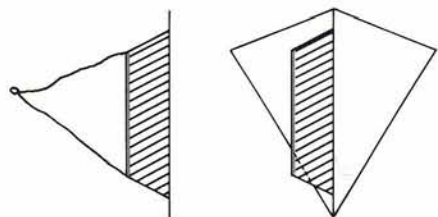
## 1 Keels from Kyoto (on the heels of keels from Cannes)

*Tamoshi Takahara writes from Kyoto, Japan:* I also use keels similar to Andre Sevain's and Alex Dunton's (Tips & Techniques, Winter-Spring 1987).

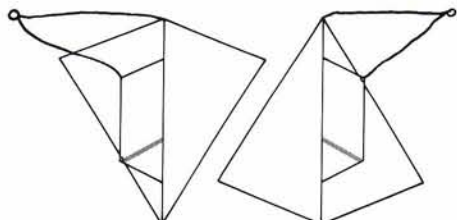
I have a kite named "Clark Kent" because it sometimes flies as an Eddy and sometimes as a delta.



The leading edge of the keel is stiffened with a spar, and a two-legged bridle is attached to the top and bottom points of the keel.



The kite also flies well with a smaller keel, stiffened by a short diagonal spar in the lower section. In this case, the two-legged bridle is attached to the top point of the kite and the top of the keel.



## 2 Build A Better Box Kite (Part I)

*John T. Reutershan, experienced box-kite-maker of the Bronx, New York, shares two of his outstanding techniques:* After experimenting with a number of disappointing T-joints, I hit upon the following,

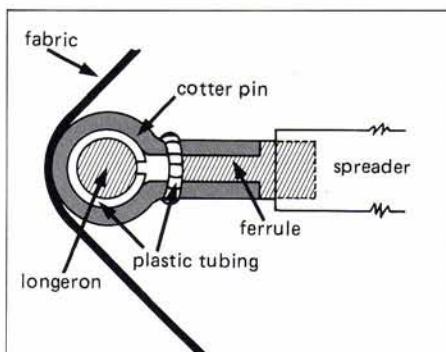
which keeps my nine-foot box kite as taut as a drum. (The longerons and spreaders are hollow filament-wound epoxy tubing. The fabric is reinforced at all contact points.)

Since cotter pin heads have a smaller diameter than the longeron, first unbend the cotter pin and then clamp it around an appropriate-size wooden dowel with pliers. If the pin head is not first enlarged, the longeron will be pulverized when the pin is clamped on.

The short piece of fat tubing (sliced lengthwise and clamped on like a "C") serves to locate and cushion the steel cotter pin.

The thin slice of tubing cushions the end of the spreader so it does not split against the metal.

The hollow epoxy ferrule is held in place by the spreading tension of the cotter pin legs. You may need a drop of glue as well.



cotter pin . . . 0.125" diameter x 2" long  
ferrule . . . . . 0.248" outside diameter  
spreader . . . . . 0.250" inside diameter  
box kite . . . . . 108" x 32" x 32"

## 3 Build A Better Box Kite (Part II)

Many kitefliers like the option of assembling their box kite either as a square or as a rhombus (for lighter winds). However, fiberglass spars are not inexpensive and carrying two complete sets is an inconvenience. I solved the problem this way.

For each set of cell spreaders, four extensions are needed: two to complete the square, two for the rhombus. The appropriate extensions are added to the ends of the basic cell spreaders. These spreaders (AB and CD) remain the same for either

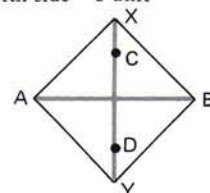
configuration; only the extensions change.

Internal ferrules are glued half-in/half-out one end of each extension.

Dimensions are given as modules, that is, theoretical numbers to be multiplied by your unit of measure (feet, meters). If the panels of your box kite are five feet wide, multiply the theoretical numbers by 5. Here are the basics and some examples:

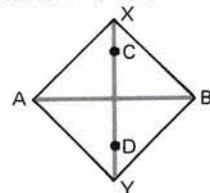
For a square kite with side = 1 unit

AB = 1.414  
CD = 1.000  
CX = 0.207  
DY = 0.207  
XY = 1.414



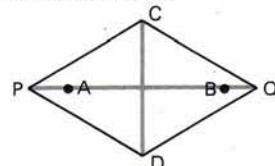
For a square kite with side = 3 feet

AB = 4.242  
CD = 3.000  
CX = 0.621  
DY = 0.621  
XY = 4.242



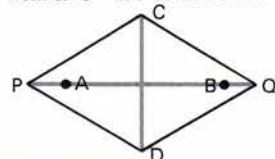
For a rhombus with side = 1 unit

AB = 1.414  
CD = 1.000  
AP = 0.159  
BQ = 0.159  
PQ = 1.732



For a rhombus with side = 150 centimeters

AB = 212.1  
CD = 150.0  
AP = 23.85  
BQ = 23.85  
PQ = 259.8



On the flying field, keep repeating, "the long pieces go in the short sticks, the short pieces go in the long sticks . . ."

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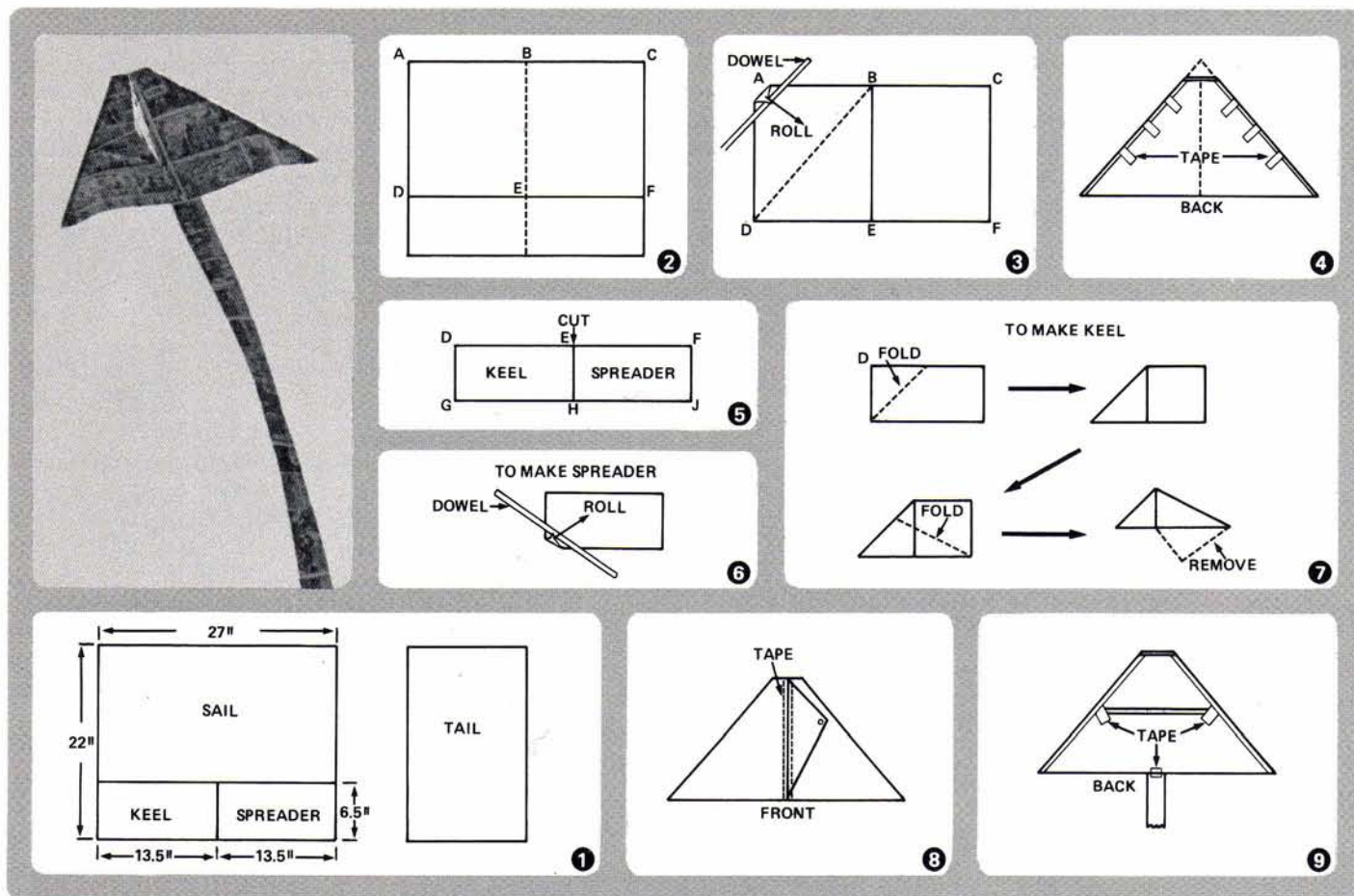
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# The Comics Kite, or The DK Delta

By Dennis L. Kucmerowski



**T**he Comics Kite is a kite without spars, that is: without spars in the traditional sense (wood, plastic, fiberglass, etc.). Instead, the spars—plus sail, keel and tail—are made from sheets of newspaper.

For maximum fun and color, use the Sunday comics section.

The basic design concept is very simple and it can be expanded to include various materials and sizes. Because of its ease of construction and minimal cost, the Comics Kite is a great kite for experimenters and workshops.

These plans are based on the dimensions of a "standard" American newspaper: 27 x 22 inches for a double page (68.5cm x 55.9cm) and 13.5 x 22 inches for a single page (34.3cm x 55.9cm).

If your newspaper is a different size, adjust the measurements, get another newspaper or use your imagination.

## Materials

- two sheets of newspaper (one double-page and one single-page)

- tape (cellophane or masking)

## Tools

- scissors
- ruler/yardstick/meterstick
- pen or pencil
- paper punch (single hole)
- dowel or rod (1/8-inch diameter x 24 inches long, or 3mm x 60mm)

## Construction (sail)

1. Lay the double sheet of newspaper on a flat surface. Measure 6.5 inches (16.5 cm) up from the bottom edge and draw line DF (fig. 2).

2. Cut on line DF and save the smaller piece of paper to make the spreader and keel later.

3. Reinforce the sail with a strip of tape along the center crease from top to bottom.

4. To form a paper spar for the sail, roll the newspaper tightly around the dowel, beginning at upper left corner (A) and rolling toward lower right corner (F).

Continue rolling until the spar reaches points B and D (fig. 3). Stop.

5. Tape the spar in position at three places and remove the dowel (fig. 4).

6. To form the other paper spar, roll the newspaper tightly around the dowel, beginning at upper right corner (C), rolling toward lower left corner (D). Roll until spar reaches points B and F. Stop. Tape spar. Remove dowel.

(For added strength, the rolled edge may be glued along its entire length. For extra added strength, leave the dowel inside the rolled spar. Of course, you will then need a separate dowel for each spar.)

7. Fold the nose of the sail down twice, 3/4-inch (19cm) each fold. Tape the folded nose in position.

## Construction (keel)

8. Measure the height of the sail from the nose to the trailing edge. It should be about 13.5 inches (34cm).

9. Take the section of paper cut from the full sheet in Step 2 and cut a piece to



the same length, about 13.5 inches (34 cm). Save the remaining piece of paper for the spreader.

10. Fold the upper left corner down and to the right to form a 45-degree angle.

11. Fold the upper right corner down and to the left (fig. 7).

12. Trim excess paper from keel and tape all edges to seal and reinforce.

13. Position the keel on the front of the sail (the side without the rolled edges) and tape it in place along its entire length, on both sides, left and right (fig. 8).

14. With a paper punch, make a hole in the point of the keel for the flying line.

#### Construction (spreader)

15. Use the piece of paper remaining from Step 9 to make the spreader. Roll it tightly around a dowel at a slight angle, less than 45 degrees (fig. 6).

16. Tape the spreader to prevent it from unrolling and remove the dowel. (You can leave the dowel in the spreader for added strength, of course.)

17. Position the spreader on the back of the sail (the side with the rolled edges), halfway between the nose and trailing edge.

18. Cut each end of the spreader ¼-inch (6mm) shorter than the inside distance between the rolled edges of the sail.

19. Tape the spreader into position on the back of the kite, inside the rolled edges (fig. 9).

#### Construction (tail)

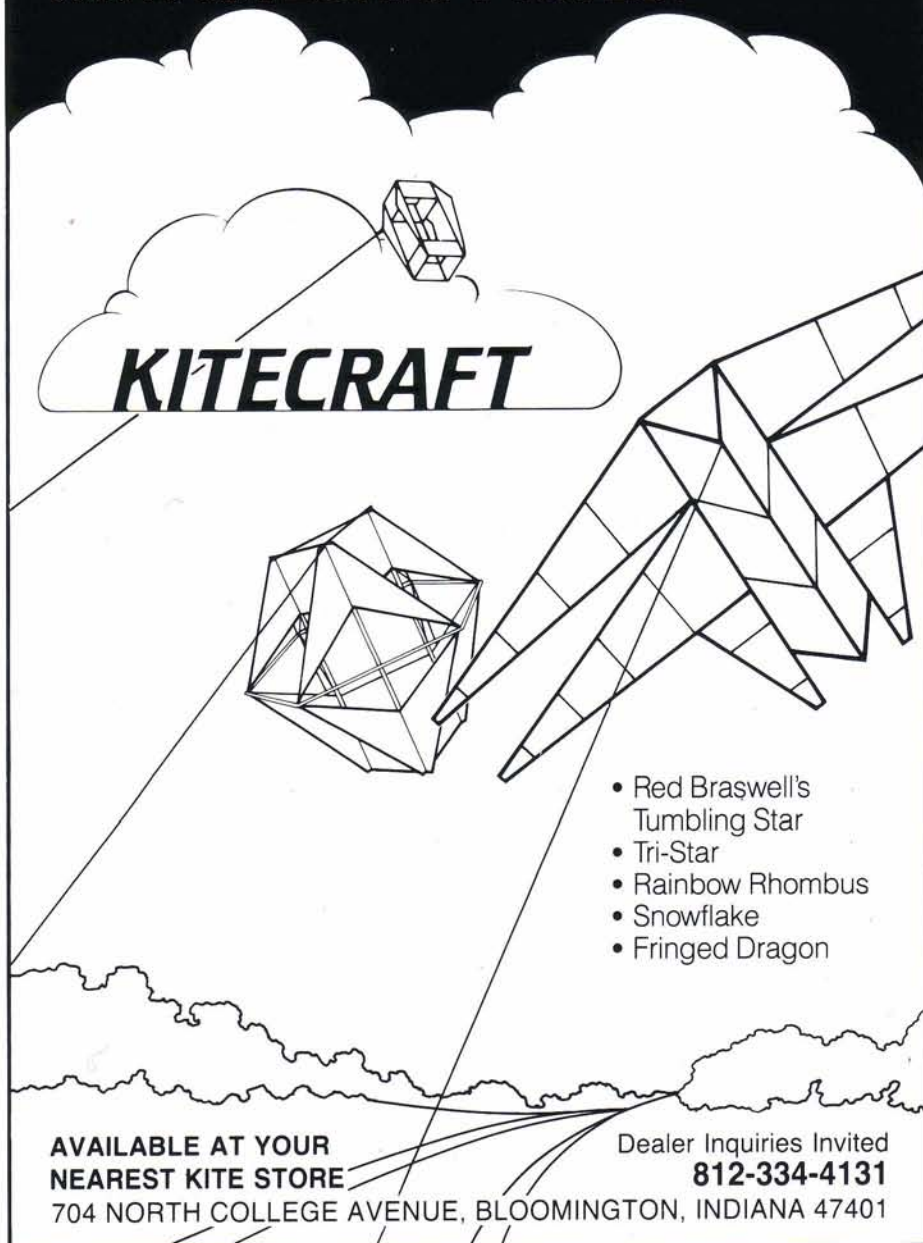
20. Cut the single sheet of newspaper into strips approximately 2 inches wide (50mm) and tape the strips together end to end to make the tail. Tape the tail to the center of the trailing edge of the sail.

#### Flying

Attach a light flying line to the hole in the keel, and your Comics Kite is ready for a day with soft and gentle breezes. ◇

*DENNIS KUCMEROWSKI is an enthusiast who makes, flies and teaches kites. He also works as a systems design engineer for Siemens Information Systems in Boca Raton, Florida. Dennis said that he finally perfected the Comics Kite in May, 1986, after making eight experimental models. He was trying to make an easy kite—that wasn't a sled—for less than a penny.*

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# San Francisco Style



The judges relax at the West Coast Nationals, from left: Steve Rubin, Stan Mullikin, Bevan Brown, Kathy Goodwind, Ray Merry and Corey Jensen.

Whoever has the chutzpah to start an event from scratch and name it the First Annual National West Coast Stunt Kite Championships maybe deserves a success. Anyway, that's what Michael McFadden (owner of Kitemakers of San Francisco) and Eric Streed (member of the Top of the Line team) got.

But Eric really pushed his luck. A wiry, fiery, redheaded hot-shot stunt flier, Eric set up The Streed Foundation to put up cash awards totalling \$5,000. Then he issued a challenge: "I dare anyone to win more money than I can! I will be competing in several categories. I feel that I can walk home with the most prize money..." He talked in advance about the number of entrants and judges already committed to attend, the two television stations planning to cover the affair, the luau afterwards that would top off "the biggest kite party that San Francisco has ever seen." In short, Eric did everything he possibly could to guarantee skepticism.

Mel and I made a point of having something *else* as our reason to go to the West

Coast on Labor Day weekend so we could just "drop by" in San Francisco. Hate to admit it: it was worth the trip. And *we* aren't even stunt fliers, just frequent viewers/admirers.

But is there anybody who doesn't love San Francisco? You start with that kind of city, loaded with sunshine, hilly views, culture, Fisherman's Wharf and wonderful places to stay—like the bed-and-breakfast place we found called the Victorian Inn on the Park—and you already break down most of any lingering resistance.

Then you pick the Marina Green for your field: real icing on the cake. The Green is a strip of groomed grass about a half mile long and open to a view of the Golden Gate Bridge, Alcatraz, Fort Mason and hundreds of sailboats. It's a proven favorite place for kiteflying. And it's plain beautiful.

On Saturday morning everything is well set up, with a central tent, judging tables, kites of welcome in the sky, barrier tape around the field areas, a platform and public address system that

sends music out ("Sweet Georgia Brown") between barks from the talented mouth of Corey Jensen (Monterey, California). It's a warm day, and hazy, partly caused by smoke that had circulated over the Bay Area from terrible forest fires to the north and east.

The winds? Light. Too light. So we have a little waiting time. Finally the anemometer starts moving and Corey grabs the microphone: "Come on, people, we got wind! Let's fly!"

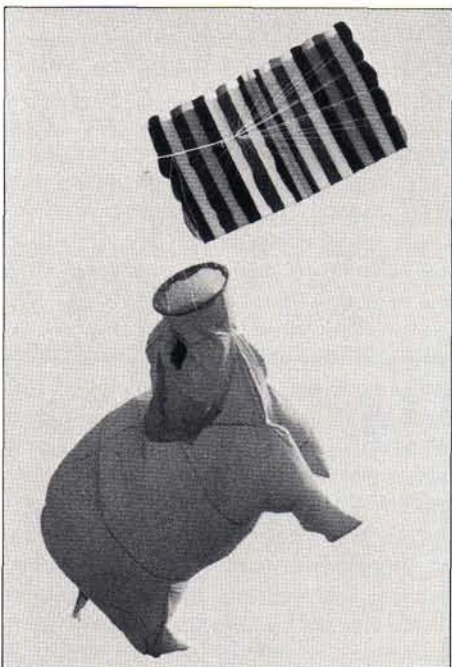
Today the schedule calls for eliminations, Novice and Intermediate flying, with the finals planned for Sunday. A booklet has been circulated in advance containing rules, maneuvers and general information.

Michael McFadden admits their system was cribbed from others, such as that of the East Coast Stunt Kite Championships in Wildwood, New Jersey in May and the Washington State International Kite Festival in Long Beach, Washington in August. From the W.S.I.K.F., for example, the San Francisco organizers picked





Left top, Corey Jensen works the mike. Left bottom, Corey's pink pig windsock swings from a Doug Hagaman parafoil. Below, Barbara Skaggs signs up to compete as Michael McFadden advises contestants at the central tent.



up the use of whistles for signalling start and end points of stunt sequences. But they added a new contribution—the use of numbered vests to clearly identify the contestants. Thus as each event varies and embellishes the rules of its predecessors, stunt kiting advances collectively.

I also notice that several stunt fliers are here to represent the East Coast on the same honorable level set by the West Coasters who go East for comparable events. This is a good trend, and so is the fact that some fliers are sponsored generously by kite businesses.

I am glad to see some simplification in San Francisco. The basic categories are Precision (also called compulsories) and Ballet (to music), broken into Individual and Team for each. Across these groupings are three classes: Novice, Intermediate and

Open, but fliers in the Novice class may compete only in Individual Precision. According to Michael, the Precision and Ballet run consecutively for each contestant “because it is hard to get people together twice.” This method works smoothly as far as I can tell, but it requires the spectators to watch musical and non-musical sequences alternately. And typically, unless the compulsories are closely narrated, the maneuvers are not very clear to the audience. However, an air of mild excitement carries more or less evenly over the entire competition, rather than being concentrated in a few intense time periods.

**B**efore the activity gets really hot, we see coming across the field the unmistakable outline of big, Stetson-hatted George Ham\* and his trim wife Marion. George is known as Mayor of the Green, and he and Marion are hospitality personified. They insist on sharing their picnic lunch of fresh-grown tomatoes, homemade potato salad, salt-free chicken and other delectables spread out on a cloth-

covered table. George makes and flies large parafoils and line spinners and he knows the winds in these parts. “They are not up till one o’clock,” he says firmly. We relax.

Ray and Jeanne Merry of Lavallette, New Jersey have put up the Flexifoil “limbo” in an adjacent space. Ray is the co-inventor (with Andrew Jones) of the Flexifoil. He demonstrates the technique of bringing a kite down and under the rope strung about 12 feet high between two poles and then taking the kite back up on the other side, then down and under and up again—back and forth as many times as possible. Ray says, “It looks easy, but it’s actually very, very difficult.”

As usual at stunt events, we admire the Novice and Intermediate contests as much as the Open class ones. For example, Sue Galban of La Habra, California, flying four snub-nosed Crystal stunters, brings the song “Tequila” to life with fast movements of both kite and flier.

Choice of music helps. I notice later in the weekend that Fran Gramkowski of Haddonfield, New Jersey, just doesn’t

\*George Ham was the cover story for *Kite Lines* Winter 1979-80 (Vol. 3, No. 1).



seem to make his kites work with a polka.

Flying styles are in striking contrast. One minute you can see Sam Mohamad of Sunnyvale, California flying a smooth, long-tailed kite to romantic music. (As Alice Romero of Rome Enterprises in San Ramon, California says, "Tails leave a beautiful audit trail in the sky.") The next minute you can watch Vern Balodis of Columbus, Ohio making very quick turns to an Irish jig.

The Intermediate Teams are up next. Vern and Sue Balodis stunt to "Fly Like an Eagle," a soft and appropriate beat, keeping their lines at the slightly different lengths that permit good interplay between the two kites.

Hal Markie of San Jose, California and his partner, Irv Singer of Cupertino, fly tailed kites to the song "To Know No Boundaries" and allow the tails to tangle, then untangle, in a breathtaking display of skill.

Dan and Lorna Buxton of Cleveland, Ohio fly to "Somewhere Out There," the two kites coordinating beautifully with the male and female voices on the tape. Their routine puts a lovely cap on the day.

**S**unday brings another hazy morning with scarce winds. It is my chance to stroll about and meet people, such as Raymond Lee, 82, of San Francisco. He is flying two bamboo and paper panda bear kites. To his line he attaches letters spelling out messages. Children in the crowd shout and point at the kites. Ray says to me, "I never buy a kite in my whole life and I never sell one."

Like George Ham said it would, the wind comes up at one o'clock, almost to the minute. Even so, there are lulls, when



Top, Ray Merry in the distance performs the Flexifoil limbo as Jeanne Merry and Fritz Gramkowski count each pass under the rope suspended between two Flexifoil-topped stakes. Below, panda kites by Raymond Lee are stabilized by flags on their heads. Bottom left, George Ham holds Marion in one hand and his kite lines in the other. Bottom right, Raymond Lee concentrates on his pandas.



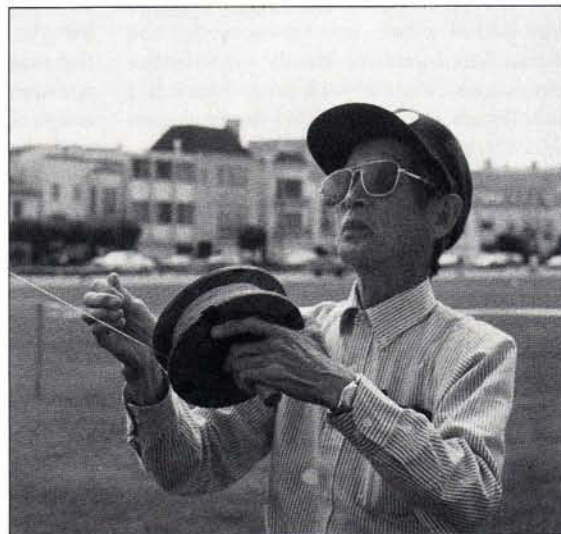
the judging goes on "wind hold" to give a fair chance to each contestant.

The Individual competition, Open class, is afflicted with some major wash-outs. Robert Loera (Honolulu, Hawaii), Dan Buxton (Cleveland, Ohio) and Pamela Kirk (Columbus, Ohio) all crash before finishing otherwise excellent performances ("Ooh"—the crowd sympathizes). The winds may be to blame; they are gusty at times and turbulent close to the ground.

Individual Ballet starts in front of a deep crowd all around the field, attracted by good publicity, including a four-minute television piece the night before that covered the news as a sports event. Joggers, huffing around the Green, crane their necks to see the kites.

Corey booms over the mike: "Here's Ron Reich! He learned to fly kites from his mother just before he was born." Ron is ready with his delightful Superman/Lois Lane duet for the Individual Ballet. It's going beautifully, then—crash! Another tough break. Corey says, "All the other competitors are happy because he's the one to beat, one of the best..."

Pam Kirk goes for it again, to music with a driving beat, using lots of body language. Woops! She hits the ground and breaks a line. Robert Loera does a nice job making his tailed kite turn as fast as a tailless one, and ends with a neat, planned landing. Dan Buxton flies a 10-foot Flexifoil, trading off a little precision for a lot of elegance—smooth, sweeping strokes that cut big pieces of the sky. The now-classic routine by Don Tabor (San Diego, California) to "Peter and the Wolf" is worth seeing again. He dances his Spin-Off for Peter, drags it low for the Wolf, plans





an impressive stop in the middle and a pause at each end of the wind envelope, and ends neatly.

Alan Nagao of Honolulu, Hawaii, flies a six-pack of Rainbow stunt kites in graduated blue-to-white hues, going fast and slow in the mix of moods and styles the judges prefer, Mike Boyce of Berkeley, California reflects the beat of his classical music very precisely.

All the performances are good, but Lee Sedgwick and Sue Taft, both from Erie, Pennsylvania do exceptionally coordinated work with their Spectrum Darts, and Lee doesn't let our expectations down when it comes to new twists and techniques. This time to "I Just Can't Stop Loving You," he runs his lines through a hook in the ground to fly his kite over his head. Then he works low to the ground, touches the kite, stops in the middle and reaches up his arms as if chasing the kite. It's a technical and artistic thriller.

The sun has fallen and it's growing cold. The crowd has thinned to the committed few. But the Team Ballet is still to be judged. I break to our rented car

## THE WINNERS

### NOVICE INDIVIDUAL

John Chiaverini, Belmont, CA . . . 85.0  
Philip Wiltz, San Ramon, CA . . . 84.8  
Irv Singer, Cupertino, CA . . . 77.0

### INTERMEDIATE INDIVIDUAL

Vern Balodis, Columbus, OH . . . 73.0  
Hal Markie, San Jose, CA . . . 72.0  
Sam Mohamad, Sunnyvale, CA . . . 68.5

### INTERMEDIATE TEAM

(not flown due to darkness)

### INTERMEDIATE INDIVIDUAL BALLET

Vern Balodis, Columbus, OH . . . 85.0  
Darrin Skinner, San Jose, CA . . . 77.0  
Sam Mohamad, Sunnyvale, CA . . . 75.0

### INTERMEDIATE TEAM BALLET

Markie-Singer . . . 86.0  
Buxton-Buxton . . . 79.0  
Balodis-Balodis . . . 60.0

### OPEN INDIVIDUAL

Ron Reich, San Diego, CA . . . 91.2  
Don Tabor, San Diego, CA . . . 87.6  
Lee Sedgwick, Erie, PA . . . 84.2

### OPEN TEAM

Reich-Streed-Tabor . . . 85.0  
Markie-Mohamad-Singer . . . 84.0  
Buxton-Sedgwick-Taft . . . 70.0

### OPEN INDIVIDUAL BALLET

Lee Sedgwick, Erie, PA . . . 92.32  
Don Tabor, San Diego, CA . . . 92.30  
Sue Taft, Erie, PA . . . 91.99

### OPEN TEAM BALLET

Reich-Streed-Tabor . . . 95.0  
Sedgwick-Taft . . . 92.0  
McGraw-Wong . . . 79.0

beside the field to warm up. Actually, as it gets darker, it is harder to see anyway. I can hear the music and I can see the general coordination of the kites as they streak past the moon, which is helpfully bright. The judges make an emergency call for a flashlight! How they operate in these unusual conditions I have no idea. But the panel—everyone—deserves a medal for perseverance.

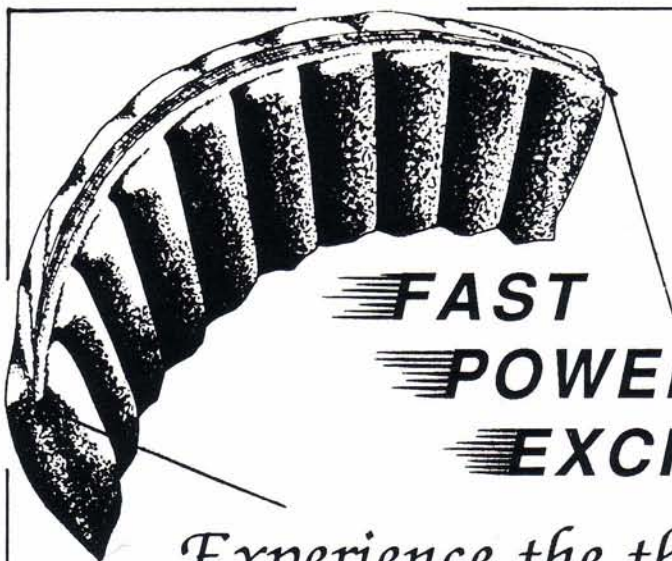
Finally, the last scores are posted. Near-ties in the Individual Ballet cause much comment, no acrimony. Everyone is very ready for the luau coordinated by Cherie McFadden and served from the tent. We gather around the nearby picnic tables, keeping warm on nervous energy, and await the big awards ceremony. Will the money materialize?

Michael McFadden, Eric Streed and the judges stand up and start reading the list. With a grimacing face and deliberate, public gestures, Eric counts out the bills to each winner. It's real cash—no checks or promises—and a convincing and dramatic conclusion to a weekend full of pleasures and surprises. ♦

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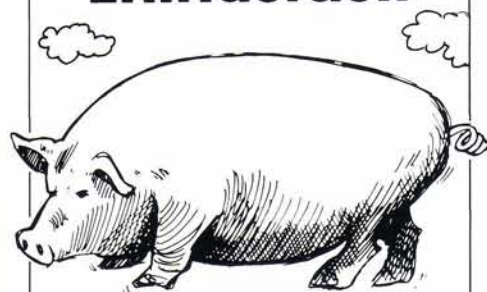
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# 1988 Kite Calendar & Almanac

On Fanø, Denmark, June, 1987: a 10-meter  
rainbow delta by Wolfgang Schimmelpfennig flies  
next to Peter Malinski's 5x10m star kite  
with intricately pieced tail—lace for the sky.



## Fanø, June 17-21, 1987 — Photographs by Jacques Fissier

For Wolfgang Schimmelpfennig and his friends from northern Germany (members of the Drachen Club Deutschland), their refuge—their shelter—is in Denmark.

It is on the island of Fanø, along the southwest coast of the Jutland Peninsula, about an hour's drive from Hamburg.

For four years now, in the middle of June, Wolfgang has been organizing a kite festival called the International DiAero Kite Flyers Meeting on the beach of Fanø. The space is extraordinary: 18 kilometers long and 300 meters wide (11 miles by 1000 feet). The beach is immense and


practically deserted, visited only by rare "nordic" tourists.

A refuge? A shelter? Yes, with a good wool pullover, it's a paradise for visiting kite fliers. They make the best of the wide open space and they color the ever changing sky over the North Sea.

—J.F.







## Wolfgang Talks about Fanø

The meeting this year (1987) had over 190 participants from Denmark, Germany, Italy and France. We had about 50 blockhouses for overnight; many participants came with a tent or camper.

The popularity of this event is growing from year to year, even though there is not a single Mark from a sponsor.

During the four days of the meeting we had all kinds of weather: rain, sun, much wind and low wind. Everything was flying—Codys, trains, stunters, boxes, long spinning windsocks, and all kinds of new creations.

We also had a world record effort: Reenhard Girdis from Germany was pulled over the beach with no vehicle a distance of 10.1km (6.27mi) with an average speed of 30km/hr (18.6mph).

In the evenings we had lots of barbecue and slide shows. The main event was the auction Saturday night. Alfons Czech of Berlin was the auctioneer. With his "Berliner Charme" he was more like an entertainer. We collected 3,600 DM (about \$2,000 US) and gave it to Greenpeace.



# The Kite Festival Longevity Honor Roll

<b>Hamamatsu Kite Festival, Japan</b> Early May Approximately 413 years old	<b>Carmel Kite Festival, California, USA</b> First Saturday in May 57 years old
<b>Hoshubana Giant Kite Festival, Japan</b> Early May Approximately 259 years old	<b>Ocean Beach Kite Festival, California, USA</b> Early Saturday in March 41 years old
<b>Shirone Giant Kite Festival, Japan</b> Early June Approximately 202 years old	<b>National Kite Flying Contest, Seoul, Korea</b> February 35 years old
<b>Sagamihara Giant Kite Festival, Japan</b> Early May Approximately 159 years old	<b>San Antonio Kite Fair, Texas, USA</b> March 27 years old
<b>Zama Giant Kite Festival, Japan</b> Early May Approximately 91 years old	<b>Copenhagen Kite Festival, Denmark</b> First Saturday in May 24 years old
<b>Royal Thai Kite Festival, Bangkok, Thailand</b> March Approximately 83 years old	<b>Maryland Kite Festival, Maryland, USA</b> Saturday in late April 22 years old
<b>Jacksonville Kite Tournament, Florida, USA</b> Saturday in mid-March 63 years old	<b>Oahu Kite Flying Festival, Hawaii, USA</b> March 22 years old
<b>Kiwanis Kite Tournament, Sac City, Iowa, USA</b> Sunday in late April 63 years old	<b>Smithsonian Kite Festival, Washington, DC, USA</b> Last Saturday in March 22 years old
<b>Zilker Kite Contest, Austin, Texas, USA</b> Second Sunday in March 61 years old	<i>A kite festival's age is measured on the basis of number of years since first occurrence minus any cancellations or interruptions.</i>

**A**S BIG AS IT IS, the 1988 Kite Calendar published here is by no means all-inclusive. We estimate that on any given day of the year there is at least one kite event—probably more—taking place somewhere in the world. The numbers may surprise you.

For example, our database shows information on about 500 kite days for 1988, ranging from month-long exhibits and international gatherings to local kite flies at neighborhood schools. Suppose there are another 500 events we don't know about. That adds up to a thousand a year!

Obviously, there is no way we can list every kite event in every corner of the globe for the entire year on one page. It would be foolish to try. So we have had to omit many of them, and that makes us feel bad. But the ones listed are a fair representation of the variety of kite events you can expect to find.

Will you enjoy these events? There are no guarantees. Long-established festivals are apt to be larger and better organized. But new events may have freshness and enthusiasm to make up for experience. Enjoy! ♦

Fanø, Denmark, June 1987: a stack of stunters sweeps over the North Sea.





# JANUARY

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31						

**Jan. 1: Protect the Bowls Kitefly, 15th annual.** Golden Gardens Park, Seattle, WA, USA. Contact: Washington Kitefliers Association, 200 Second Ave., Seattle, WA 98109. Tel: 206/725-3615.

**Jan. 23-24: Rock Out Winter Carnival, 15th annual.** Rock Out State Park, Rockford, IL, USA. Kite flying included this year for the first time. Contact: Special Events Office, Illinois Department of Conservation, Tel: 217/82-7454.

**Jan. 24: Singapore Kite Festival, 8th annual.** Carlek A. East Coast Parkway, Singapore. Contact: Shaki Ginn, Singapore Kite Association, 70 Shenton Way, 03 Marina House, Singapore 0207.

**Jan. 24: Porcupine City Kite Fly, 6th annual.** Eldon Park, Porcupine, New Zealand. Contact: Bob Maymorn, New Zealand Kitefliers Association, 9 Kent Road, Porcupine, Wellington, New Zealand.

**Jan. 30: Saint Paul Winter Carnival and Kite Fly, 2nd annual.** Lake Phelan, Saint Paul, MN, USA. Contact: Jim Ogland, Minnesota Kite Society, PO Box 776, Wayzata, MN 55391. Tel: 612/476-2061.

# FEBRUARY

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**Feb. 12-14: Festival Internacional de Chaparral, 14th annual.** Lajas Valley, Lajas, PR, USA. Fee: \$1 per kite.

**Feb. 13-15: President's Day Kite Fly, 3rd annual.** on the beach, Seaside, CA, USA. Contact: Corey Jensen, Windborne Kites, 585 Cannery Row, Monterey, CA 93906.

**Feb. 14: Lower Hunt Hobbies Day Festival, 5th annual.** Strand Park, Hunt River Bank, Lower Hunt, New Zealand. Contact: Bob Maymorn, New Zealand Kitefliers Association, 9 Kent Road, Paremata, Wellington, New Zealand.

**Feb. 19-21: Kite Retreat Weekend with the Maryland Kite Society.** Great Oak Landing, MD, USA. Contact: Great Oak Landing, 78 Dogwood Road, Massachusetts, Amherst, MA, USA. Contact: Dorothea Szabo, World On A String, 12 Bridge St., Northampton, MA 01060.

# MARCH

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**Mar. 6: World Kite Festival and International Kite Festival, 2nd annual.** Launceston, Tasmania, Australia. Contact: W. D. (Bill) Jackson, Festival Committee, PO Box 391, Launceston, Tasmania 7250, Australia.

**Mar. 6: Fort Worden Kitefliers' Conference, 5th annual.** Fort Worden State Park, Townsend, WA, USA. Contact: Fort Worden Kitefliers' Conference, 5th annual, Fort Worden State Park, Townsend, WA, USA. Contact: Fort Worden Kitefliers' Conference, 5th annual, Fort Worden State Park, Townsend, WA, USA.

**Mar. 6: Jacksonville Kite Tournament, 6th annual.** Jacksonville, FL, USA. Children compete for prizes, adults fly for fun. Contact: Willy Carter, Recreation Dept., 831 N. Market St., Jacksonville, FL 32202.

**Mar. 5: Rockford Kite Fly, at the big stone tower on the hill, Rockford Park, Wilmington, DE, USA. Preceded by a workshop at Christina Cultural Arts Center, 800 E. 7th St., Wilmington, DE, USA. Contact: Mr. Brumskall at the Center, Tel: 302/652-0101 or Felix Caragena, Tel: 302/737-4689.**

**Mar. 6: Redfin Avon Kite Day, 4th annual.** Hagley Park, Christchurch, New Zealand. Contact: Des Pirfield, Seagull Kites, 4 Queens Ave., Waiuku Beach, North Canterbury, New Zealand.

**Mar. 10-25: Royal Thai Kite Competition, 83rd annual.** Pramin Ground, Bangkok, Thailand. Contact: Non Spaulding, Thai Kite Festival Group, 47 Market Street, Lane Soi 24, Sukhumvit Road, Bangkok 10110, Thailand.

**Mar. 12: Orlando Museum of Art Kite Parade, 41st annual.** Ocean Beach Elementary School, San Diego, CA, USA. Contact: Mike Morrow, Recreation Center, 4726 Santa Monica Ave., San Diego, CA 92107.

**Mar. 19: Las Vegas Kite Festival, 15th annual.** Jaycee Park, Eastern Ave., Las Vegas, NV, USA. Contact: Joe Emmert, Recreation Dept., Tel: 702/386-6297 or John P. Morgan, Tel: 702/735-9370.

**Mar. 19: Family Kite Festival, 5th annual.** West Park, Coolidge, AZ, USA. Contact: Lori Byre, Recreation Dept., 670 W. Park, Coolidge, AZ 85128, USA.

**Mar. 19: Philadelphia Kite Festival, 2nd annual.** Belmont Plateau, Fairmount Park, Philadelphia, PA, USA. Contact: Tony Viscio, Fairmount Park Commission, Tel: 215/66-0031 or Roger Chevalier, The Meadow Mouse, Tel: 215/736-8253.

**Mar. 20: Family Kite Fly, Gunton Hall, Lorton, VA, USA. Fee: \$3 for adults.** Contact: Lorton Kite Fly, Gunton Hall, Lorton, VA 22079. Tel: 703/50-9220.

**Mar. 20-21: National Kite Festival, 3rd annual.** Gubbio, Perugia, Italy. Contact: Pietro Livi, Associazione Sportiva, 99 Via Padule, 06004 Gubbio (PG), Italy. Tel: 075/929-1754.

**Mar. 21: National Kite Day & Festival, 11th annual.** Innes Court, Hamilton, New Zealand. Contact: Logan Fox, Wakatipu Kite Club, PO Box 6042, Hamilton, New Zealand, Tel: 497-6712.

**Mar. 22: Santa Monica Pier Kite Festival, 14th annual.** Santa Monica, CA, USA. Contact: Elaine Murgio, The Santa Monica Kitefliers Association, 213/458-8900 or Gloria Lugo, Let's Fly A Kite, Tel: 213/822-2561.

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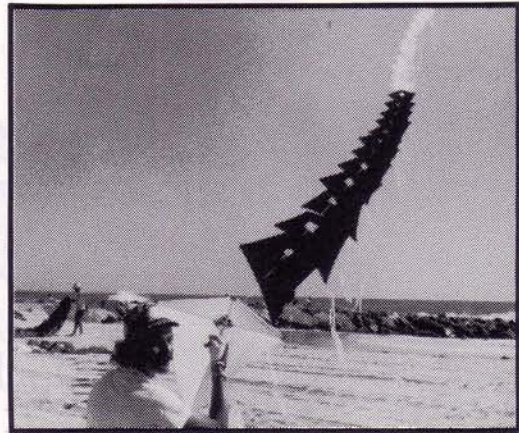
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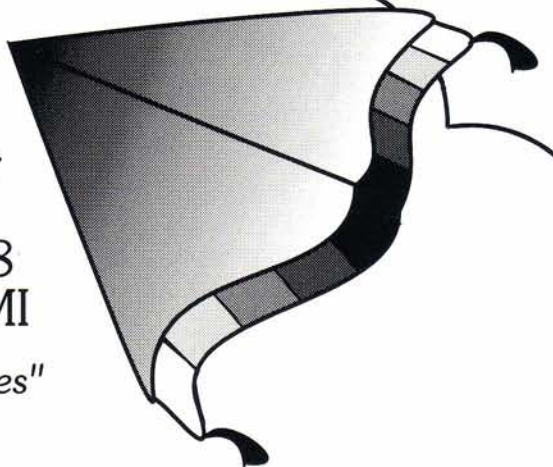
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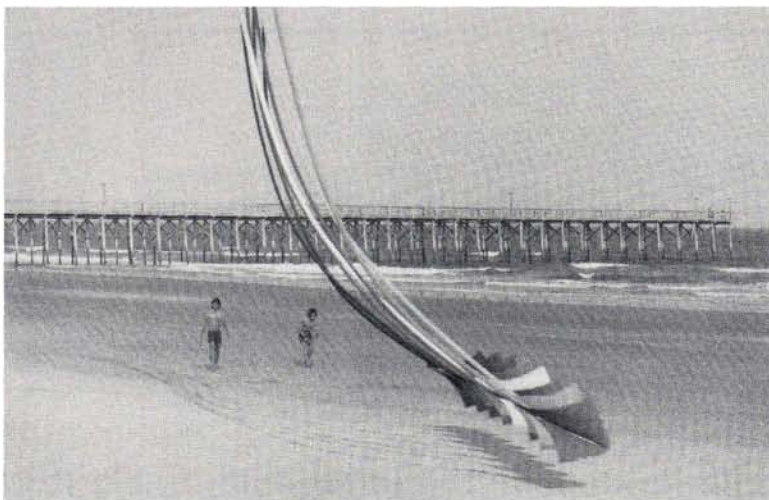
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Bev Jack at the main entrance to the Ontario Science Centre shows off his latest-and-best design in his 25-year kite evolution, a birdlike winged box.

# *New Breeze in Canada*

*The Ontario Science Centre Kite Festival, August 3 – 9, 1987*

*Article and Photographs by Valerie Govig*

Since the Canadian National Exhibition dropped its kite festival several years ago, eastern Canada has suffered a summer gap in kite events for enthusiasts of the region.

One kiteflier who especially missed it was Bev Jack, a native of Trinidad. Bev was happy on this hot day (August 8, 1987). His face could barely contain his smile as he said, "I like to see other people for ideas of how kites work."

Sharing is a big appeal of any kite festival. But this event offered a bit more, because it was organized by the Ontario Science Centre, a big, beautiful, presti-

gious complex of three buildings on three levels in a lush natural setting seven miles from Toronto. Its outstanding participatory exhibits mix education with delight for the thousands of visitors who pass through the Centre's doors each day.

For kites to meet the standard of this setting, there had to be extensive planning. There was, done mostly by Mariana Catz, the Centre's Coordinator of Special Events, and Skye Morrison, the Toronto artist of banners and kites. Skye's own kites, both self-made and collected in China, would be the core of the week-long event.

"And Martin will be there," she had

told me, implying that with Martin Lester of England on hand with his inflatable kite menagerie, the festival could not fail (she was right).

Skye was employing the tried-and-true formula of using the name of one attendee to attract another. I was persuaded. So was Garry Woodcock of Mississauga, Ontario, who was to talk on kite aerial photography, and Tom Casselman of Portsmouth, Rhode Island, who was to fly his large collection of kites.

When I arrived Thursday night, I had missed the first part of the week's festivities, which included Skye's talks on the



Weifang, China, festival and on Alexander Graham Bell's kites; Martin's talk on Cody person-lifting systems; and the Fly-Your-PJs Day: Word had gone out for people to bring pajamas, and Skye and Martin spent a whole day rigging them.

In addition, Skye had managed to find the necessary 25 pounds of reed for kite-making in the workshops held all week for children. Two kite designs were used, a Caribbean fighter based on Vivian Comma's Kis-Kee-Dee, and a paper sled copied from a Takeshi Nishibayashi design. The Kis-Kee-Dees were made of Chinese paper using Japanese folding techniques, colored with Ukrainian Easter egg dyes—for a Trinidadian kite, made in Canada!

The kite exhibit in the Centre's Great Hall included nine works by Skye and 13 by Martin, all attractively hung and backlit against large windows. Skye's exquisite miniature kites from China were on view in a glass display box. The theme of the festival, "The Art and Science of Kites," was represented rather well for art. "This is just the first year," Skye said. "It will be an annual event."

The kite exhibit suffered a detraction in the form of the "Hystar," a radio-con-

trolled working model of an elliptical space ship that dominated the Hall. Every half hour it arose slowly out of the mist from its tent, circled the Hall, then returned to rest, accompanied throughout by spooky, dramatic music. We began to hum along and laugh inwardly at its constant reappearance.

Friday was busy. In a small theater I contributed my part, a slide talk on the kites of Thailand. Afterwards, we inspected the Centre's roof to see if kites could be flown from it. We decided they could. Skye had planned for that to happen on Saturday. Friday evening was "Artists' Night," to which several artists had been invited for kite building. Martin gave helpful suggestions for making the inventions fly—though some of us questioned if Maryanne Cain's inflatable Black Cloud was what we needed in the sky.

The next day we gathered with our kites. Martin flew his Icarus and pink flamingo from the rooftop, but the winds were not blowing in the right direction to give the public a view from the main entrance. Martin joined us below, where Tom Casselman was having better luck in the light and variable winds flying a train of 70-some colorful Mylar® Japanese kites. They made a pretty spectacle, and soon other kitefliers, including local regulars such as John Compton and Bev Jack, were able to get a variety of kites up by means of the inevitable sprinting. Skye provided colorful commentary from the microphone at the side of the main entrance, and photographers, both video and still, made a pleasant fuss. This event had been well publicized and was well attended.

There was one obvious shortcoming: the flying location in the paved, restricted spaces in front of the Centre. The main place was the street itself, which had been blockaded to traffic so we could use it for kiteflying. It was not a really suitable location, but we made do. Bev Jack was especially sporting about it, flying his big compound bird with ease to a high angle.

"Flying under these conditions is nothing new to me," he said. "I have five feet, between houses, to go up where I live." It helped, too, that Bev has been making kites for 25 years, starting with paper and *cocia* stick (from the coconut tree). Now he uses spinnaker nylon and graphite poles for his kites.

Skye had wanted a demonstration of rokkaku kiteflying and asked me to bring an extra jacket from the Mama-sans kite



Skye Morrison's banner is lifted by kite over the streets outside the Ontario Science Centre. The banner is made of dyed silk.



Martin Lester's crane kite, the latest and most elegant of his inflatable designs, flies high and well in an alien urban environment.

team to add pizzazz. But I had brought no kite, so Martin suggested we fly his Pink Panther rokkaku. Skye and I and Izabella Casselman made a respectable run with this good flier.

Garry and Sheila Woodcock had arrived and, at 2:30 in one of the theaters, Garry gave a well-focused talk on kite aerial photography, illustrated with many of his own excellent photos.

Sheila told me that the Toronto Kite-Fliers, sparked by Garry for many years, had been semi-dormant recently because Garry found too few people to help with it. "But new interest is starting up," she said. "Touch the Sky," an event in Ottawa in May sponsored by CBC Radio, "drew thousands," according to Sheila. Also, I learned from Jon and Marion Harvey that a new kite club was forming just over the United States border in the Buffalo, New York area.

Plans for the next Ontario Science Centre Kite Festival were already underway at the close of the inaugural event. One of the main changes planned was to move the flying site to the local favorite, Humber Bay Park.

The Ontario Science Centre Kite Festival had brought an important new event to the enthusiast's calendar and seemed sure to freshen the kiting breezes in eastern Canada—and beyond. ◇



# News, Rumors & Miscellany

**B**ob Price's notebook of kite safety data for the AKA is an eye-opener. From all sources (including old printouts from that tired watchdog, the Consumer Product Safety Commission), Bob has found 40 deaths from kiteflying over the past 11 years. Surprising? The majority of deaths were caused by contact with electric wires.

**S**peaking of safety, everybody knows by now of the adventure of 8-year-old DeAndra Anrig of Mountain View, California, who on March 20, 1988, snagged her kite line on a passing twin-engine airplane and went for a 200-foot ride. She finally let go and dropped 10 feet to the ground, luckily suffering only bruises. The plane landed safely at the Palo Alto airport two miles away, but sustained \$10,000 in damage from the nylon line wound around one propeller. Subsequent rumors have it that a lawsuit has been filed against the retailer who sold the line. Wish common sense could be sold along with large kites and strong line.

**B**ut will it fly? Miller S. Makey, Sr. has proposed a Sky Park for Columbus, Ohio. He wants it ready in time for an international kite festival he's planning for 1992 (the Quincentennial celebration of Christopher Columbus's landing). Nice concept. Scary truth: urban areas are *running out* of safe and adequate space for kiteflying. Miller's list of specs is good. But he's drawn no treasure map for finding the funding. If you'd like to help him—and help Columbus be a model many cities could use—write Miller at 2557 Clark Drive, Grove City, OH 43123, USA.

**T**he World's Largest Kite has been repaired! Only two weeks after the 550m<sup>2</sup> inflatable monster tore apart in Thailand on April 13, 1987, it was sewn back together in one day by a hardworking crew of 10. "Easily done," said Gerard van der Loo, speaking for the Dutch team that made and flies the kite. "And it has flown again."

**O**n April 28, 1988, Philip and Phylis Morrison gave the annual Benjamin Franklin lecture at the National Academy of Sciences. They talked on "Benjamin Franklin, Electrician," illustrating with live demonstrations, including flying of some very small kites by William R. Bigge,

slightly aided by Mel and Valerie Govig. Kites made by Bill, Mel and Charlie Sotich showed the effects of scaling in a lovely way and attracted great interest from the large crowd. Phil and Phylis are famous academics and well-known collaborators responsible for the public television series "The Ring of Truth."

**R**oger Hyde is teaching a kite course called "History and Design of Kites" for the UCLA Extension Science Department. Successfully in progress as we go to press, it involves eight evenings and two weekend afternoons, costs \$105. Also running this August, a two-week kite class by Oscar and Sarah Bailey at the Penland School of Crafts in North Carolina, tuition \$325 plus materials, room and board.

**A** large (23¼" x 16½") wall calendar for 1988 was published in Germany by the kite store Wolkenstürmer. There's a beautiful full-color kite picture for each month. Two of the pictures are blurry, all are of commercial kites, but printing and design are excellent. Calendar collectors should write for current price to: Jürgen Lienau, Wolkenstürmer, Hansastrasse 52, 2000 Hamburg 13, West Germany.

**F**irst ever: a kite sailing / kite skiing symposium will be held on June 30, 1988 in Bellevue, Washington, under tutelage of Dave Culp. Techniques and experiences as related by Dave will appear in the next *Kite Lines*. Contact Dave Culp Speedsailing, 312 Flaming Oak Drive, Pleasant Hill, California 94523.

**T**he committee to evaluate the 15 entries for Kite Capital of the World is still pondering its decision. Besides several U.S. entries, contenders include Canberra, Australia; Brussels, Belgium; Weifang City, China; Rome, Italy; Sanjo City, Japan; and Shirone City, Japan. In a desire to do justice to all, the committee is recasting its evaluative process and will prepare a full article for the next *Kite Lines*.

**P**ie in the sky! It's Pizza on Earth, the name of a kite made by Jane Parker Ambrose for her Italian friends on her visit overseas for One Sky, One World (see story on page 62). Round applied four-footer didn't fly too well, needed tail, came home, will return tailed and tested.◇

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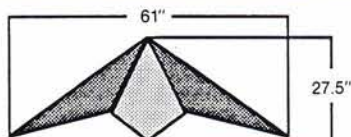
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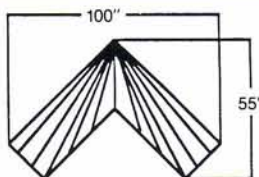
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### SKY DART

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.

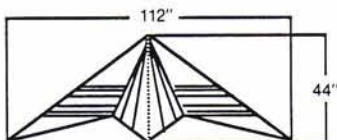


### PHOENIX 20

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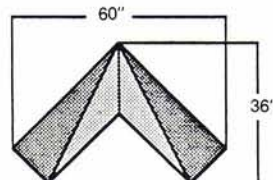
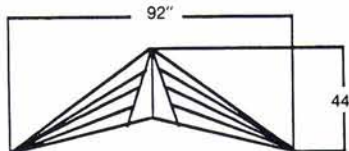
### SUPER SKY DART

This redesign of our standard SKY DART is available in two stunning patterns. Outstanding mobility and fast, sharp turns make this kite an impressive member of the Action Kites family.



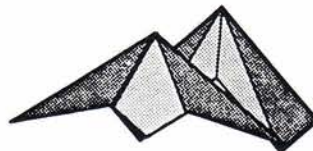
### STAR DART

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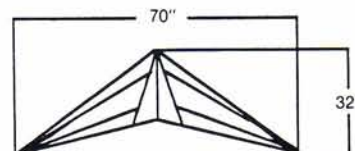
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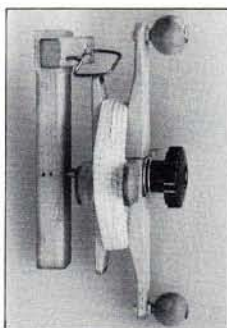
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# Longest Cobra, Highest Field

In February, 1987 the Kite Club of Montpellier, France, answered its own challenge to inscribe the name of a French kite team in the record books. Their goal was a Thai-style cobra kite 800 meters long (2,625 feet). At the time, the record for longest kite was 650 meters (2,133 feet), set by Herman van den Broek and Jan Pieter Kuil of the Netherlands on August 11, 1984.

The Montpellier club, not having the financial means to assume such a project, "seduced" the textile company *Entrepôt Agniel* to sponsor construction

of the longest kite in the world.

Michel Trouillet, who holds the record for flying a stunt kite through 1,141 figure-eights in one hour, was instrumental in recruiting Philippe Bertron and Pierre Agniel, owners of the fabric company. The trio estimated that it cost 45,000 francs (\$8,000) and required 2,000 hours of labor to bring the project from the drawing board to the flying field.

The following report is condensed from voluminous documentary material supplied to *Kite Lines*.

## How We Tamed the Longest Kite

Sunday, November 15, 1987 the wind is blowing at 25-35 mph (40-60 kmph) at the Courbessac Airfield in Nîmes. A crowd estimated at 3,000 has gathered along the flight line. At 2:45 p.m., the photographers and journalists are ready.

Pierre Agniel and two assistants control the main flying line with an anchor vehicle supplied by the airport. Michel Sollin and Jean-Pierre Ollive are in charge of lateral stability. Denis Reudet, Xavier Lifran and two helpers guide the first

300 meters (984 feet) of the monster. Philippe Bertron, Michel Trouillet and a crew of five are in charge of unrolling the remainder of the tail from the winch.

The 16 kitefliers wait for the green light from Marcel Bienvenue, organizer of the "show."

But several hundred of the curious are too close to the kite. They don't want to miss a thing! It's impossible to launch under these conditions.

Michel Trouillet takes the microphone

and explains that the huge kite is capable of pulling up to 350 kilograms (836 pounds), more than enough to cut off the hand of anyone who becomes tangled in the flying line. The crowd retreats a little. Michel points out—with more authority—that the spectators risk being lifted into the air by the long tail. Everyone quickly moves away, and the launch begins.

Slowly the head of the kite stands up and rises into the sky, pulling behind it the enormous tail folded accordion-like on the ground.

Within three minutes, there are 350 meters (1148 feet) of fabric in the sky. The tail crew with the winch begins to run toward the end of the field. They must zigzag because the unstable winds are directing the tail toward the high tension electric lines of the railway station.

The tail crew goes into a frenzy when they discover that they need another 100 meters of clear ground! A kilometer away Pierre Agniel discovers their predicament and decides to move the anchor vehicle closer to the hangars of the airfield—under the astonished eyes of airport personnel.

At the other end, the tail crew sees the maneuver. The serpent makes a leap into the sky. The anchor vehicle stops, and the kite continues to climb. The tail winch is spinning wildly, burning the hands of the crew. The workers are overcome with excitement and, when the winch is suddenly halted five meters from the end of the tail, they howl like wolves! A deluge of kicks and punches are rained upon the unfortunate "unroller," who finally releases the last of the tail.

No words can describe the joy of the crews. They leap, they cry, they embrace each other. They are aware that a slightly mad but glorious adventure has just concluded, and this moment is marked in their memories forever.

—Charles Gouiran and Michel Trouillet

Near right, the newest Longest Kite arises on November 15, 1987 in Nîmes, France. Kite length is 705m (2,313 ft). Far right, celebrating, left to right: Philippe Bertron, Michel Trouillet and Pierre Agniel.



## WORLD'S LONGEST KITE

705 meters. . . . .	length . . . . .	2313 feet
61 sq. meters . . . .	area . . . . .	6564 sq. feet
58 kilograms. . . . .	weight . . . . .	128 pounds
5.4 meters . . . . .	length of head. . .	17.7 feet
5.0 meters . . . . .	width of head. . .	16.4 feet
20 sq. meters . . . .	area of head . . .	215 sq. feet
600 meters. . . . .	flying line . . . .	1968 feet
60 meters . . . . .	altitude . . . . .	197 feet
7 minutes . . . . .	flying time . . . .	7 minutes

(altitude was limited by airport regulations)





On June 22, 1987 a kite flies on K2, the second highest peak in the world, as documented and photographed by Makoto Omori of Japan.

## A Kite on K2

Our expedition, the Japan Karakoram Expedition 1987, to Mount K2 (28,251 ft; 8,611m) was organized by the *Kozan Kenkyusho* (Research Center for High Mountains) in Nagoya, Japan. The members consisted of 12 persons (11 males and 1 female), including Japan's top doctors, mountaineers, photographers and a scientist (myself).

We left Islamabad, Pakistan on May 3, 1987 and safely returned there on August 10. Due to very bad weather and a minor accident, we had to give up the final attack on the summit.

I flew a parafoil at times during the expedition . . . for my pleasure, but I wanted to test kiteflying in the high mountains, where the wind . . . often blows downward along the glacier. Of the tests, the kiteflying at the base camp on Godwin Austen Glacier (16,732 ft; 5,100m) on June 22, 1987 was most impressive.

Our base camp had been hit by terrible snowstorms continuously for two days, and we had spent very cold nights in frozen tents. However, we were delighted to see bright sunshine on that morning, June 22. The air was mild and the wind was stable. It was a day for rest, and after a late breakfast, I flew the red Jalbert parafoil (given to me by David Checkley, Sr.) in the deep blue sky. It was magnificent to see the kite flying above the massive black south face and the white glacier of the world's second highest mountain.

Moreover, it was an unforgettable scene when a number of porters from the Hunza and Baltistan areas enjoyed the kiteflying. Most of them were seeing this kind of kite for the first time. They gathered to hold the line alternately; some ran and jumped on the new snow and talked

excitedly. I thought of the meaning and impact of kiteflying on these good people in the Karakoram.

The weather changed before long, and clouds veiled the mountain. When the kite was pulled in, it snowed.

—Makoto Omori

## How It All Came About

Dr. Makoto Omori of the Tokyo University of Fisheries is a close friend, both professionally and socially, of oceanographer David M. Checkley, Jr. Dave Jr. introduced "Mac" to Katsutaka Murooka of the Japan Kite Photography Association. As Dave Sr. relates:

"Murooka outfitted Omori with a large parafoil and a rokkaku, and helped him build a radio-controlled camera rig. The results of this effort are given in the scientific paper by Omori and Murooka, 'Kite as a Research Vehicle for Observation of Surface Patches of Antarctic Krill' (published in March 1985 by the Tokyo University of Fisheries)." Although there were problems with the survey, the parafoil kite proved itself well-suited to its job.

It was only natural that Omori would take a parafoil to the Himalayas. And as Dave Jr. says, "The parafoil is ideal for mountaineers. I always carry one in my pack and have flown it on peaks in the Antarctic, Japan, Europe, Africa, North America, China and elsewhere."

## Other High Location Flights

It is uncertain if Omori's flight at K2 is a record for highest location of a kiteflier (not to be confused with highest altitude above ground reached by a kite). But it is certain other efforts have been made.

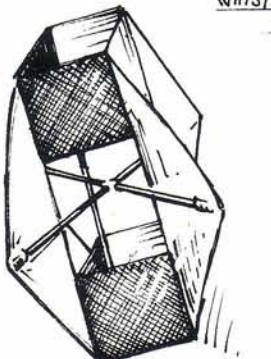
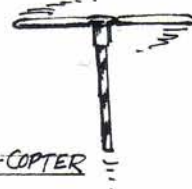
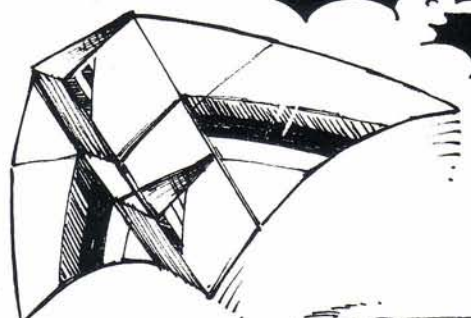
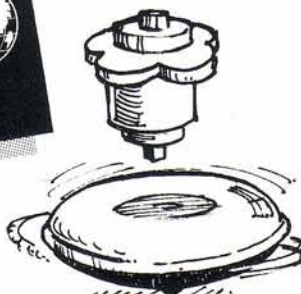
In 1982, an American women's climbing team flew Skynasaur stunt kites at the Mount Everest base camp, where a dramatic photograph was taken, but further information remains sketchy.

The *Mainichi Daily News* of May 12, 1977 reported plans of a 50-man Japanese expedition to climb K2 and fly a kite on the summit. No further news came to light.

However, the same report added that, according to the Japan Kite Association, a Japanese in November 1974 succeeded in flying a kite at the top of Mount Kilimanjaro, Africa, at a height of 5,895 meters (19,636 feet).

Depending on the altitudes (besides that of the base camp) at which Omori flew, the Kilimanjaro flight appears to be the record, but we will continue to seek further information.





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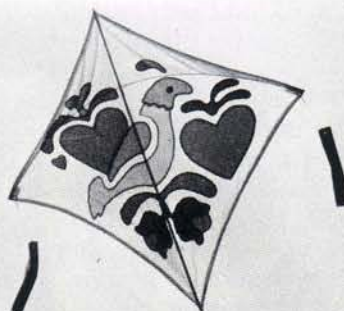
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## Update

# OSOW Year 2

Everybody saw that it was possible to do it and that we actually had to do it," said Guido Guidarelli and Mauro Gambaccini for *Gruppo Vulandra*, a kite club in Ferrara, Italy.

What the group did was raise a kite and banner marked with hundreds of peace messages and signatures over the town of Sumy, near Kiev in the Soviet Union. The day, October 12, 1987 was marked by light winds, sunny skies, short speeches and large crowds.

It was a first in the USSR and perhaps the most unusual of the kite flies in scores of locations that were observing One Sky, One World that day.

From Hungary, a postcard stamped with an official postage cancellation carried the OSOW logo from the city of Kaposvár to the rest of the world.

Elsewhere, kitefliers turned out at double the level of the 1986 event. Near Auckland, New Zealand, 3,000 people attended; in Seattle, Washington, 1,800 kites were counted in the sky. One Sky, One World had clearly established itself as an ongoing international rally.

Luckily, founder Jane Parker-Ambrose had not yet dropped from exhaustion and on March 12, 1988 in Redondo Beach, California, the first organizational meeting of nine people was held. The occasion brought forth the naming of an initial board of directors, the adoption of an official statement of purpose, and a good deal of brainstorming.

Reports since the meeting show that progress is being made in several areas. For example, nonprofit status has been applied for and Hi-Flier Manufacturing Co. is continuing as a sponsor and maker of official kites. Additional corporate sponsorship is being sought and a pre-packaged festival kit is being prepared. Jane continues to deposit all donations in the OSOW account. She and her husband Larry have been paying for expenses until nonprofit status is obtained and the board of directors approves all expenditures.

The latest news is that on April 23, 1988, Jane was recognized with a special award by the Chamber of Commerce of the City of Ferrara, Italy. She received an etched bronze plaque in a ceremony attended by 500 people. She traveled as a guest of the cities of Ferrara and Castiglione del Lago, where she participated in their kite festivals.

—V.G.

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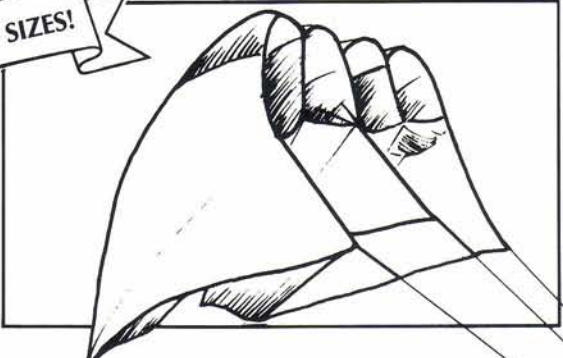
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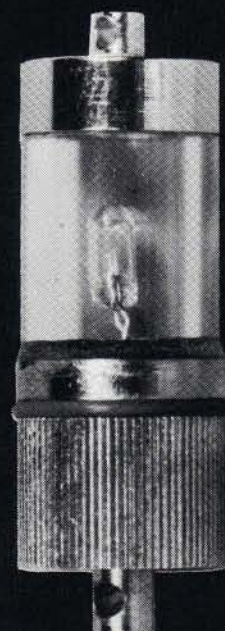



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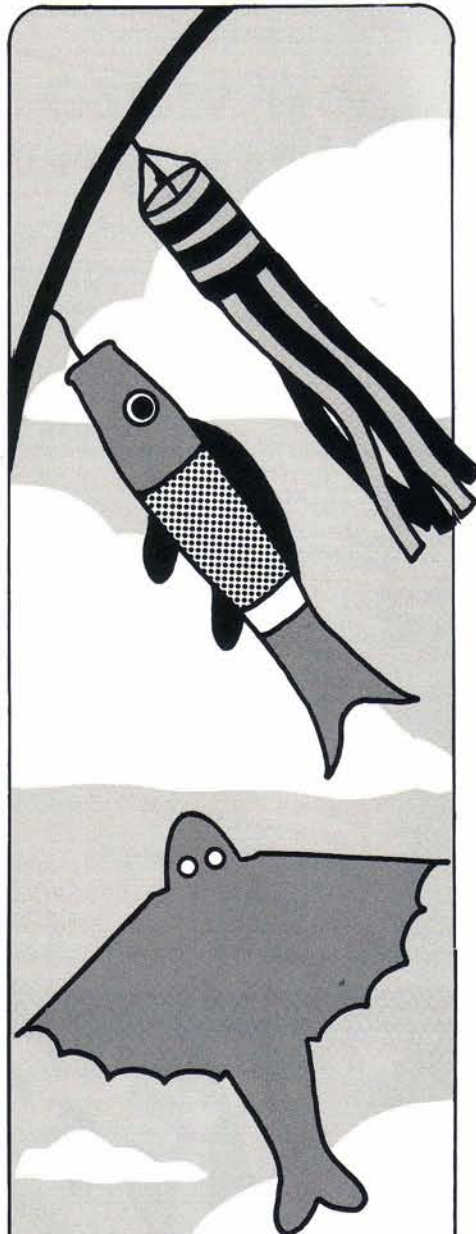
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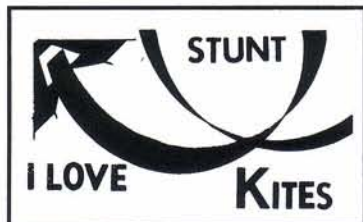
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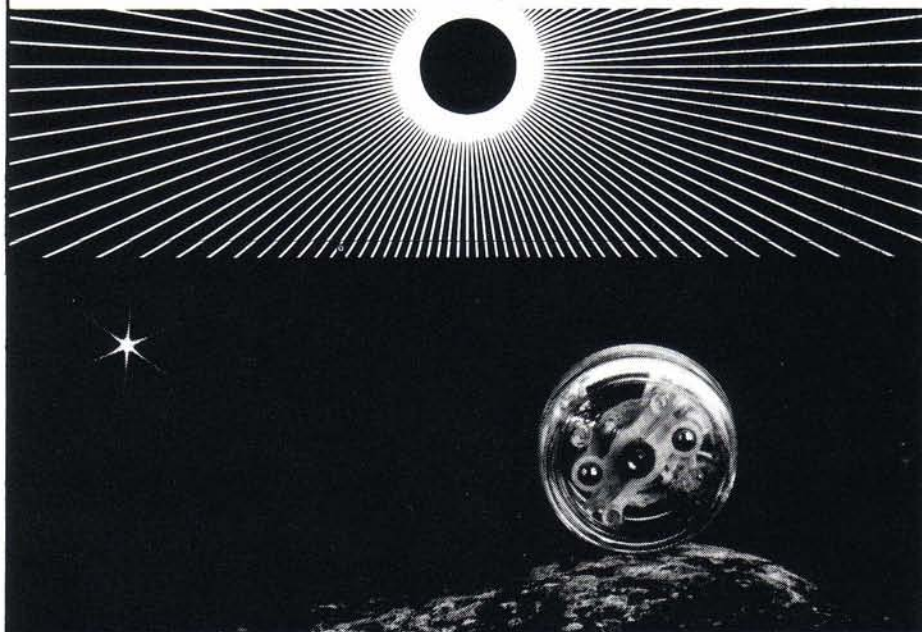


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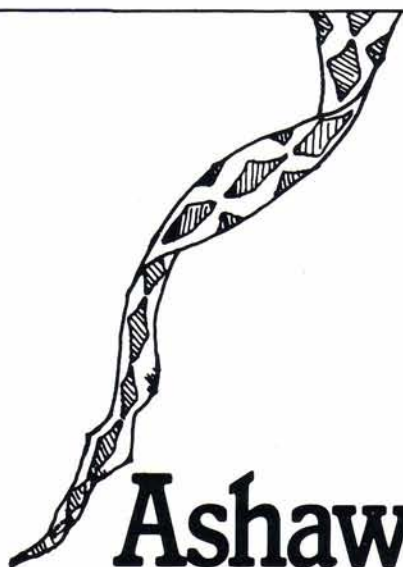
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## ClubWatch

Most kite organizations are searching constantly for new members, but it is especially difficult for a new, small group of novices to get off the ground without help from someone somewhere. That's when *Kite Lines* can help.

Here are a handful of fledgling kite clubs who can use all the new members they can get. If you are in the neighborhood, why not get in touch? And tell them that *Kite Lines* sent you.

- **Ottawa Valley Kite Club**, c/o Eric Brackenbury, Post Office Box 253, Carp, Ontario K0A 1L0, CANADA.

- **The Informal Group for the Elevation of Kites**, c/o Julian Crawford Begg, 6 Athlone Road, Parkview 2193, Johannesburg 2000, Transvaal, SOUTH AFRICA.

- **The Denpasar Kite Association**, c/o Dr. Rai Girigunadhi, Jalan Surapati 7, Denpasar, Bali, INDONESIA.

- **Schwabisch-Gmunder Drachen Club**, c/o Dr. Franz Arz, Ahornweg 4, D-7075 Mutlangen, WEST GERMANY.

- **Kite Club of Geneva**, c/o Francois L. Vincent, 114 route de Meinier, CH-1253 Vandoeuvres, SWITZERLAND.

- **Space Coast Kite Club**, c/o Sheri Taylor, 408 Meadowlark Lane, Satellite Beach, FL 32937, USA.

- **Gator Kites**, c/o Mark Glick, 2490 S.W. 14th Drive (No. 5), Gainesville, FL 32608, USA.

- **Sunflower Kite Club**, c/o Kenneth D. Mace, 102 Vine Street, Garnett, KS 66032, USA.

Meanwhile, if you have a computer and a modem, and if you care to contact other kitefliers with similar equipment, you can call the electronic bulletin board established by the **Raritan Area Fliers**. (Contact: Ray Brandes, President, or Ed Boganski, Editor of the newsletter, P.O. Box 1094, Edison, NJ 08818.)

The telephone number of the "Jersey Shore BBS" is 201-613-7350 and the board operates at 300/1200/2400 baud.

Once you are "logged on," you can receive or send messages, calendar items, names and addresses, hints, tips and techniques about kites or computers or both.

Since the bulletin board is relatively new, it needs plenty of help in the form of input. If your telephone bill can stand the strain, you might like to try this latest form of instant communication in the kite community.

And don't forget to tell them that *Kite Lines* sent you.



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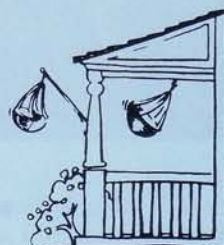
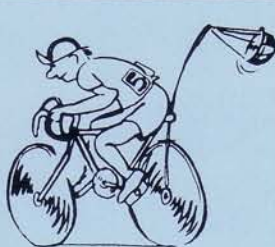
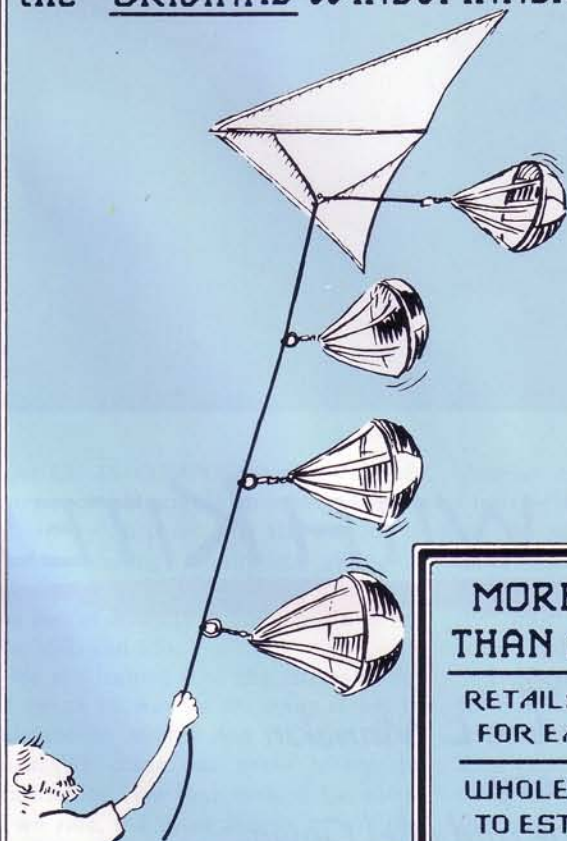


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# TO KYUSHU WITH KITES

*Article by Valerie Govig  
Photographs by Theodore L. Manekin  
with additional photos by  
Simon Freidin, Valerie and Mel Govig  
and Ayumi Ogawa*





Most kitefliers are familiar with the legendary names of Hamamatsu, Shirone, Sagami-hara, Hoshubana and other Japanese cities noted for their great kite celebrations. Less known are the names of Aso, Daikanbo, Kumamoto and Nagasaki—on the southern island of Kyushu. Yet at these places, too, the visitor will experience unique kiteflying.



Christian Gloger of Berlin, West Germany, flies his Rainbow stunt kites at Daikanbo, Japan, the day before the Great Aso Kite Festival.

TRAVEL IS COMPOSED OF Valuable Experiences, Miserable Moments and Education by Surprise. The flat periods in between—waiting at airports, riding in buses, packing and unpacking suitcases—fade out of memory in comparison to the VEs, MMs and ESs.

We are leaning into the curves as our bus twists its way up the steep slopes to Daikanbo in Mount Aso National Park, Japan. We crane our necks to see the breathtaking view back toward Aso-town. As we ride, the town shrinks to a miniature footprint in this magnificent alpine landscape. The grass is a barely believable

glowing emerald green. Patches of lush forest occasionally engulf the bus, cutting off the sunlight until we twist back to more meadows, more views. We are soon at the road's end, but still not the peak. We must carry our kites and walk the steep final path to the summit.

Daikanbo, "big look view," according to our interpreter, Shirley, attracts a stream of tourists, mostly Japanese. It has a majestic 360-degree view from the perimeter of the crater basin, which includes five peaks, collectively called Aso, the world's largest active compound volcano. At times, we see smoke and steam puffing

from the "sleeping Buddha." Ours is a dramatic hilltop site—spacious, warm and breezy. And today we have more: massive cumulus clouds moving about like restless lions. All day, the sunlight, the colors of the sky and earth, and our moods will shift and flow. This is the most beautiful place I have ever seen for kiteflying.

Outstanding kites are here, brought by the 45-some people from 10 countries who have been invited—and hundreds of enthusiasts from many parts of Japan. America itself is represented by two groups. One is composed of five members brought by *Kite Lines*: photographer-



kiteflier Ted Manekin, certified member of the Mama-sans Lisa Manekin, *Kite Lines* staffers Valerie and Mel Govig, all from Baltimore, plus stunt-flying ace Lee Sedgwick, by separate flight from Erie, Pennsylvania. The second group of four members is invited through Dave Checkley and includes Tom Mallard and Randy Rouse of Seattle, Washington; Wayne Hosking of Houston, Texas; and Bobby Stanfield of Madison, Tennessee.\*

For this the 11th annual Great Aso World Kite Festival on July 26, 1987, a committee of 60 people are organized under the vibrant leadership of Tadakazu Funasaki. Sponsors are the Kumamoto Broadcasting Company and the *Kumamoto Daily News*; "collaborators" are the Japan Kite Association, Kumamoto Prefecture (in which Aso is located), and the YMCA International Center; and the hosts are the Kumamoto Kite Association and the town of Aso. These and other sponsors have raised enough money to pay not only for the guests' lodging, meals and transportation in Japan, but for their airfare to Japan—a rare level of generosity. Yet the outstanding feature of this festival is not its funding but the atmosphere of hospitality, friendship and enthusiasm that pervades every activity.

We felt this from the first minute we arrived and were welcomed at Fukuoka International Airport, the main air con-

\*The other foreign participants are:

*Australia*

Helen Bushell, Simon Freidin, Leon and Moira Pericles, Peter and Malcolm Travis

*China*

Ji Wei, Kang Jian, Mao Xin Min, Sun Xi Qi, Yao Zhi Xing

*China (Taiwan)*

Kin Kan Hsieh, Kun Sung Hsieh

*Korea (seven of the following)*

Park Yoon Soo, Yoo Yeon Oh, Im Soo Wol, Lee Sang Soon, Kin Jin Woo, Suh Sang Soo, Yang Sae Soo, Yoon Woo Tong, No Yo Sang, Shin Tae Hyung

*Nepal*

Keshab Bahadur Thapa

*New Zealand*

Clyde Cook, Tom Corbett, Peter and Elwyn Lynn

*Singapore (two of the following)*

Michael Seet, Michael Tan Kah Lam, Chua Wing Chuan, Lim Pek Guan

*Thailand*

Ron Spaulding, Boontam Himskul, Vinai Poomaitong, Siriwat Poomaitong, Suvit Chanwimol, Kitipong Chanwimol, Charubun Pananond

*West Germany*

Christian Gloger, Jürgen Lienau



Above: Akiyoshi Odagawa, from Yokohama, with mini Windspinner on hat, flies his sun-faced parafoil with tube tail. Left: The team from Singapore displays its train of well-behaved penguins.





Clyde Cook, Tom Corbett and Peter Lynn wrestle with one of Peter's centipedes.

nection for Japan's southern island, Kyushu, where Aso, Kumamoto and Nagasaki are located. We will visit all three places in the course of our tour from July 24 through 30.

Two Miserable Moments have occurred on the trip so far. First, we (Ted, Lisa, Mel and I) have no kites. Our luggage is trapped in the Seoul airport because of a Northwest Airlines snafu. Second, Mel is missing this entire day. He is in Seoul nagging the airport officials. Without kites and Mel, I feel like a drifter.

On Daikanbo, we have our first chance to fulfill our part of the bargain and fly kites. Nearly every invited guest is busy. The most energy radiates from the New Zealand team: Peter and Elwyn Lynn, Clyde Cook and Tom Corbett. They are flying Peter's kites that we know and love: his Tri-D boxes, his giant panda delta made for the World Wildlife Fund, and two of his wriggling, writhing centipede banners. The team recruits helpers who wrestle with the equipment in a wind that is rough and fitful.

It pleases me to see members of the Thai Kite Heritage Group assembling and putting up their husky *chula* and delicate *pakpao* kites.\* A video crew mills around, and the Group's founder Ron Spaulding tries to explain the Thai kite "battle of the sexes" to them in a few simple words.

The always spectacular Starflake kites of Tom Mallard fly briefly over the peak, but the winds are not suitable. Arranged on the ground, however, the kites make a splash as sculpture. The same is true of the kites of Peter Travis of Australia, who knows better than to fight the wrong conditions.

Australia's Helen Bushell is trying one of her kites on another part of the summit. Analyzing the winds, she chooses her best candidate, a fishlike Flex-kite. Simon Freidin of Australia puts up his stunt delta sewn in a multicolor starburst pattern. Nearby, Christian Gloger is flying a set of Rainbow stunt kites.

Many Japanese are here in groups and wearing uniform hapi coats. Some fliers from Kyoto specialize in small kites, approximately five inches in size, miniatures of the classics of Japan that we know from literature and legend.

Some of the Japanese are flying a kite shaped rather like a horseshoe crab and fitted with a powerful hummer on the leading edge. I talk to Jimmy Satow of Aso, a retired hotelier who had studied at the University of Washington and whose excellent English is very helpful. Satow seems to know the kite with the hummer. He calls it a *baramon* and says it is from Nagasaki. (We are never to see it at Nagasaki, where the traditional *bata* rules the

skies.) I cannot seem to take my eyes off the *baramon* kites, which move slowly but constantly to and fro, giving off growls and buzzes in changing cadences. In several respects, they remind me of the Malaysian *wau bulan* and the Buriram, Thailand, *song hong* kites.

Funasaki comes by and I ask him about his letter of invitation to the festival. He had written, "We recently discovered that our Aso event is Japan's oldest kite festival." Yet other announcements call this the 11th annual. Why the discrepancy? Funasaki smiles, "This is the 11th festival, not the oldest in Japan, but the oldest of its *type*—an event that draws people from all parts of Japan and the world and features both traditional and *new* kites." Ah, so! Is language the problem here?

Our "star" performer, Lee Sedgwick, has assembled his five-kite stunt train and chosen his flying spot, a steep green vale. Lee gracefully runs around in the tall grass and catches the winds as they shift and gust. The crowd gathers at the ridge, the cameras come out and Lee jumps and twists and moves the kites everywhere. His control seems perfect, yet it depends on the winds; his real ability is in gauging them continuously to get the full dynamic range from their performance without going past the edge and into a dive. Lee not only meets the challenge—he turns it into style, creating the dance as he goes. And when Lee brings the roaring stack down across the heads of the crowd in a "strafing" attack people clap and cheer. The girls go crazy, screaming like fans at a rock concert. Afterwards the giggling girls line up to get their picture taken with a grinning Lee.

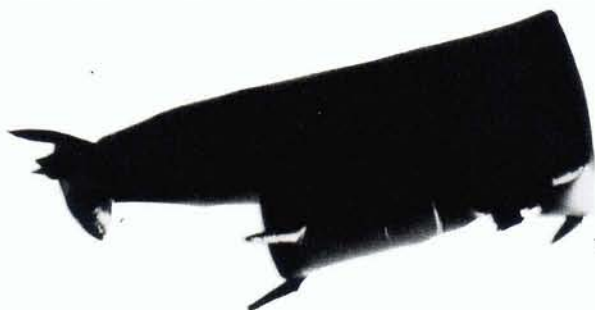
Some fliers are too involved to leave this place for something as mundane as lunch. They miss a delightful visit to a nearby barbecue in the meadows. We gather around grills to cook our own tender beef, onions, peppers and cabbage. Charcoal smoke drifts out the big screened windows toward the cows in the distance—the traditional "red cows of Aso." These orange cows are marked with dye (rather than branded) in Arabic numerals on one side and Japanese characters on the other. They are set loose to graze freely from April through September. In the fall, the grass turns gold and is cut for hay. In

\*For a complete description, see "Thai Kites: Ancient Tradition, Perennial Excitement" by Ron Spaulding (*Kite Lines*, Winter-Spring 1987, Vol. 6 No. 3), pp. 60-71.





T.M.



T.M.

Opening with a flourish at the Great Aso World Kite Festival: top, a group of drummers beat up a frenzy of excitement in front of an enormous kite staked to the ground. Right, Helen Bushell of Australia, seeking sun protection, encircles herself with her kite. Above, Tsutomu Hiroi's solar hot air balloon rolls skyward in the shape of a cow.



T.M.

March the hills are burnt off to control ticks and encourage new growth; thus the intense green of the grass that ripples in the wind like the hair on a shaking collie.

Back at the summit of Daikanbo, the winds are strong and many kites cannot fly, but the sky is full. I see a three-dimensional flower-leaf-dragonfly kite that shows expert craftsmanship and a novel concept. Unfortunately, lacking an interpreter at this moment, I cannot record the maker's name.

It is easier when Akiyoshi Odagawa of

Yokohama comes up speaking excellent English and introduces himself and his son. He is wearing numerous kite buttons and a cap with a whirling windsock attached. But his kites are interesting because they are not very "Japanese." They are of ripstop nylon, immaculately sewn, one a parafoil with a sun face, another an Edo with a bullseye in electric hues.

This dazzling day has made an immediate and deep impression on me. As a kiter I consider it one of my most Valuable Experiences. I am grateful to our hosts.

We are bussed back to our hotel, the Gogaku, where Mel and the delayed luggage have arrived! We can relax now in the hot spa waters (a natural feature of Aso as a resort town), but we choose instead to bathe in the deep Japanese tub in our tidy room. Then we walk to the town gymnasium for the dinner and auction.

Tables are set up in the gym and laden with food, but it is like a party rather than a meal: there are no chairs but there is plenty of "biru" (beer). We are given a paper asking us for information about the



auction items we have brought, and confirming the (unusual) policy: "Sold money will be given to you during the trip." Mel has an eight-foot Aso Rokkako he made for the occasion.

Several people are on the stage and start talking over the microphone in Japanese. Since the foreign guests speak little or no Japanese, they cannot bid on anything. The auction goes on for a time, but only the Japanese can participate effectively, so it peters out and the Aso Rokkaku is not sold.

A western-style band starts playing and the tables are taken down for dancing. Tom Mallard joins right into the conga line, but some of us want ear plugs. There are interesting displays on tables around the sides of the room, and the items that were to be auctioned are now moved here.

On reflection, the debacle is very funny. Education by Surprise: even the Japanese can goof up.

We are ready for some sleep, but we see signs posted in the hotel elevators announcing a "second party" at a nearby inn. Mel goes, but I risk offending our hosts in favor of sleep.

**A** lovely new day finds us on the bus to the official festival site. The drive gives me a chance to talk to Keshab Bahadur Thapa, from Katmandu, Nepal, who is the entire Nepalese "team." He is 27, a student of Japanese in Tokyo, aiming to study economics. Since childhood he has made and flown many kinds of kites, learning from experienced hands. But then, "all people know how to make kites in Nepal," he says. The basic fighter "anyone can make." Temple-shaped kites are also common. Two kinds of kite paper are made in Nepal, of different thicknesses for different kites. Keshab apologizes that his own kites are painted poorly by his (Nepalese) standards.

The best kiteflying weather in Nepal is in August or September, Keshab says. "Then there are *lots* of kites in the sky." He spreads his hands and smiles, his dark eyes sparkling. He describes the flying that goes on "morning to evening. All the time we fly kites, stopping only to take lunch. We fly from the rooftops, but some go to large open ground. In the countryside, we go to the mountaintops to fly. We cut kites down with glass line as they do in India."

"Nowadays, I fly kites only two or three times, in September. I can't do as much, but I love kites very much—all



Spectators at Aso crowd around a train of 2,610 kites made by Sadao Harada, left foreground.

kinds of kites." Another big smile.

Soon we arrive at the festival site, a ski area below the Aso caldera. This space is snowy in the winter but green in the summer, and the lift that carries skiers to the top of the slope is an entertaining ride-with-view for people at the kite festival.

However, before we can do anything like that, we are asked to line up and march to the field in an Olympic-style parade of countries. (This is becoming *de rigueur* for certain "international" events, and is very impressive, but it does cut down on flying time.) Young children, perfectly behaved and wearing spotless uniforms and white gloves, carry placards for leading us to our positions.

Just as we gather, we are greeted by Darcy Howard of Mabelvale, Arkansas, here with her family visiting Ayumi Ogawa of Fukuoka, formerly an exchange student in their home in America. Darcy has come to the Aso Kite Festival because she is a kiter, the winner of the design prize at a Little Rock festival. We immediately insist that she join our U.S. group. But I find the most appreciated part of this instant friendship is that Ayumi is willing to walk with me around the field and translate during part of the festival.

As a brass band plays, we march on field to hear official speeches in Japanese. Some translation is provided, but not the names and offices of the speakers, who must be important—they are wearing suits. The sun is hot, but we are diverted by Professor Tsutomu Hiroi, well-known kite designer and author. He has made and brought a solar hot air balloon in the shape of a cow that rises and hovers behind us. We try not to laugh noticeably

in the middle of the formalities.

Despite the light winds, some kites are quickly flying, notably trains. One at the far upper end of the field is a magnet for me, though I can barely see the most distant kites in the long, twisting line. With Ayumi's help, I talk to the train's maker, Sadao Harada, a 70-year-old retired schoolmaster from Kagoshima City. The kites are 31cm wide by 20cm tall (12 inches by 8 inches), a high aspect ratio for train kites. Spars are bamboo and sails are high-density polyethylene. Short tails are attached. Of the 3,400 kites Harada has brought, only 2,610 are flying. The wiry little Harada is assisted by four burly, gloved line haulers, who are now retrieving the kites in a spiral pattern into a big box. Muscles are needed because the line at the earth end is thick and pulling hard. Harada tells me that these kites are from the same batch that he made earlier for the train he flew to break the Guinness world record. At that time, he says, he flew 7,150 kites out of the 10,000 he had prepared.

**H**arada's train was not recognized as a record by the Japan Kite Association. (The editors at Guinness are not so hard to convince.) I have the opportunity to observe the train with my own eyes, although I cannot count each kite. The kites are colored in groups, and a number is marked on the last kite in each group to facilitate verification of the count. But I am troubled by the many kites which have slipped from their anchor points on the line and slid into the next kite—effectively making one kite from two. Also a number of the kites are tipsy and out-of-plane with the rest of the



units. Thus, one cannot say just how many kites are flying in this train.

In spite of all these flaws, my eyes tell me that the train as a whole flies quite well. Should *all* the kites be disallowed? I puzzle over this for the rest of the trip. Education by Surprise: and a mystery remaining in Japan like fog over Fuji.

Ayumi and I are attracted by a group of kites across the field. A team of 35 young working women of Kumamoto City has joined together to produce and fly these kites. One is a yellow dragon made over two months' time by Shuko Ikuta and Satoko Yamada. Their novel technique for making the head is to shape white foam and then paint it bright yellow. Most of the women wear yellow t-shirts to coordinate with their kite.

Another kite of theirs is a handsome 4 x 5 meter (13 x 16½ foot) rokkaku of synthetic that resembles Tyvek, painted with a traditional samurai warrior design.



Above, young women of the Bellpo Group hold their dragon kite and check its alignment.

Below, the Bellpo Group and the Mama-sans, a women's kite team assembled from visiting countries, pose after a challenge fly of their two rokkaku kites. The Bellpo women demonstrate superior style and even outclass their challengers in smiles and friendliness.

It is obvious that this is the ideal occasion for a Mama-sans encounter. We could not have planned it better. Ayumi and I exchange information and learn that this is the Bellpo Group, meaning "group gathered for making life worthwhile." Their coach is Kenichi Tsuru. I explain that we are the Mama-sans, a women's kiteflying team and that we want to fly our rokkaku with theirs after lunch. We agree to meet and fly.

Lunch gives me an hour to assemble a Mama-sans team. While we are enjoying our Japanese-Western box lunches, I talk to Lisa Manekin, Elwyn Lynn, Moira Pericles and Helen Bushell. All are game. Lisa and I have brought extra jackets. We find gloves and assemble our Mucha Rokkaku (with help from Mel). Arrogantly talking strategy, we decide that we will let the Bellpo Group win. Then we march up the field bearing our kite, chanting, "Mama-sans, Washoi!" (Believe me, it

T.M.





takes courage to attempt to be Japanese *in Japan*.) We talk with the Bellpo Group again. This time Ayumi is not on hand, but a few of the women speak a little English. I speak slowly. We gesture. They understand! They are enthusiastic! And we agree to launch and fly at the same time and place. It is not really a competition, but a comparison is inevitable.

And the Bellpo Group trounces us. Of course, their kite is larger . . .

But admittedly, they handle theirs better. We run around uncoordinated and Mucha Rokkaku dives and crashes, while the Bellpo samurai stays up. We concede to the Bellpo Group.

But we want to do better. Never having flown together before, we fly the kite one more time, giving it our fullest attention, remembering to give wind to the kite. This time our kite flies well and high. We back our way across the field, coaxing the kite in the light winds as far as space permits. We have saved face and we sense that the Japanese women appreciate it.

The real spirit of the occasion is celebrated as we join together after the flying for group pictures. We communicate with body language and many smiles, sensing that these minutes of joy will be treasured for years. Without a doubt, this is a *very* Valuable Experience.

Around 3 o'clock, some cooling clouds arrive and with them a bit of wind. Suddenly we see all sorts of kites. Kin Kan Hsieh and his helpers from Taiwan launch one of his spectacular dragons with rolling eyes and golden horns. It is not the only dragon at this festival, but I am unable to identify the others, which appear to be from the Peoples Republic of China and Japan. All the dragons fly at the requisite high angle—all are beautiful.

My eyes are drawn to an elegant crane kite that reminds me of the work of Shuhei Goto, Japan's premier maker of bird kites. Following the line down to the end, my eyes find a fishing reel and Shohichi Sakamoto of Fukuoka. I learn from his business card, with its explicit

graphic, and from Ayumi's translation, that in his town there is a whole group of kites who make and fly Goto-like cranes, eagles, gulls and other birds. The literal name of the group is The North Kyushu Bird Kite Loving Society.

Out comes a Flexifoil stack with European flag motifs and Christian Gloger at the control bar. Bobby Stanfield launches



S.E.



A.O.

Top, eagle kite soaring at Aso reflects the heritage of the North Kyushu Bird Kite Loving Society. Bottom, long tails ripple as train of variegated circle kites is launched by Leon Pericles of Australia.

his newest high-tech lightweight multicell box, at last showing that it really flies as good as it looks. Peter Lynn's kites are finally staying up without leg power.

What's over there? It's a train of circle kites by Leon Pericles of Australia. Leon is an artist (printmaker and painter, noted for his complex detail) and has made kites since 1975. He tries to make a new kite for his train each year. Because of paint deterioration on the cotton surfaces, Leon often repaints each colorful individual design. Since the kites are large (about six feet in diameter), the train becomes increasingly challenging to fly. Several people have helped assemble the kites and lay out the tails, and now they are helping to pull the train up. One wonders how such a variety of pattern and color will look together in the sky—jumbled? Surprisingly, the consistency of size, shape and flying behavior in the train fuses the kites. As they flutter past the blue-green haze of mountains in the distance, they are a lovely sight—but ephemeral. Ted Manekin barely has time to catch a photo of the train before it starts to descend.

The microphone makes sounds all day,

but since we cannot understand the language, we are not sure if such sights as Leon's train are properly appreciated by the crowd.

At one point during the day I stray to the side field and discover that a demonstration of Korean kite fighting is underway. Fliers are whirling their big Korean reels from two platforms on the field. Spectators are gathered here and I assume they appreciate the show, but I am disappointed to have no information whatsoever (in English) about these Korean kites. They are so small and their movements so subtle that commentary is essential. I am sad at this lost opportunity; I wonder if the Japanese are missing as much as I am.

We also are completely oblivious to a competition that seems to be part of this festival, at least for the Japanese kites. We learn, to our delight, that the Grand Prize for Groups has been won by the Bellpo women! Naturally, this calls for more picture-taking!

Before we really are ready, we are told that we must pack up to catch our bus. It is hard to believe it is over, and hard to pack up all our kites, many of which





S.F.

never had a chance to fly. But our mood is mellow by evening, when Shirley takes us to a reception room at the hotel for a large buffet and much gift-giving, swapping and talking. We notice that the food has been planned to be acceptable to Westerners as well as Orientals and we are charmed by this sign of special effort. A banner hanging across the end of the room reads, "Thank you for you (sic) Aso kite festival."

There are speeches and presentations now. A beautiful brass plaque is given to each group, and we visitors in turn give kites and other objects to Funasaki and his fellow organizers. Mel takes this opportunity to give his Aso Rokkaku to the committee. "This kite was made for Aso," he says. "Please fly it and enjoy it!" We are treated to Japanese music and a spontaneous dance around the table. At the end, photos are taken of a group, then more photos of a larger group, then still more photos of everyone jammed together and sprawling on the floor. Decorum has fallen away entirely by this time.

Tonight we sleep soundly for the first time. We awake to another big breakfast. Then we pack up. Our larger kites must be sent ahead to Fukuoka because during the next few days we must travel "light." We are to enjoy four days of touring the island of Kyushu before we depart.

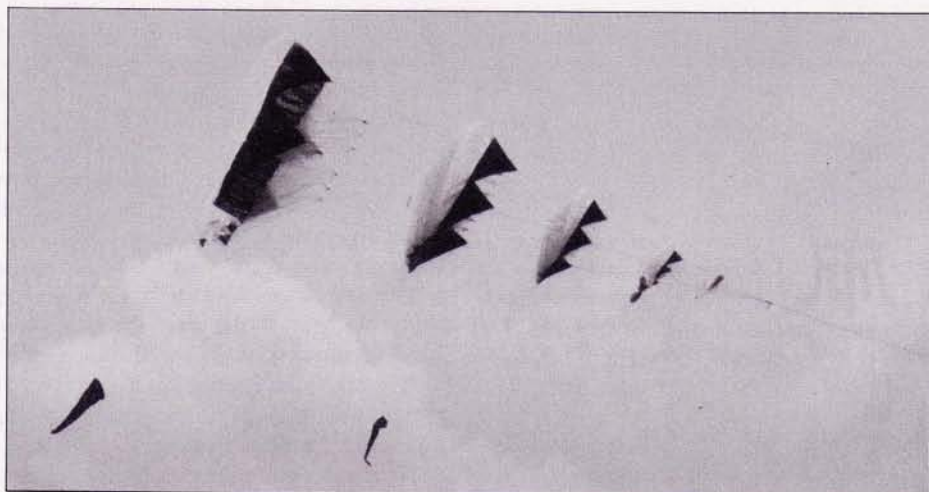
The first stop is at Aso caldera itself.



T.M.



T.M.



T.M.





Scenes from the Aso festival:  
Opposite, clockwise from top:  
Bobby Stanfield of Tennessee  
completes assembly of his multicell  
oblique box kite while Akiyoshi  
Odagawa of Yokohama (holding his  
nylon Edo kite) and his son make  
friendly conversation.  
Kites by the Japanese run the gamut  
from a colorfully painted lady to  
an unusual stack of parafoils to  
a crude flying gorilla.  
This page, a golden-horned dragon  
from China makes a dramatic  
display before flight.

Heretofore we have seen it only at a distance. Up close it is huge and belching clouds of sulphurous smoke. Concrete bunkers around the edge provide shelter to tourists in case of a major explosion. When we get back on the bus, our girl guide in straw hat and white gloves, who smiles and bows at every opportunity, says, "How was your crater?" Very fine, thank you.

On our way to Kumamoto, we stop at a restaurant with some unusual features: a young woman is playing classical music on a grand piano; all the china is beautiful handmade Celadon green pottery made in an adjacent studio (Peter Travis buys a boatload); and we are served *yakiniku*, vegetables and meat (in this case Kobe beef), on fire-hot cast-iron platters on which we turn the food with chopsticks to cook it to our taste. It is delicious and fun and we agree that a good promoter could turn this into America's next food craze after Mexican and cajun.

In Kumamoto we visit two landmarks: Suizenji Park, a perfectly manicured Japanese garden with a tea house and a pond full of carp; and Kumamoto Castle, a majestic structure built in 1607 and filled with the treasures and relics of successive rulers, who lived in luxury but appear to have been obsessed with self-defense. It is worthwhile to pause occasionally and make such reflections, since it is quite an

exercise on this hot July day to climb the ten flights of stairs.

We are free in the evening in this big cosmopolitan city, and Mel and I join the New Zealand fliers on a trek to find an authentic tempura house. Little do we know it will be a whole evening of entertainment, trying to communicate with the family that runs this little business. Despite very limited vocabularies on both sides, we manage to get plenty of tempura, noodles, beer and *sake*; sing a few American songs; and learn a little about one another. The check for our meals is far too low. We are being treated more like honored guests than customers. We try to buy the banner over the doorway with the restaurant's name on it. They insist on giving it to us.

The next day, Peter Lynn goes back and gives the family a kite, one called A Slice of Heaven. He then learns that the establishment's name is *Gokuraku*, meaning Heaven Restaurant. (If you're ever in Kumamoto, go there: this is an official *Kite Lines* recommendation.)

The next morning we are back on the bus, which is now a social gathering spot as much as transportation. Bus seating seems to fall into groups by language. Our interpreters are stretched thin, and the group does much of its own translating. It is interesting that the Chinese of the Mainland and the Chinese of Taiwan are talk-

ing and translating among themselves.

In Kumamoto we are greeted by city officials and toured through a large government office. Lunch today is fried chicken. We learn that the Japanese when traveling favor Japanese food; we are therefore being treated as they believe we prefer.

That afternoon we are free to shop, and we stroll through a mall that is as large as any in America. Mel buys some small backsaws for kitemaking at a cutlery shop because cutlery is a specialty of Kumamoto manufacture. But we hardly need to buy anything because before we leave we will be given many mementos: placemats of tatami (also a Kumamoto specialty), tops, pins and of course kites.

That evening we go to a German beer garden where the food is a good approximation of German, but the beer, the singing and the geisha are pure Japanese. We are beginning to see that the noisy beer party at night is such a fixture in modern Japanese life that our hosts feel compelled to provide it to make our day complete. And again tonight there is a "second party" at a disco. Some of us are offered an alternative, a visit to Good Time Charlie's, a bar where Charlie and his bunch sing and play American country music. You could close your eyes and imagine yourself at the Grand Ole Opry.

The next morning our tour guide on the bus sings a long Japanese story-song,



translated as "Goodbye to Kumamoto." We are on our way to one of kiting's meccas, Nagasaki. The trip itself is very scenic, but in case we are not sufficiently entertained, we are shown videos of Aso and Daikanbo, fresh from two days ago. Someone went to a lot of trouble to get those for us, and I am touched.

Part of our trip to Nagasaki is by ferry. Peter Travis tells me of his many kite projects. (Peter is a story to himself and will be featured in a future *Kite Lines*.) After the ferry, we take a long bus ride through beautiful country to arrive at the legendary city of Nagasaki.\*

We drive among hills as steep as San Francisco's. They overlook the ocean and are densely built up with houses. There are views from every street. We are sorry the bus whisks us past a park commemorating the atom bomb. Perhaps

the tour organizers do not realize that we Americans need to understand this terrible piece of our mutual history.

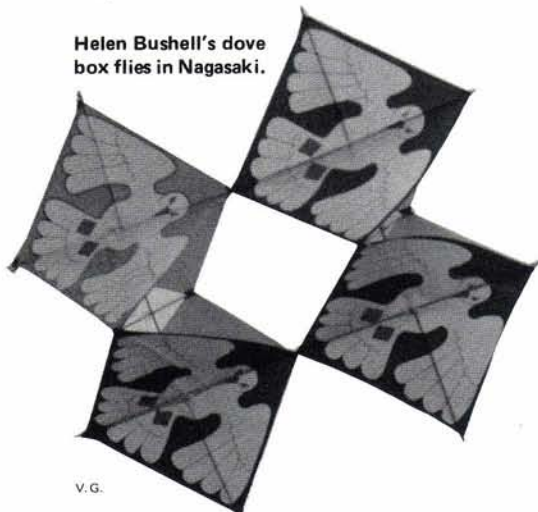
We are on our way instead to Glover Gardens, a hilltop estate built by the British merchant

Thomas Glover in the late 19th century. The house is representative of the historic position of Nagasaki as a trading port between Japan and the West. Although we enjoy the beautiful views, the lily ponds and the sculpture in memory of Cho-Cho-San (for this is the home of Madame Butterfly), we are not in the right place to see Nagasaki hata.

The hata itself is rich in history. Legend has it that the Dutch brought the culture of India to this trading center, along

\*For an unsurpassed appreciation of Nagasaki and its hata, see Tal Streeter, *The Art of the Japanese Kite* (Weatherhill: New York, 1974), chapter 7.

Helen Bushell's dove box flies in Nagasaki.



V.G.



M.G.

An Aso cow kite seen hanging from the rafters in the German beer garden in Kumamoto.

with their Dutch flag colors of red, white and blue. The Japanese made these legacies their own in the hata (meaning flag). We are wondering when—or if—we will see these kites as we walk down the cobblestone street from the garden to our bus. We pass a number of shops. A few of them have hata—one shop has many! They are beautifully made of *washi* and bamboo. Peter Travis buys eight of them.

As evening approaches, our bus takes us on a twisting and turning ride up the hillsides. Near the end, we see a tall building and a few Nagasaki hata flying from the top, a welcoming signal. We go up to the rooftop and find it is a restaurant above the city with a tremendous view.

Here we are greeted by the *Nagasaki Hata Age Shinko Kai* (Society for the Promotion of Flying Nagasaki Hata). Once again, it is food and drink and speeches and exchanges of gifts. But in no way is this routine. Of particular note are the brief and poignant comments of Helen Bushell, who hands out her paper peace dove kites. Some of us fly them while others fly "fighters" (a term we dislike in this context). Mel tries the winds on the different sides of the building. They are tricky and turbulent, but the master fliers of Nagasaki are skilled; it is a pleasure to see their hands work the lines.

I take some minutes to talk to Helen about the war, when she worked in Australia's Army Design as a draftsman, doing drawings of flame throwers. Helen carries an obvious inner scar from the experience, especially because production of flame throwers continued after the war.

Helen has had a full and busy life. She raised five children, worked at a foundry,

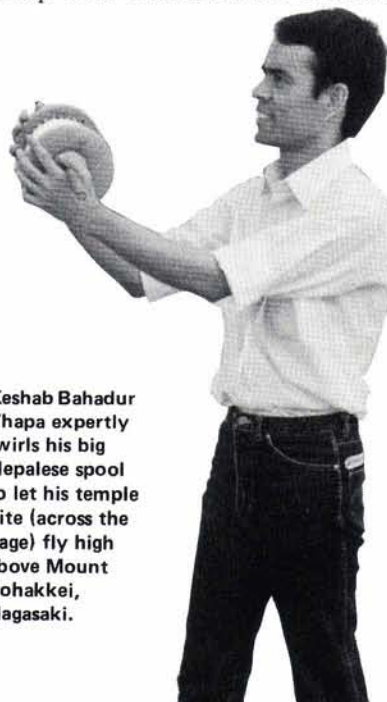
and studied industrial design as well as art (sculpture, pottery, drawing). When she began designing kites, she patented one, the Trefoil, and became well-known because only one other woman in Australia had ever held a patent.

We look out over the hilly city as the sun sets. It is a town both cosmopolitan and friendly. From this high vantage point we can see some of the many grave plots, grouped by nationalities. The lights come on in the rows of houses that run cheek-by-jowl down the streets toward the distant sea. The sky turns a thousand colors. Around our rooftop, lanterns toss gently in the wind. Perhaps especially because of its reminders of pain, this evening is exquisitely beautiful and happy, indeed a Valuable Experience.

The next morning at our hotel we read a guest information sheet with precautions for what to do in an earthquake! Without a care, we pile into the bus for Mount Tohakkei, the favorite hill for kiteflying over Nagasaki. At road's end, we still must climb many steps, carrying our kites, to reach the summit. It is a test of our enthusiasm as kitefliers. None of us fail.

Unfortunately, it is a gray day and the winds are light-to-fitful. Also we are unready, after our long climb, to find the view obscured in some places by tall, grassy weeds and bushes around the edges of the peak. Perhaps the greenery is pruned only in the spring? We don't know. Education by Surprise.

We enjoy ourselves anyway. Peter Lynn struggles to fly a Tri-D box with moderate success. Lee Sedgwick and Simon Freidin sweep their stunts across the horizon.



Keshab Bahadur Thapa expertly twirls his big Nepalese spool to let his temple kite (across the page) fly high above Mount Tohakkei, Nagasaki.

V.G.

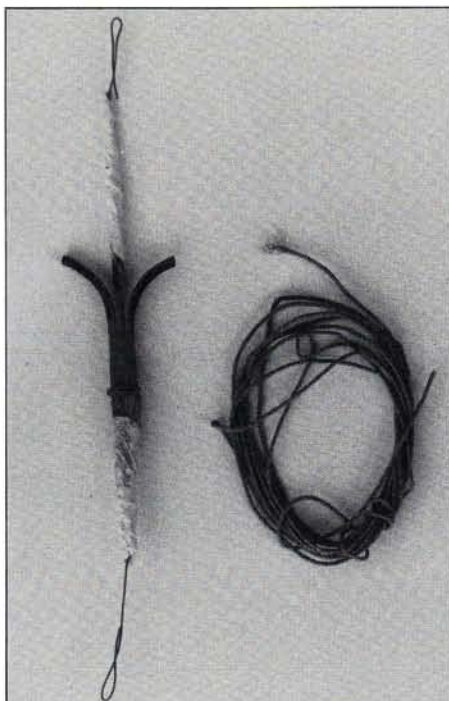


Kin Kan Hsieh puts up his dragon. Keshab Bahadur Thapa flies a small kite in the shape of a temple from a large spinning spool. The Chinese group flies a kite with a flock of swallows delightfully bobbing and weaving along the line. Ted Manekin tries to fly his parafoil, but it and many other kites are not fated to succeed.

Saddest of all, Helen loses her big dove-decorated box kite over the hill. It cannot be rescued. Helen takes this amazingly well, and says she hopes someone will find it, fly it and perhaps appreciate its symbolism. Helen turns a Miserable Moment into a lesson in acceptance.

But this is a good time for hata flying. Seiko Nakamura, Hiroyoshi Mori, our favorite guide Koki Nojiri, Kin Kan Hsieh, Wayne Hosking, Tom Mallard and others, including Mel, have a go. One of the techniques of the Nagasaki fliers, and a sensible one, is to coil the line into a basket instead of winding it on a reel. Hiroyoshi wins. No wonder. It turns out that he is Number One in *kenkodako* (kite fighting) in Nagasaki.

Something is going on over at the other side of the summit. Leon Pericles runs up to me with a tool in his hand from a man who is *catching* the falling kites. He is surely the most skilled of all the fliers, for as a cut-down kite starts to fall, he maneuvers his kite around its line to ensnare the stray and pull it in. The



Nagasaki kite-catching device, glass-coated line.

catching tool, hooked into his line, has prongs that remind me of the barbs on the Thai *chula* kite, but these barbs are smaller and have only two bamboo catching prongs split away from the core instead of six.

We learn that hata flying takes place in Nagasaki on regular days: the largest events on the first Sunday in April and the third Sunday in October. The Nagasaki club comes here from March through May, mostly on Sundays, to "fight" their kites (friendly fighting, of course).

This is our last place to fly kites on this visit to Japan, and we have to be nagged to leave it. But our mood brightens when we are taken to a true Japanese restaurant. We leave shoes at the door, sit on low cushions, wipe our hands on hot towels offered by obi-clad servers—and are treated to a feast. It is as much visual as gustatory: palest green tea, many small artful dishes of marinated vegetables, tempura as light as air, and one bowl with a small whole fish staring back. Even the most timid among us pronounces the meal delicious.

We are on the bus again for Fukuoka and our flights home. We travel along coastlines, through mountains, past terraced farms neat as pins. We stop to rest at a gift shop; when we get back on the bus, the shop women come out, stand in a row, bow, smile and wave.

In Fukuoka, there is one last dinner, which Mel and I miss because we have to repack our baggage. Ted tells us it was full of speeches and the traditional triple "Banzai!"

But I am sure no speech could surpass the one by Funasaki earlier that day, as we arrived at our last hotel. Speaking with eloquence and warmth through an interpreter, he expressed appreciation for the many Valuable Experiences we had all provided to one another. In his words, "With kites there are no boundaries." ◇

From one of the slopes of Mount Tohakkei in Nagasaki, where there is a view of the ocean, Simon Freidin's stunt kite in a starburst design makes long sweeping passes. It is our last place to fly kites on this visit to Japan.





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On the field at the Spring Kite Festival in Budapest, Hungary, an assortment of kites await flight. Rokkakus are especially popular.

# Eastern Winds, Western Kites

Story by Rino Milone

Photographs by Marco Ravasini

The letter from the *Magyar Sárkányeresztő Klub* (Hungarian Kite Club) was very clear: no sponsor for the Budapest Spring Kite Festival. But the tone of the letter and the signature of István Bodóczy, whose cordiality I had appreciated at kite festivals in Italy, convinced Marco Ravasini and me to go.

Furthermore, it would be the international debut of our small group of kitefliers called *ARIA* (*Associazione Roma e Internazionale Aquilonisti*).

A West European citizen crossing an East European border cannot but think of distant memories of the iron curtain and spy movies. We also felt a little bit nervous—and not a little afraid—about our kite packages (long, strange and weapon-like?), as we did not know enough Hungarian or German to explain that they were only kites, not rolled flags or material for political propaganda.

Soldiers in uniform surrounded our car while I wondered how long it would take to check all the kite packages with their

accompanying confusion of tails, wind-socks, strings, ribbons, etc. And Eastern border guards are supposed to be suspicious, you know—yet, as soon as the magic Hungarian word *sárkány* was sounded, military expressions lit up in smiles, my premonitions were proved wrong and, waving, we quickly passed over the border. What a fantastic key-word to open the iron curtain: *sárkány* (pronounced shar-KAH-nyeh).

Our long journey from Rome through half of Italy, Austria and half of Hungary ended at István's house with all of us sitting around a Hungarian tureen, a huge steaming pot full of *gulyás* (literally cowboy soup) prepared by István's wife Caroline. The welcome was really "hot" and not only because of the paprika! We were the first western kitefliers ever to arrive in Budapest.

At ten o'clock on Saturday morning, everything was ready on *Obudai Sziget*, the green island situated on the Danube river between Buda and Pest. When we

arrived at the large grassy glade in the middle of the island, István introduced us to the other Hungarian kitefliers.

For ten minutes we continued shaking hands, wearing large embarrassed smiles to overcome the language barrier. The Hungarian kitefliers were a great many and of all ages. I could not help but regret that I would never be able to remember all those names bristling with consonants.

At the same time, I was struck by their formality (which made them seem like old-fashioned Europeans) and, conversely, by their extreme friendliness.

Marco, as he later confessed to me, was very impressed by that clearing full of devices and busy organizers. And in actual fact, there was good reason to be

*Rino Milone's diary of the Spring Kite Festival in Budapest is the first report to appear in Kite Lines from behind the iron curtain. Rino was helped in translating his story from Italian by Margaret Marinelli, his English friend.*



impressed: four walkie-talkies were crackling; Japanese carp windsocks were blowing and wind sleeves were spinning round from a high frame; people were coming and going from two large tents (one was a shelter for all the articles not in use, the other was where the finishing touches were put on kites by a teacher and about ten young pupils); there was someone stacking sandwiches, someone preparing drinks, someone marking off various positions on the field with long red and white bands, which stood out well on the bright green grass.

Farther away, groups of families in bathing costumes were sunbathing quietly on blankets in spite of the bracing wind.

Two television cameras and various instant cameras were poking about everywhere, trying not to miss anything.

Something which impressed both of us equally were two large severe-looking tripods, each with a heavy, professional device upon it. (A goniometer? A telemeter? I dared not ask.) They were for measuring the altitude of the kites; this was clear, yes, but how?

Cloudy memories of trigonometry came to mind while I was trying to direct one of the two mysterious instruments toward a big Cody far away and low in the very blue sky. The line to which it was attached—a rope as thick as my finger—skimmed the distant tree tops on the shores of the Danube and then slowly disappeared.

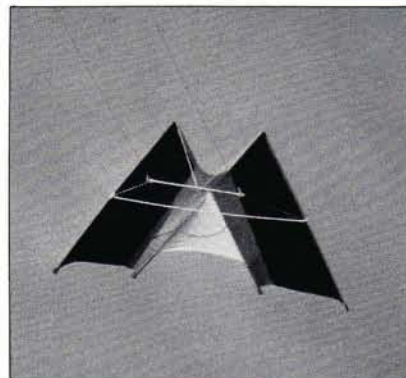
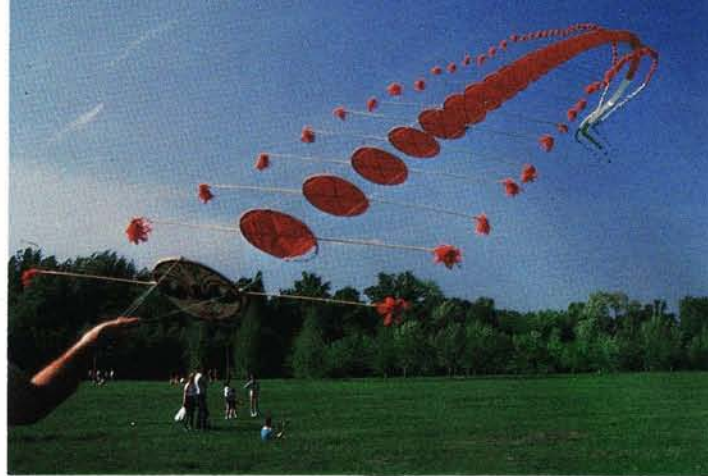
While we were busy unpacking the kites, the wind was gradually getting stronger. A couple of sudden gusts suggested that I launch a heart-shaped kite which works like a delta and which is called Hungarian Heart in Italy. I was hoping my gesture would be appreciated as when a yacht is abroad and the courtesy flag of the host country is hoisted.

My Hungarian Heart lifted itself up in seconds, pulsing in the sky. It absorbed the gusts of wind magnificently and I congratulated myself on the diplomatic choice, confirmed by the fact that, almost simultaneously, on the other side of the field, three other Hungarian Hearts were flying up into the sky to keep mine company.

They were in the colors of the Hungarian flag and all three were tied in a cluster to the same line. They made an impressive show tumbling and pulsing around each other. Since white, red and green are also the colors of the Italian flag, I thought of attracting attention to this in order to have a topic with which to break the ice.

I approached the kiteflier who was holding the line of an enormous Hungari-

Hungarian flag colors are favored on kites such as (above) a centipede and (below left) Hungarian hearts. Below right is Sieger de Boer's stunter.



an Heart which had just gone up. He, in turn, was moving toward me. We found no language in common and it was not even possible to use gestures because our hands were busy with the lines, but the meeting was nevertheless significant.

We started off straightaway with a misunderstanding: he thought I wanted to claim paternity for the project and, consequently, I thought he was jealous that one of his creatures had been born outside the Hungarian border.

Thanks to István's providential, explanatory translation, we ended up by laughing about it: we were just like two ladies at a party who discover they are wearing the same dress!

The sudden hissing and flashing of a train of Flexifoils, representing various European flags, announced the arrival on the field of Sieger de Boer, who was beginning to recover from the 27-hour bus journey which separates Amsterdam from Budapest. The thought of the entertainment that Sieger would provide lifted our spirits and compensated us for the fact that, in a short while, his magnificent acrobatic kites would eclipse ours.

Another group of kitefliers from West Germany were making their debut, staging an aerial battle of Indian fighter kites—made in Stuttgart!

Eastern and Western Europeans, united against the caprices of a wind that was becoming more strange and violent, were

trying to fly their kites. We do not know whether the kites—or the people flying them—made a more striking show for the small crowd of spectators which had gradually collected.

In the afternoon, after a plentiful lunch of sandwiches and wines offered by the host club, a rokkaku battle took place.

In spite of the fact that it was my first time, I willingly accepted an invitation to join one of the two teams. I happened to be in the one which spoke only Hungarian!

I must confess that I was not able to follow much of the action nor to enjoy what was happening in the sky: I was too busy following my teammates on the ground, holding on to the kite line without hindering the rapid changes of direction. They were running frantically backwards and forwards, right and left, obeying orders given by a captain in Hungarian! Everything was very fast and very perturbing.

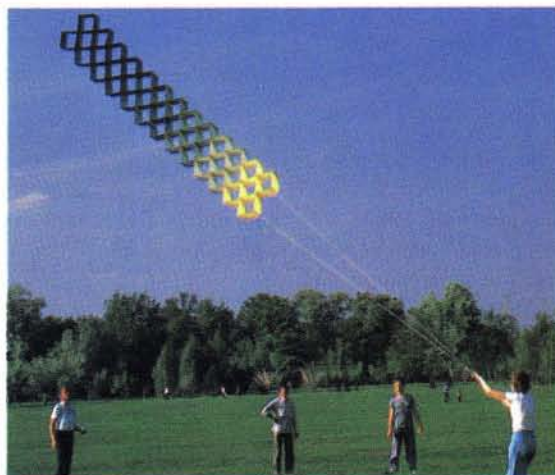
Only after a while was I able to understand that we had to pass behind the other team in order that our line could make a circle around theirs. The other team, running and dodging, was trying to do the same thing to us.

When the adversary rokkaku fell, tumbling like an enormous leaf, I let out a sigh of relief. I was almost worn out.

The tension of the two kite lines (each pulled by six people) was considerable,



Below, a moment during the Rokkaku Challenge with Istvan Bodoczky in center. Upper right, an altitude measuring device in use on the field. Lower right, the "Concertina," an Eiji Ohashi design, built by Bodoczky and Matias Gasko.



but I would never have believed that such brief and little rubbing was sufficient to make one kite line cut the other, making it melt at the point of contact.

While we were exultantly shaking hands, the captain of the opposite team came to ask us for a return game. I would have withdrawn willingly, but I did not feel I could.

Instead, I asked István the meaning of one of the words which my teammates had shouted frequently and which had been the cause of considerable confusion for me. At least I would understand how to do one thing without waiting to see it done and risking being dragged along or making my companions, attached to the same line, fall down like skittles.

The word sounded like "er-re" or "er-reu." During the first half of the competition, I had interpreted it as "to the right," and during the second half I thought it meant "to the left." István explained that it meant only "this way."

**D**uring the second battle, I decided, therefore, not to listen to any orders. Thus I ran backward and forward, pretending not to hear them. What I did hear was "zzzss," a hissing noise well known to kitefliers: the running line had burnt a strip of finger which was not inside my glove.

In the evening, during the magnificent cold dinner offered by the Hungarian club—apart from speeches, toasts, videos

and awards—there were also some arguments (helped along, no doubt, by the Hungarian wine) about the sound of a kite line burn. Was it "zzzss" or "ssszz?" In Hungary, you know, they are experts in consonants.

After dinner, about twenty people moved into a large room for a workshop by Dr. Franz Arz of Stuttgart, West Germany. There were a great many bamboo strips, paper of every sort, special glues and everything needed to build Indian fighter kites.

The next morning the wind was more reasonable than the day before. In spite of this, very few Indian fighter kites were frisking in the sky. (Perhaps most of us were slightly less ascetic than Indian kite builders.)

During the conclusive half day of the festival, in addition to the usual flights of many beautiful kites, two things happened which struck me as remarkable.

The first one was a mysterious, open-air award ceremony on the field with diplomas and charming objects for prizes. Marco was given a prize for his multiflare. Even now we wonder if it was for the nicest or biggest kite. The diploma itself was even more mysterious.

The second thing was the enthusiasm of the people for the kites of Sieger de Boer. He was urged to sell a number of his kites, beyond which he refused to go. Otherwise, Sieger commented jokingly,

he would have to extend his stay to spend all the money. It is strictly forbidden to take Hungarian florins, which he kept slipping into his pocket, out of the country.

A pleasant extended stay would have allowed him to take part in the performance to be held the following Friday on a hill in Budapest, at which real pictures would fly.

They were to be pictures by famous Hungarian artists, pictures which István arranged to mount on flying frames. It would be a metamorphosis of painters into kitefliers, instead of the usual performance by kitefliers who paint their own kites.

**U**nfortunately, we had to leave beforehand, and we were sorry also because István, who is a painter, had shown us some lovely pictures by his colleagues, pictures already framed for flying. To tempt us to stay, he suggested that we think of the paintings against the light of the sunset on one of the most impressive hills in the city.

We left Budapest with that thought—and regret—and with the desire to return next year. After all, most international kite festivals are similar, but in Budapest there had been something special. All the Western kitefliers were in agreement on this.

In Budapest, the Hungarian Heart is not only a kite.



# Empty Spaces in the Sky



## John H. Sherburne

John H. Sherburne, a retired merchant of Rye, New York, living in St. Petersburg, Florida, died September 17, 1987 at age 78.

He had been a regular attendee at kite events on the East Coast, where his enthusiasm was appreciated and his competitive abilities rewarded, especially in altitude sprints with his winged box designs (one of which appeared in *Kite Lines*, Summer-Fall 1987). "If they didn't fly, he would keep at them until they did fly," his wife Naomi said.

John was a fixture at the Walter Fuller Field in St. Petersburg where he taught kites to youth groups and flew many kites himself, testing and retesting his designs.

## Thomas E. Cows

He was born in England in 1906 and came to America with his parents at the age of four. When he grew up in Portland, Oregon, the Depression cast a shadow over his ambitions, but he worked hard as a salesman, made friends easily and eventually established his own wholesale food business. He was active in the Masonic Lodge, bowling, church and gardening. When he was ready to retire, he sold the business and was able to travel around the world with his wife, Charlene, before her illness slowed them down. In recent years, he was her devoted nurse until her death in November 1986.

He had one daughter, two granddaughters and three great-grandchildren. He was visiting them for Christmas when he died on December 24, 1987.

He was not a kiteflier. But he was a friend of any kiteflier automatically. He was a booster and supporter of kiteflying and this magazine more than anyone knew. He always had faith in me. He was my father.

—V.G.

## David B. DeBolt

Dave DeBolt of Winchester, Indiana, died September 9, 1987, at the age of 65. He had entered a hospital a week earlier when it was discovered that he had inoperable cancer. He is survived by his wife Lois, three children and six grandchildren.

Dave came to kiting in 1977, after retiring from a 25-year career as a glass mold maker. His interest in kites, he said, was inspired by farmer/kiteflier Ansel Toney in the neighboring town of Farm-land, only 10 miles from Winchester.

Dave made numerous friends throughout the kite community with his smile, patience and generosity. He was quick to organize a kite display, put on a flying demonstration or conduct a workshop. He gained a national reputation for his creative individual designs and outstanding kite trains.

Examples included a delta kite covered with 6,913 postage stamps, a train of 714 five-inch Eddy kites, and a train of 101 24-inch Eddys—each kite pieced together (heat sealed) from sections of rainbow colored trash bags.

In December of 1984, Dave decorated the DeBolt house for Christmas with a traffic-stopping "kyte," complete with tail and flying line covered with hundreds of tiny light bulbs. In 1986 he brought smiles to our faces with his polka-dot clown outfit and matching kite.

Dave was an active member of several kite clubs and, in 1986, he was one of the founders of the Hoosier Kitefliers Association. With his wife Lois, Dave travelled to kite events throughout Indiana, Ohio and Illinois, and their sticker-laden camper was a familiar and reassuring sight.

Lois plans to set Dave's kites flying at future festivals.

## *A Comment on Dave DeBolt, a Brother of the Train*

Late one night, about five years ago, my telephone rang at home in New Jersey. It was Dave DeBolt calling from Indiana to talk about kite trains. He said that he was making an Eddy train and asked if I could give him some hints. Sure, I said, and we chatted at length about high-tech things like trash bags and masking tape.

Nearing the end of the conversation, Dave asked me how many kites I had in my train at the time. I told him 100 and asked how many he planned for his train. He chuckled and said, "One hundred and one, brother."

—L.M.C.

## H. A. Spafford

H. A. "Van" Spafford died in St. Petersburg, Florida on May 15, 1987, at the age of 87, according to a letter recently received at *Kite Lines* from his daughter. He was born in Cromwell, Iowa and had retired from the Illinois Public Health Service as a civil engineer after 35 years of service.

Spafford made a strong case for the historic credit due to Malaysia for the bowed kite, which at the turn of the century was called the Holland kite before its popularization by William A. Eddy (see *Kite Lines* Winter-Spring 1987, page 9).

Spafford said, "I feel that any two-stick kite having the horizontal stick bowed should be called a Malay to honor the people who discovered the dihedral principle. Eddy and Woglom merely refined the idea."

Spafford's daughter Marjorie wrote: "Dad was a thoughtful student of kite-flying principles from the age of 10 when he flew his homemade Malay kite for hours without a tail to the amazement of the townspeople of Cromwell, Iowa. He had been trying to duplicate that performance for 75 years. This year he did it."

—V.G.

## Raymond D. Reel

Professor Ray Reel of Oak Ridge, Tennessee, died on July 14, 1987 at the age of 80. After suffering a stroke, he had been living in a nursing home several months.

Ray was an engineer, physicist and teacher who had traveled to over a hundred countries in his lifetime and lived many years in Vienna, Austria. He was active in cycling, hiking, folk dancing, skiing, chess, rope skipping—and kiting.

He was one of the first subscribers to *Kite Tales* (predecessor of *Kite Lines*) at its start in 1964. Since July 1962 it was his practice to fly a kite in every month of the year. His correspondence with *Kite Lines* reflects his very enthusiastic personality. We finally met Ray in 1984. By this time he and his wife Lea had settled in Oak Ridge, and he was teaching kite classes.

In 1980 he wrote, "Let me tell you of my dream...to do this teaching as well as possible and to use the ones so taught to teach others, and thereby work up a cadre of knowledgeable enthusiasts to put over a program of kiting for crippled children...adults, plus senior citizens, school kids or whoever!"

After his stroke Lea put a kite in Ray's hand as he sat outside in his wheelchair. But because of his affliction, "he didn't know what it was."

We will long remember the enthusiasm of Ray Reel, who never missed a month without kiteflying.

—V.G.

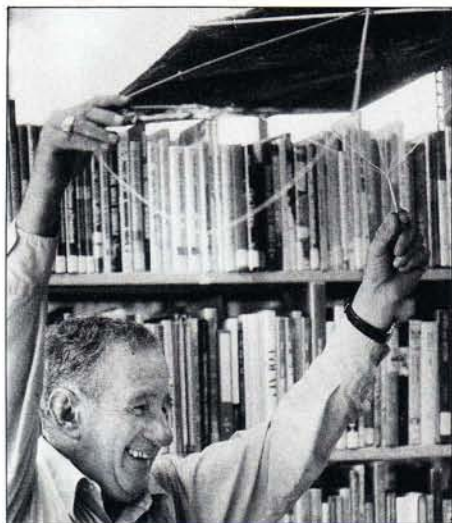


## John W. Jordan

"Everybody has something to do," his wife Evorie said, "and he had kites." John Jordan died on March 31, 1988, 20 days before his 76th birthday.

He had flown kites all his life, but after retiring as an electrician for the Southern Pacific Railroad, he set up a workshop in his garage and started designing and making kites.

John specialized in using recycled materials: old computer cards, plastic foam trays, paper plates and such. The homemade look of his kites rendered them noncommercial, but his concern was helping people, especially children, to make and fly their own craft.



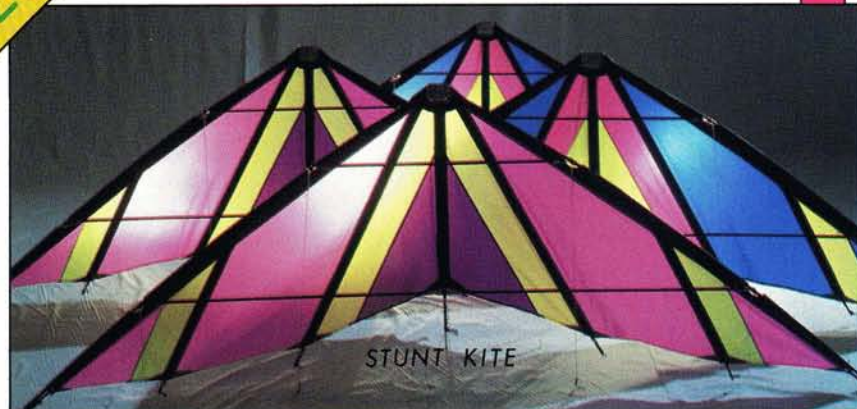
John Jordan teaches kites to children at a public library in Texas.

His childlike delight in kites and his crinkle-eyed smile brought as much sunshine to the world as the kites themselves. He fought cancer for several years, bringing it under such control that few people even knew about it. He ran many kite workshops, entered the Zilker Park Kite Festival in Austin most years, appeared on television several times, and sold nearly 4,000 copies of his book, *How to Make Your Own Kite (New Kites)*, which contained many of his designs, three of which were granted patents.

At John's funeral, Evorie said, "the children made gorgeous kites out of flowers and the program was printed with kite pictures. I never saw anything like the outpouring for him."

John leaves his wife, four children (who are kitefliers) and many friends. —V.G.

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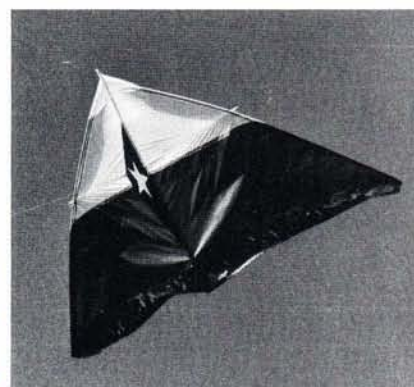
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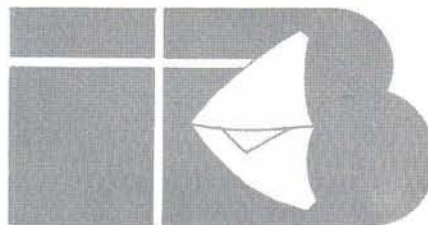
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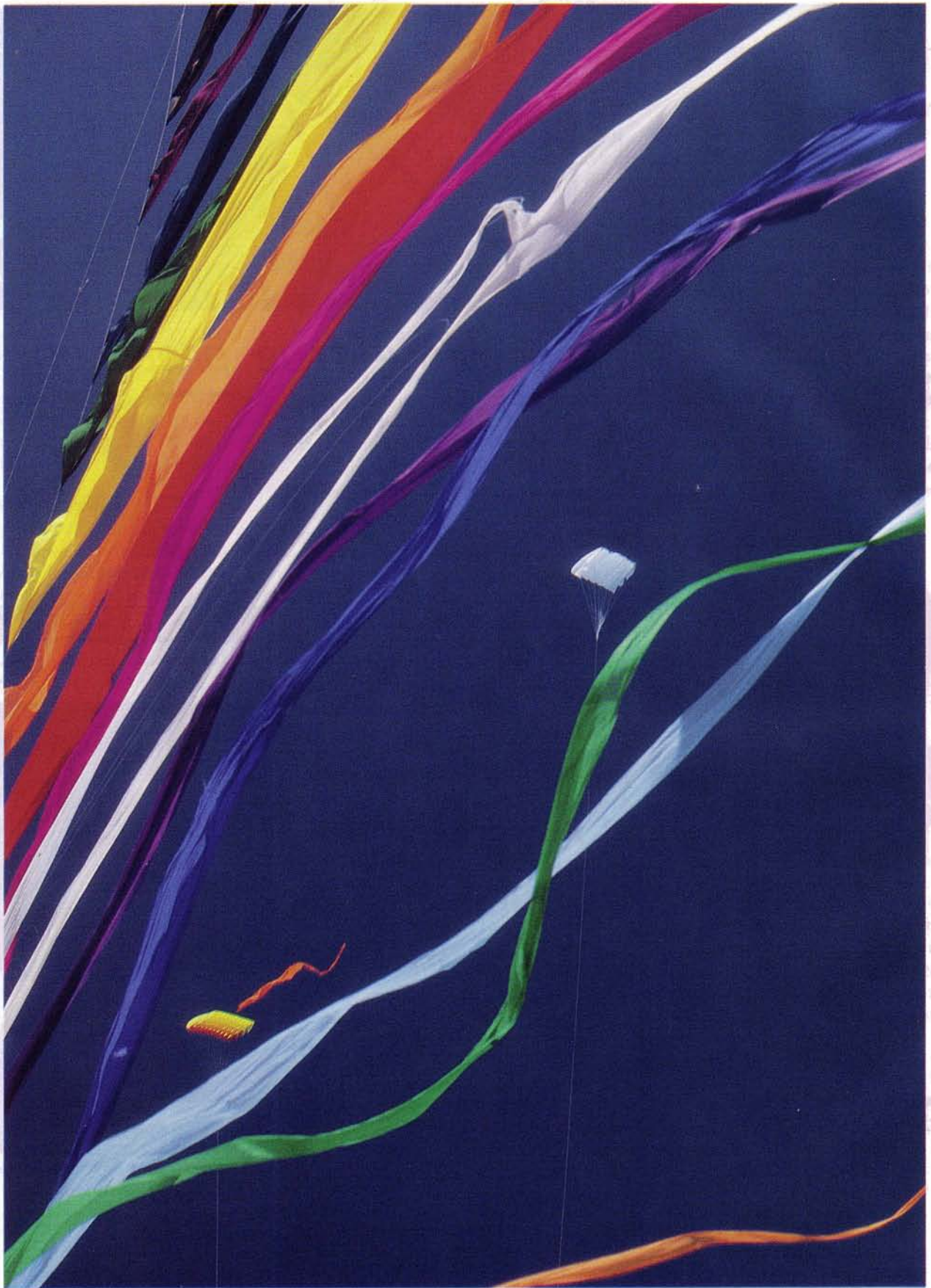
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**B**IG, BLOND SOFT-SPOKEN Douglas A. Hagaman of Seattle, Washington has been making kites for about 10 years, and through that time he has centered most of his attention on parafoils.

The patent for the parafoil, originally granted to Domina Jalbert, ran out in 1983. Many people then began making parafoils, some better and some worse than Jalbert's own. Doug's were among the better.

They were so good, in fact, reflecting Doug's painstaking craftsmanship, that he had to make the kites always "to order," never by mass-production. If you want a Hagaman parafoil you must specify your colors and wait at least three weeks. Doug's regular job is specialist technician at a boat yard, and kites are his avocation.

Accurately is the only way Doug will let himself make a parafoil. He wants to be sure you have a "balanced flying machine—not one flying left or right but one in-tune with the wind." He uses only "the finest stabilized material" (ripstop nylon) because "nothing makes you feel more helpless than to build a beautiful kite, then daily watch its flight decay because you got such a good deal at the fabric shop—and now the fabric is stretching three different ways."

Doug makes his parafoils systematically, arranging the colors to prevent loss of light through the double layers of fabric; then cutting the sail with a hot knife to 1/16" tolerances; then gluing and stitching the seams, section by section; and finally bridling the kites with low-stretch Dacron® polyester line, measuring and matching each shroud group exactly. Last, Doug test-flies each kite to pre-stretch the lines and to adjust the kite if necessary.

The parafoil has the greatest lifting capacity for its weight of any known kite—and Doug handles his creations with appropriate respect and the skill that comes from experience. He often uses his kites to haul windsocks, banners and flags into the air. One kite has the visual effect of a full sky. No wonder Doug is often invited to kite festivals; his parafoils have flown on both coasts of the U.S., in Canada, China, Japan, Singapore—and many other places they have traveled with other owners.

In June of 1985, Doug was working at Catch the Wind on the Oregon coast. The photograph opposite shows an H-17 and an H-80 at Moolack Beach. The streamers that frame the kites are by John Waters. They flow on the wind in contrast to the high angle of the parafoils that sprout like stiff reeds from the sand.

—V.G.

**T**HIS KITE LINES SERIES features a reader's kite picture on a whole page in full color in each issue. Yours could be the next one! What kind of kite photograph qualifies for this honor?

- First, the kite must fly well. Supporting information must be included describing the kite's typical flight and giving its dimensions, materials and history.
- Second, the kite must be beautiful. Agreed, beauty is in the sky of the beholder. This is an openly subjective criterion.
- Third, the kite must show some quality of originality in either form, craftsmanship, color, decoration or use of attached elements.
- Fourth, the photograph (as a separate consideration from the kite in it) must be of high artistic and technical quality—sharp, well-framed, rich in color. For printing, we prefer 35mm or larger transparencies. We can also use color prints if they are 8" x 10" or larger. Tip: we favor vertical format over horizontal.

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

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

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

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

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

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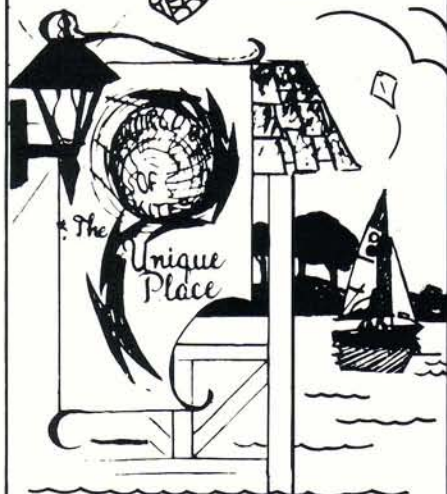


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### AN APOLOGY

We at *Kite Lines* are very sorry for the delay in this issue of your magazine.

At Christmastime, when my father died, the strain was felt on our whole staff because we are so small. We suffered not only from the emotional burden but from an unusual load of paperwork in dealing with my father's complicated estate. It took many hours, from January through May, to fill all the responsibilities.

Subscribers can be assured that they will receive the number of issues paid for, even if the time span is greater than expected.

To alleviate in the future the problems of a small staff that we've had in the past, we are hiring additional personnel as we go to press with this issue. It is our sincere intention to become quarterly and as regular as the seasons.

—Valerie Govig, Publisher

## Hagaman Parafoils

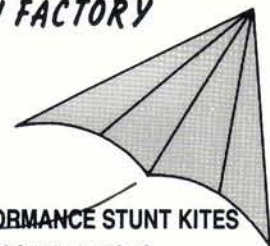
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