

THE KITEFLIER

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Issue 134

January 2013

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**Newsletter of the Kite Society of
Great Britain**

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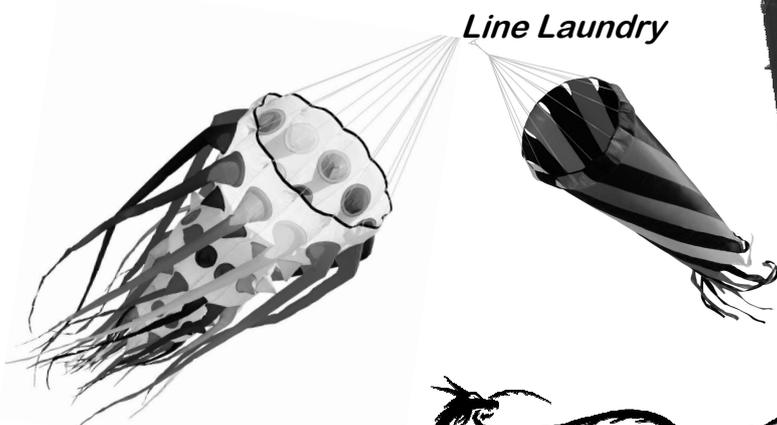


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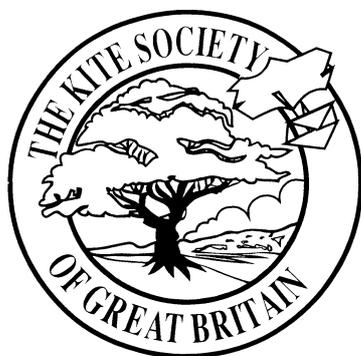
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Front Cover

**A selection of Frogs from
Bernhard Dingwerth at
Portsmouth International
Kite Festival**

Photo: Gill Bloom

Editorial

Dear Reader

Happy New Year to you all—let us hope 2013 is a bit drier than 2012!

Whilst sorting out the archive of magazines we came across Issue 59—April 1994. Things have not changed—to quote *“How about a few more contributions”*. We really need input from people—the stalwarts of Hugh Blowers and Allan Pothecary cannot keep filling the magazine on their own. Our thanks this time go to some of the new contributors and, as you can see, it does not have to be reams of writing to be put in these pages.

Interestingly enough the very same issue (59) was some 64 pages in length, admittedly there were 27 advertisers—which also shows the changes in the Kite scene since then.

We also used to publish Private Ads from members—useful if you want to try and raise some cash! So we are bringing it back, free to members. All you have to do is send us your ad.

We recently received some good news from Avril Baker about Bristol. Avril says “After alot of pondering we are intending to run Bristol again subject to getting some funds in within next couple of months. So it is back to jolly old finds. We have some good leads but not much in the piggy bank. My intention is to try and showcase more of UK (good follow on from Olympics) and possibly also some European talent this year to help with the budget .” It is good to see it back on the calendar.

Finally—we are almost certain to increase the membership rates from April—once we know the effect of the new postal rates which are due then. Why not go electronic? You will receive the magazine in PDF format directly to your inbox much quicker then the post.. [It also saves us time!].

See you on the field somewhere

Gill and Jon

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Short Items

An alternative view - Chris Mabon

I have a good friend, and I hope I am not presumptuous in affording him such status, who happens to be a major contributor to this publication. Being one with an extensive knowledge of both kites and kite flying, I know his advice will be freely given and totally trustworthy.

In many of his extensive articles, primarily festival reports (no names!!), there are views on such as 'copies of iconic kites'. Such views are not necessarily wrong, not necessarily right - they are both valid and personal and I have no desire to take issue.

I have long admired, indeed coveted, the products of a certain Kitemaker, who again shall remain nameless. Having spoken with him on a number of occasions I have thought his kites to be somewhat out of reach - more on the grounds of availability than cost, which I am sure would be significant.

On a stall at the recent *Dieppe Cerf Volant* I saw one of his 'iconic' kites for sale. Quite clearly it was not an original and I was uncertain as to its authenticity. Knowing said Kitemaker to be in Dieppe, (having already looked at, admired and coveted his extensive display) I spoke with him about it. His views were both concise and spontaneous.

Having confirmed the kite to be a licensed and therefore fully authenticated 'copy', his view was that when in the sky, *'who knows the difference?'*. In fact, he went on to say, *'it's probably a better made kite than mine ever were!'* An interesting and honest view.

He did say, maybe tongue in cheek, that if I bought the licensed copy then it would at least save him from having to make one! In finishing our chat, he said he would be more than happy to sign the kite for us - which he subsequently did.

Flown at a festival it will provide beauty and colour in the sky and certainly give me enormous pleasure. OK, **I will know** that the kite in the sky was not actually made by the man himself, as will my aforementioned friend, but so what?

Now should a 'real one' become available

Viking Ship Kite

I just found a statement in The Kiteflier issue 123, April 2010, page 8, that I would like to comment on, though it might be a little bit late!

In George Webster's article on 'More on Ships and Kites' he says:

"One of the best ship kites is the Viking long ship flown by Andreas Agren (but I do not think it was his design) of the Swedish Kite and Tango club."

True enough it is not entirely my design. When we in Sala Kite & Tango Party were planning our Summer trip to the Sunderland and Monmouth kite festivals in 1996, and the following festival in Dieppe, we were contemplating on what new kite we should come up with. Since all these festivals were on the coast line I suggested a new Viking invasion, this time from the sky, and all were enthusiastic about that. I proposed the hourglass shaped sail and someone else (nobody remembers who) came up with the idea of the 3 dimensional bow, which was ingenious: this works as a built in windsock!

The first three Viking Ship kites (Svea, Göta and Vendel) were made by Per and Karin Byström: they used table cloth from our several dinner parties and bamboo from garden shops, and they won first prize in the Stockholm Kite Festival, which was still going on at that time. The plan for this Viking ship kite was published in Ron Moulton and Pat Loyd's new edition of KITES 1997.

I made my kite, Sverker, a little bit different, and two years later, when I passed through Sydney on my round-the-world trip I stayed at Godfrey Gambles house and we made together the first Viking ship kite of high tech material; I learnt a lot from Godfrey at that time. Now I make Sverker in two sizes, and also in a light wind version.

It has recently come to my attention that someone else has published my plans under his name, which I am of course not so happy about.

Keep it UP!

Andreas Ågren

Jilly Pelham



Paul and Helene Morgan write Jilly Pelham passed away on 15th November. Her brother had been in contact with us concerning materials and we had called in on him after the Brighton festival. She had really bad asthma and needed oxygen all the time. Pneumonia finally got the better of her.

Her kites were always an inspiration and an aspiration in our early days and remained a benchmark as we continued. We are sure there will be many who will be saddened by her passing. People have even said that in certain winds they will still get out the trusty V.V. Malay as it flies so well.

We can pass on any messages to her brother. Just send to our email address kites@skybums.com and put Jilly Pelham in the subject box.

Jilly Pelham was also an inspiration to the One Sky—One World founders. They wrote the following a few years ago.

Spirited British Kitemaker encouraged Founder

The impetus for One Sky One World was the gift of a kite of peace from a citizen of the United States to the people of the Soviet Union. When Jane Parker-Ambrose designed, made and presented her "Peace Comet" diamond kite and a friendship letter signed by more than 300 American and international kitefliers to the Soviet Women's Peace Committee during a visit to Moscow in October 1985, it was intended merely as another expression of "people to people" diplomacy. However, during the presentation, the

Russian women were especially touched by the beauty of Jane's kite and her thoughts of the kite as a globally unifying and peaceful symbol. They asked how she could use the kite to further the goal of a peaceful world. Jane responded with a simple idea, "Wouldn't it be wonderful if everyone would fly a kite on one day each year in order to demonstrate that this is one sky and one world." Her hosts insisted Jane must bring this idea to fruition. She responded, "Not me!".

After leaving Russia, Jane stopped in London. There were very few professional women kitemakers like herself; however, she had heard much about an English woman who was especially respected, Jilly Pelham.

Jane had brought along her phone number hoping to meet her. She was anxious to get Jilly's ideas about One Sky One World. Jilly graciously invited Jane to her shop and then, after work, to a neighborhood pub. As Jilly was the first person she was to tell about One Sky One World, Jane expected to be told she was foolish. Jilly was, instead, immediately excited and supportive. She suggested that it was most important to set a regular annual date.

Jilly remembers having been told by her close friend, kiteflier and owner of Vom Winde Verweht (Gone With the Wind) Kite Shop in Berlin, Michael Steltzer, that Fall was the traditional kite season in Germany. This was true because September and October were the harvest - newly cut corn fields were ideal for fly-

Jilly Pelham

ing kites. Jilly also pointed out that the American Kitefliers Association also hold their annual convention in the Fall. She felt that a Fall date would stimulate AKA's involvement. Together, they settled on the second Sunday of October as Jane's presentation in Moscow had occurred in early October, and they could think of no other national holidays which would conflict with that day.

Jilly remembers thinking at the time, "Oh gosh, what a brilliant idea." So, an activist by nature, she wrote to Michael Steltzer telling him of Jane's presentation in the U.S.S.R. and asking him to help get the international community of kitefliers behind the first One Sky One World set for October 12, 1986. Michael wrote to many of his kiteflying friends around the world. This is how OSOW was launched.

Today, Jilly Pelham continues the art and craft of kitemaking from the countryside in Hythe in Kent on the South coast of England. "On a clear day," she says, "I can see France." Her company, Vertical Visuals, produces as many as 22 different kite designs. She is internationally renown for her resplendently coloured and skillfully engineered kites. Not surprisingly, her personal commitment to peace and the environment persists.

Trained in college as a fashion designer, Jilly spent fifteen years in London in the fashion industry. Her former husband, David Pelham, worked for a prominent publisher, Penguin Books. During Sunday walks together in 1975, they became fascinated by the unique kites being flown at Parliament Hill, a popular London kiteflying area. She was inspired by the colour and design possibilities inherent in kites. She promptly decided to make some kites.

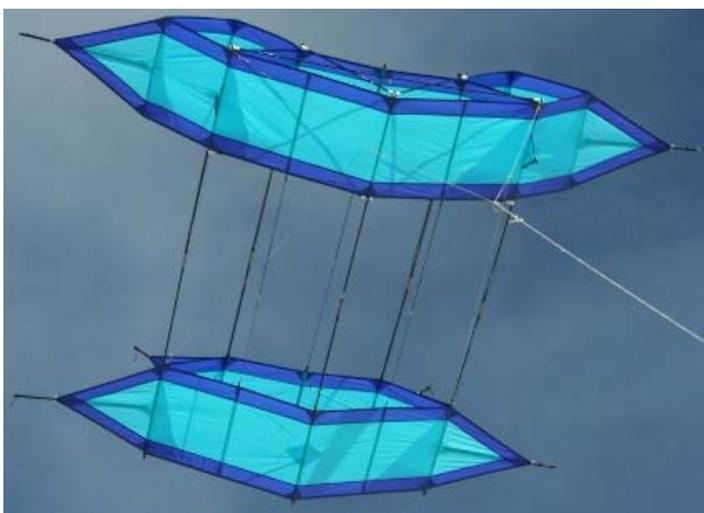
As Jilly tells it, one day while flying one of her kites, a guy came up and said, "Would you make me about 50 of those?". The "guy" was the then owner of the London Kite Store in Covent Garden, Eric Gibson. David Pelham's concurrent interest in kites led him to write and publish one of the most successful and widely read books on the history and construction of



kites, "The Penguin Book of Kites", still popular today.

She sees the conflicts in parts of Europe and elsewhere today where humankind is suffering, as emanating from "tribal conflicts" and led by men "more interested in reviving old feuds than in working together." These events cast a shadow over her otherwise positive spirit. "I remember visiting the Berlin Wall with Michael Steltzer about two years before it came down. I walked up to write something on it. What came to me right then was 'One Sky One World', of course! I wrote it on a brick quite boldly. I often wonder what happened to it, whether it survived and was sold off like so much of the wall."

Jilly is an active member of Greenpeace and Friends of the Earth. The completion of the "Chunnel", near Hythe, has led to proposals to develop a major highway across Southern England. Part of it would be built "on stilts" across an ancient wetland, "Romney Marsh." She has spent time recently working to stop the ambitions of the "big boys" and this latest environmental threat. "Wetlands may not appear visually interesting until you get into them and notice what's going on. To us, they are very precious."



Support Your Magazine—Hugh Blowers

The Intermission

As something of a relief from the trials and tribulations of four Suffolk kite flyers (don't worry, there is more to come on that subject) I thought that with some fear and trepidation I would venture into Allan Potheary's realm. In my defence, he usually talks about how good kites are in all sorts of circumstances and for differing disciplines. I am more concerned about the ones we see all around us on beaches and at festivals that show little inclination to fly at all. Many people are very conscious that if the first experience of kite flying is not good, then that is one more person that might be lost forever. Most of us will have had someone come up to us and ask if we could get their kites to fly, and not always in English either, which does make the whole job a little more difficult. The other situation is seeing something not right, or no joy at all in the flying stakes, and wondering whether to lend a helping hand? This can be a double-edged sword, as I will relate later.

Being very crude and basic, there are only two reasons why a kite won't fly. The first is that the person on the end of the lines has not got it sussed yet for whatever reason, and the second that the bit on the other end of the lines is never going to fly. Dealing with the second bit first, there is an expectation that having passed over the cash for a kite, it should fly, and ignoring the extremes of no wind or a hoolie, then that is not an unreasonable expectation surely? It is not a question of cost either as thousands of tiny rainbow Chinese deltas marching through the sky like determined sperms would attest to. Cost nothing and will fly in even horrendous wind, when the professionals have packed up and gone home. In fact it is possible to come seriously unstuck at the expensive end of the market as the next tales relate.

Buggying was getting under way in a big way and I thought I would try my hand when a brand new buggy came up for sale at the club at a knockdown price. The next requisite was a power kite, and as we were headed down to the FIRST Margate festival that seemed an ideal opportunity to shop around. Cannock Kites were selling some new foils from Elliot and these looked the business, resulting in several sales being made. The graphics were pretty impressive, but as soon as you tried to fly the damn things, something weird happened. They would track along the ground perfectly but as soon as they were pointed up into the window, they stopped dead. Whatever was done they would not get much

more than a spans height above the ground. Now most of the people that bought them were experienced, there were no adjustments on the kite, so what was wrong? Well, the design was flawed and with all the graphics on the under surface it was stretching so much that the aerodynamics were shot to pieces. Net result, every single kite had to be replaced and they were not cheap. There is no way these should ever have been on the market, as they had obviously never been tested. They did not fly badly, they just did not fly at all.

The second disaster was from a high end British manufacturer, no names, no pack drill. He was producing a new range that to us was spot on, well made, well packaged and well presented. The three quarter version was an absolute dream and perfect for putting in the car to fly whenever. Easy to assemble, robust and flew well in a wide wind range. Having had these for a while, we added the full sized version that seemed to have all the positive attributes and flew equally well until--- Up to about 8mph it was perfect, but as soon as the wind, and kite speeded up, the whole outer wing panels started to oscillate viciously with the leading edge spars whipping back and forth almost stopping the kite dead in the air. In a word, it was a dog and should not have been on sale. The solution required the bottom spreaders to be moved, which entailed a massive redesign and lots of refunds. It can get worse as the couple in France found when they unpacked their new maxi sized inflatable only to find it had no bridles!

So, faced with a lack of flying inclination from whatever kite you are faced with there are still two possibilities. One, that it could be made to fly if assembled correctly, bridles set something like correctly and the wind approaching something like realistic. Two, that no matter what is done there seems little likelihood of it ever taking to the air. Now, conscious of our cock-up with the Rev related previously, what might seem obvious to the more experienced 'aint necessarily apparent to the newcomer. It can help to read the instructions, but some of these are so rudimentary (if included at all) that they are not a lot of help, and even worse can be completely wrong. Difficult to believe, but we saw a designer kite where the instructions and picture of the assembled kite were wrong. Luckily we knew of the original so could put people right, but try explaining to the proud new owner that they have to ignore the instructions? Does not always go down as well as might be imagined.

Support Your Magazine—Hugh Blowers

The bridles are now all on the right side and a line connected to each. No, don't laugh; on more than one occasion we have seen the bridles tied to a single line or actually on the back side of the kite. All spars are present and correct and the angle of attack looks about right. Retiring to the business end of the line in something approaching a professional and confident manner, a quick tug on the lines will demonstrate our mastery and understanding of how to make kites fly. Sometimes it is good news and a few adjustments can lead to the next stage, establishing if the owner can fly the thing or if it is into phase two, basic flying lessons? If this was the case then it is happy bunny time all round, gratitude (not always) and a thought that for at least one day, their investment wasn't wasted.

Unfortunately, the tug on the lines can often be met with a total lack of response from the other end, and it is at this point you realise that the bridles (polyester twist) are factory made and cannot be adjusted. Larks heading a bit of twig or lolly stick into the upper section of the bridle can often get the kite into the air, but does nothing for the handling. If this does not work, then you are faced with the inescapable fact that if the kite will fly at all, it will only be in a force ten and by someone with the reactions of Lewis Hamilton (and probably the same result!!!). It is hard to have to admit defeat, but there are times when it isn't going to work, and again, it is not always a price thing either. At Berck, two lads brought a mangled heap of plastic and dowel to the tent, which Pedro Gonzales set about retrieving. The dihedral was turned round so that the skin was on the front of the kite, the bridles untied from each other and brought through the skin to the front. With a line on each bridle, off they went and had a happy afternoon with their 3 Euro plastic wonder. Result all round, but it does not always end so well. So do we still try and help out?

Of course, but sometimes you might wonder why you bother. We were walking along Southwold beach and there was someone persistently crashing what looked like a very nice kite. Now he looked old enough to know what he was doing, but my Boy Scout nature took over and I wandered over to see if I could help. Not for the first time, I saw a kite being held aloft and then the lines run out through the hands for about 20ft while still trying to keep the kite in the air. A risky manoeuvre at best and line burns almost guaranteed, plus what do you steer with? I

asked if I could show him a more reliable method of launching and he agreed. So I ran out the lines (how I hate halos), established which colour went in which hand and showed him how to launch. He could also see how this gave him a much greater degree of control over the kite. After he boated about for a few minutes we turned to leave, at which point he landed the kite and started to wind up the lines. Was he finishing for the day? No, as he informed me, he preferred launching his way!!!! That will teach me, but do I learn.

Of course not, but I did experience both sides of the coin this year. Schleppling back from Le Touquet along the beach we espied a French damsel in distress. She was launching a large kite in an almost perfect wind and looked as if she knew exactly what she was doing, except, every time the kite went up, it did a whirling dervish impression and crashed. Gave every indication that she had the handles in the wrong hand, but she seemed too experienced for that. Wandering up to the kite, I could immediately see that one bridle was something like three inches lower than the other, and there was a factory mark to show where it should be. Was she happy about me altering it, was she 'eck as like. After a lot of mumbling and arm waving the bridle was restored to its proper position and guess what, she could fly quite proficiently, but I'm not sure she appreciated my intervention.

Knowing no fear I had another go just prior to the festival. A young French lad had what looked like a reasonable kite, yet each time mother threw it into the air (as beginners believe you have to) he could not control it. He had all the rudiments right, lines the same length and plenty let out, correct hands and so on, but the problem was that his arms were at shoulder level and outstretched. You know the way it works, kite goes to the right so body sway to the right arms wave ineffectually and the kite dives into the ground. He was getting frustrated, mother was getting fed up and so I dived in. With just a little guidance he was soon flying back and forth across the sky, almost under control. There were one or two wobbles, but he kept at it until mother dragged him off to lunch.

So do we continue to do our bit in helping and encouraging newcomers to get their kites flying? Of course we do, especially if they are attractive young French ladies, but it wouldn't half help if designers and manufactures produced something in the first place that would fly!!!!

Bits & Pieces

Books on Google

If you go to the Google search engine and use the books tab you can find most kite books listed (just search for kites). One of the newer features (which we had not seen before) is the ability to see whether there are snippets or extracts available on line.

Some of the books are also available in e-book format via Google Play but many are not. However there are links to book stores (including Amazon) where you can buy the real book.

From LA Weekly

Tom Van Sant, the Grandfather of Modern Kite Making



Sculptor Tom Van Sant went to go fly a kite the other day. It was a windy day, and he had a big kite — an 800-foot-long kite, to be specific. Van Sant calls this particular kite Jacob's Ladder, after the Bible story about patriarch Jacob falling asleep and dreaming of a great ladder to Heaven, with angels walking up and down it. But the kite looks more like a giant centipede with googly eyes painted on a round head, large round discs for a body and poky metal rods for legs. Van Sant built it by hand 37 years ago during a brief but glorious aerial blip in his otherwise land-based career.

Conceivably, a person could climb the Ladder's rungs a quarter-mile up into the sky. "It can be done," Van Sant insists, though no one has been dumb or daring enough to try.

Although Van Sant is not a professional kite maker, he is recognized as the grandfather of modern kite making. Before him, kites were made with paper and wood. He was the first to use Fibreglass tubing and nylon fabric. This was in the early '70s, when Fiberglass had just come to market and people were using it to make cable guidelines for radio beacon towers.

Steel cable rusts, but Fiberglass doesn't. It's also quite flexible. Van Sant shaped the Fiberglass tube into a rounded frame, onto which he sewed the fabric as if he were making a trampoline. Jacob's Ladder is basically a series of hundreds of little trampolines hooked together.

And if your basic kite is a single segment, Van Sant realized, you could string together as many segments as you pleased. He hooked 200 of them together on a three-wire system. Collectively, they operate like Venetian blinds, except they are self-adjusting, which means that in a wind, the kite picks the angle that is most efficient.

Van Sant is quite proud of this efficiency. "I'm a frustrated engineer maybe," he says with a shrug.

The Ladder had not been out of storage since 1975, and he's eager to see it fly. While the kite is big, the wind is bigger. It blasts the Santa Monica Beach sand onto people's legs and camera lenses and whips women's hair into interesting sculptures. Van Sant and his friends retreat into the lobby of the nearby Casa del Mar hotel, where more of his kites are pinned to the walls like giant abstract butterflies.

"We could make a little seat and you could go up into the sky," Van Sant says to a little girl standing beneath one. "Would you like that?"

The girl frowns and peers dubiously at the kite, which seems to peer back at her. Van Sant's entire kite oeuvre originates from a two-year period beginning in 1974. Jacob's Ladder is one of a handful of large "flying sculptures" he made during that time. He was in his early 40s then, plugging away at a sculptural mural in Taipei, a commission titled "The History of Flight" for the Civil Aeronautics Administration Building.

Upon learning that the Chinese had been making kites for thousands of years, Van Sant wondered if anyone around was versed in the traditional techniques. The aeronautics people told him about an old man who lived by a river and still made kites the old-fashioned way, with bamboo and silk. Van Sant went to the river. Now 82, he can't recall the man's first name or even what river he lived on, only that Mr. Wong made kites with great care and great beauty. Deeply impressed, Van Sant decided he'd like to make kites, too.

"When you're a painter or a sculptor, you're always thinking about whether something looks better this way or that way," he explains. "I got tired of making judgments about art. The question with a kite is, will the damn thing fly?"

Van Sant admires how well his kites fly. When he speaks about them, he emphasizes their construction. (The cheerful feathers at the tips of Jacob's Ladder's metal rods aren't merely decorative. They create drag and contribute to the kite's overall stability.)

On a deeper level, kites appeal to him because he abhors "being a grown-up."

Still, he hasn't made a kite since those two years

Bits & Pieces

back in the '70s. He can't quite say why he stopped making them, only that he went back to his regular routine of building public sculptures. But though Van Sant's kite days were brief, they had a lasting effect.

Otis College of Art and Design recently held a kite festival featuring Van Sant's work. The festival was Van Sant's idea. The college had asked him to teach a kite-making class, and he agreed on condition that it hold a festival. To verify Van Sant's credentials in the kite scene, organizers called up the best kite makers in the country, one of whom is George Peters.

When they got him on the phone, Peters took them back to a sunny afternoon in 1976. Then a young watercolour painter in Honolulu, Peters happened to see Van Sant flying his fantastical, huge kites at the beach. Mesmerized, Peters decided right then and there that he would spend the rest of his life making kites.

Back in Santa Monica, Van Sant muses, "He never even introduced himself that day."

Outside, the sun has begun to dip below the horizon. Jacob's Ladder remains scrunched up accordion-style on the shore, unable to fly.

"These big kites work so well, they can destroy themselves if the wind is too strong," Van Sant says. "It's like a great sailing ship. You take the sail down in rough winds or it will break the mast."

Most of the time, he went on, the problem isn't getting them up. It's getting them down. Jacob's Ladder can carry 2,000 pounds. It is so strong it can lift a man up into the air. It's happened to Van Sant before: He's had to yell to other people on the ground to grab his legs and hold him down. And that was after flying barely 300 feet of it.

He has never flown Jacob's Ladder's full 800 feet, "for the reason that I haven't done a lot of things that are difficult or dangerous."

"It'll carry you off," he says. "I don't want to end up in San Bernardino."

From the Daily Express

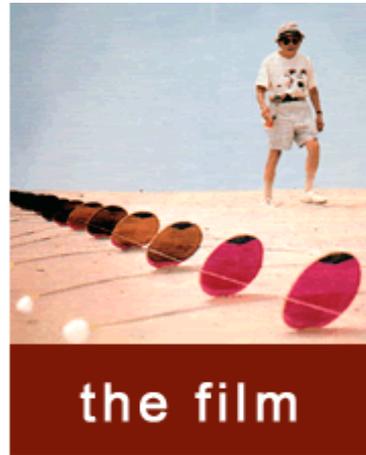
Freak Kite Accident leaves Scottish Teenager Partially Paralysed.

A Scottish teenager has been left paralysed after a freak accident in which a kite plunged through his eye and into his brain. Seventeen-year-old Iain Carmichael was on his way home from football practice when he was seriously injured in the bizarre incident last month.

He was left fighting for his life in the intensive care unit of Fremantle Hospital in Western Australia. The teen, who emigrated with his family from West Cal-

der, West Lothian, about four years ago, woke from a coma on his birthday on November 28. It is believed a family was flying their kite on the beach when it suddenly plunged towards Iain.

Tyrus Wong—The Film



Tyrus Wong is a legendary Chinese American painter, concept artist, motion picture production illustrator, and kite builder. He is best known for his work on Walt Disney's feature animated film *Bambi*. His strikingly beautiful concept paintings and sketches continue to influence generations of animation artists and designers.

After retiring, Tyrus turned his attention to designing and building hand-made kites. His dozens of designs include multi-colored 100-foot centipedes, flocks of swallow, butterflies, and panda bears. In 1990, he and his kites were featured in the short film, *Flights of Fancy*.

Tyrus Wong: *Brushstrokes in Hollywood* is a documentary film currently in post production in Los Angeles, CA. The film covers his life at the various studios in Hollywood. The description goes on to say:

At 101, Tyrus continues to live the life of an artist. On the fourth Saturday of each month, he gathers his menagerie of hand painted kites and travels to the beaches of Santa Monica. Here he sails his magnificent creations high above the Pacific Ocean – the same waters he crossed as a young boy over 90 years ago.

The producers hope to finish the film in 2013 and are looking to raise funds through Kickstart.

From People Archives—April 1982

David Pelham's Uplifting Cure for Tension and the Blues Is Simple: Go Fly a Kite

The spring winds have blown in a new kite-flying season, and with it a new guide from England, *Kites to Make and Fly* (Penguin Books, \$14.95). This outsize (17¼ * 13 5/8-inch) paperback is the work of David Pelham, 44, whose 1976 history *The Penguin Book of Kites* sold more than a million copies in five languages. His latest entry is essentially a handsome kit of 10 kites designed by Pelham to be cut out, assembled and flown by readers.

Pelham has been a kite fancier since his boyhood in England during World War II, when his engineer father made him a model plane from full-scale draw-

ings of Hurricane fighters. "I was 6 or 7 at the time," David remembers. "No one had ever seen a plane like it. It had an elastic engine so you could wind up the propeller, and it flew. I would cry because I always was afraid it would get caught in a tree. My father tied it onto a string, like a kite, so I wouldn't be worried about losing it." Pelham was hooked for life.

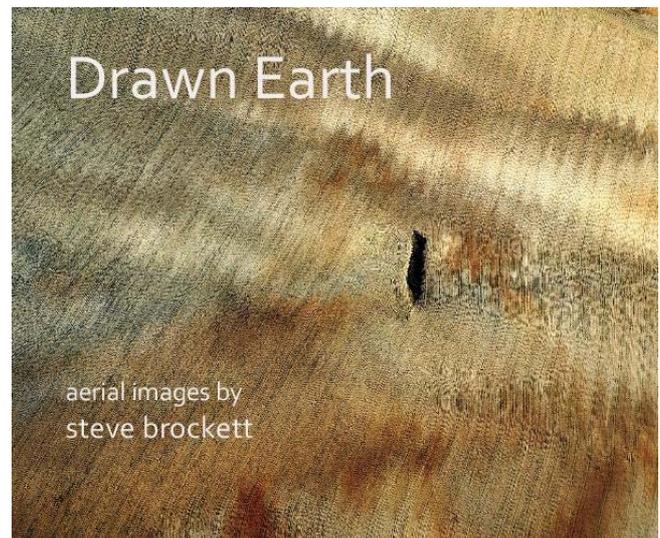
As an adult, he pursued his hobby surreptitiously, in the seclusion of the English countryside, for kites were considered to be nothing more than children's toys. "I used to fly them almost in secret, as if it was a perversion," he says. "Kites act like a lightning conductor in reverse. If you have one you have designed and made with your own hands and fly it, it's rewarding and peaceful. The tensions slide away up the line."

A new fascination with kites was soaring in Britain and the U.S. six years ago when Pelham published his first Penguin book. It dealt with the 2,500-year evolution of the devices from their misty origins in China right on through their employment as carriers of archers in ancient Japan and of signal devices in the French Army as recently as the early 20th century. Pelham's absorption with the wind-lofted flying machines grew during a childhood spent in a series of boarding schools while his parents travelled the world over. "I stayed here," he says. "My father's specialty was building bridges and roads. I didn't see very much of my parents."

After he graduated from St. Martin's School of Art in London as a graphic designer, Pelham apprenticed with two small magazines. Then he joined the British edition of Harper's Bazaar as art director, but he left after three years ("The fashion collections in Paris became very boring"). In 1968 he joined Penguin as art director responsible for cover designs. He quit last year to concentrate on what he calls "nonbook books" that involve more than just being read. Kites to Make and Fly is one.

At 20, Pelham married Jilly West-away, who shares his passion for kites. She runs Vertical Visuals, which exports kites to the U.S. They were divorced in 1974, but remain the best of friends. He has a warm relationship, too, with Marion Pelham, the mother of his daughter, Sophie, even though they now are separated. These days David divides his time between his London studio and a friend's apartment in Hampstead Heath. Yet another bird, Jacqueline Graham, a press officer at a book publishing house, shares digs with him from time to time.

As for the other love of his life, Pelham has come out of the closet and now flies his kites openly in Parliament Hill Fields. "It's a mecca for kites, because it's the highest point in London and has few trees," he explains. "Trees eat kites. I feel at one with the countryside. Flying my kite is a way of entering the landscape."



Drawn Earth: aerial images—by Steve Brockett

A new collection of Steve Brockett's quirky and beautiful aerial abstract images, taken on journeys over southern Spain and beyond. The earth in form, line and colour - these photographs reveal the unexpected seen with a painter's eye.

Available to preview and buy from www.blurb.co.uk from £21.95

Olympic News

Branson leads the kitesurfers' revolt as Olympic chiefs reverse course to leave sport out of Rio

Olympic windsurfers who have spent six months re-training as kitesurfers for the 2016 Olympics must abandon their progress after the International Sailing Federation (ISAF) voted to reverse its decision to swap sails for kites. The ISAF decided to retain men's and women's windsurfing at the governing body's annual general meeting in Dublin, reversing the organisation's previous move to drop the discipline in favour of kitesurfing for the Rio de Janeiro Olympics in four years.

Sir Richard Branson, who propelled himself on to the surfing scene after becoming the oldest man to kitesurf across the English Channel, said it was a "sad day for one of the best entertainment sports in the world. It is a huge disappointment for all kitesurfers worldwide who have been training hard since it was announced it was going to be in the Rio Olympics," he said. "What a shame, too, for all the windsurfers who spent the last year training to become kitesurfers."

In May, the ISAF described the new sport as a "fantastic addition" to the Olympic schedule, but has since faced pressure from windsurfing federations that vowed to have sailing chiefs reinstate the discipline. A representative of the British Kitesurfing Association (BKSA) said: "Obviously we're disappointed but we understand there was a lot of pressure from

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the windsurfing community, especially within those nations that previously voted in favour of the switch."

However, delegates of the ISAF's member states later blamed the move on confusion due to language difficulties rather than a considered change of heart. Israel's sailing chief, Yehuda Mayan, revealed that, in voting for kiteboarding, delegates had probably been confused by ambiguous language translations. And the Spanish Sailing Federation has since acknowledged that its representative voted for kiteboarding by mistake. The ISAF ultimately reported that with 38 votes available, the 75 per cent requirement was not achieved on either of the proposals to ratify the decision to introduce kitesurfing.

"It seems a shame given so many windsurfers had invested the time into making the transition to kitesurfing," the BKSA representative said.

"To be honest, it was strange to make the decision to take windsurfing out in the first place. They are both forms of sailing that are far more accessible than others. They are both more appealing to young people. We believe it was the right decision to put kitesurfing into the Games, and perhaps this will make windsurfing reassess its position."

The Royal Yachting Association was among those campaigning for the reinstatement of windsurfing and its performance director, John Derbyshire, said: "We have a very strong youth pathway and some 10,000 windsurfing members, so on their behalf we are delighted with the decision. We obviously have great compassion towards the kitesurfing community, with whom we have been working very closely."

The Lair of the White Worm, Bram Stoker

Available as an e-book from project Gutenberg this book has several references to kites—including a full chapter titled "The Kite". It describes the building of a vast kite in the shape of a hawk.

You will have to read the rest of the book to find out what happens!

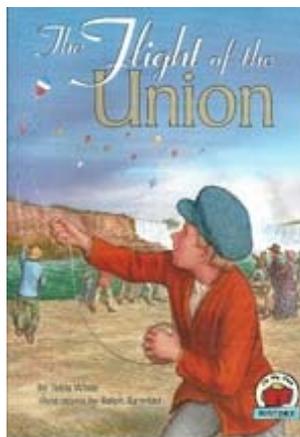
From The Guardian

No Dash For Gas ends the UK's longest power station occupation

Police finished a series of peaceful arrests when the last member of the group abseiled down the EDF tower

The group called it a day after using their 300ft-high platform for a range of stunts to encourage debate on carbon emissions and what they called the government's "dash for gas". These included solar panels, a portable toilet and a kite flown to rig up a rope walkway between two cooling towers, and mock last week's coalition row over wind farms.

From the Oakwood Cemetery Association web site—Homan Walsh



Homan Walsh - (March 24, 1831 - March 8, 1899), helped advance the art of kite flying to a whole new level back in 1848. As a 16 year old boy, he opened a new and cheaper avenue for trade and commerce between the United States and Canada at Niagara Falls.

The area was just beginning to become the tourist mecca it is now. With the increase of traffic through the area, a bridge would be a natural accessory to allow the flow of people and cargo between the two countries.

The Niagara Gorge is 800 feet across and up to 200 feet deep with the Lower Niagara River flowing on the border. A boat ferried traffic at the base of the falls where the water is calmer, but at it's narrowest, the Niagara River has Class 6 rapids. This all presents problems stringing a cable across the gorge. Shooting a gun with a line attached was out of the question. Obviously there were no helicopters in the 1800's, so how do you get the cable across the gorge?

Theodore Hullet, (bridge superintendent and later Judge) suggested flying a kite across the gorge and offering a cash prize of \$5 to the first person that could land their kite on the other side. 16 year old Homan took the challenge. On January 30, 1848, he won! He flew his kite from the Canadian side over to the American to take advantage of the easterly winds. When the string was grabbed, engineers then attached a rope to the string, and a larger rope to the previous, until they got the wire cable across the gorge. Homan took the \$5 from the bridge builders and another \$5 from a prominent local businessman who thanked the young man for helping increase his cross border business.

News from Nepal

Traditional Nepali swing, kite flying on the verge of disappearance due to lack of space

The Linge Ping or the traditional Nepali swing which is an integral part of the Dashai festival celebrations in the Bhaktapur countryside is on the verge of disappearance, state-owned news agency RSS reports. Until a few years back, people used to set up the Linge Pings at every settlement in rural areas during the Dashai festival. But the Linge Ping has become a rarity this Dashai festival.

The Linge Ping is a swing made of a long rope hanging in U-shape from two sets of long bamboo poles planted on the ground and tied at the top with a horizontal wooden bar. Every year with the advent of the Dashai festival, people in the rural area of the

district set up such swings. People enjoy playing on the swing during the festival.

The tradition of erecting the Linge Ping has declined over the years because of the lack of space due to the growing urbanisation and the shortage of the rope made of the Babiyo grass that is used for the swing.

Along with the tradition of playing the Linge Ping, the tradition of flying kites during Dashain festival is also on the verge of disappearance. In the view of the seniors, this is because the younger generation likes to indulge more in the modern forms of entertainment like video games or drinking and gambling than in the traditional forms of entertainment

Kite Ring

Silverado titanium ring with kites

Titanium band with flying kite motif and two inlays of silver.

A range of colours is available as well.

Price \$490. From www.titaniumringsforever.com



The Cody Statue Project

Farnborough Air Sciences Trust (FAST) is working to ensure the proper commemoration of Samuel Franklin Cody - one of the most significant aviation pioneers in our history - with a statue to be unveiled on the centenary anniversary of his death in 2013.

On their web pages (www.codystatue.org.uk) you can read a little about Cody and why we need to keep his memory alive; what we are trying to achieve with this memorial Cody Statue Project and how you can help us.

Why we need to Commemorate Cody

The first flight in an aeroplane in the UK was made by Samuel Franklin Cody at Farnborough on 16 October 1908.

Cody - then an American citizen - was already employed by the British Army as the Chief Kiting Instructor. He had established a UK record height for a kite in 1902 (a record not broken until 2011) and had already been involved in the construction, and record breaking flight, of a military airship. He had devised and developed a man-carrying kite system for use by the army in reconnaissance work.

Cody became a British citizen in 1909 and went on to develop - mainly at his own expense - a range of aircraft, including one of the type which won the Military trials of 1912 and which is on display in the Science Museum in South Kensington. Cody was the

first aviator in Great Britain to carry a passenger.

All his aeroplane work was done at Farnborough in, or adjacent to, what was then called the Balloon Factory. Farnborough is a place known worldwide for its association with aviation. Although Cody's main connection is with Farnborough, he first introduced his kites to the Army whilst the Balloon School and Factory were still in Aldershot. At the time of his first flight, he lived in Mytchett and later moved to Ash Vale.

To learn more about Cody visit www.sfcody.org.uk

The Proposed Memorial

Despite having played such a major role in the development of aviation in the UK, there is no public monument to Cody and he is in danger of being forgotten.



It is planned to commemorate Samuel Franklin Cody (no relation to "Buffalo Bill") by the erection, in a public place, of a statue. The statue will be flanked by a memorial wall to commemorate the world renowned role of Farnborough in the development of aviation (see artist's impression above).

The intent is to unveil the statue on Wednesday 7 August 2013 - the centenary of Cody's death in an aircraft accident at Farnborough.

The Building Bricks

Although the details are yet to be settled, it is planned to cover the area around the statue with paving bricks, many of which will be engraved. It is hoped that anyone with a long association with the RAE, or a relative who was proud to have worked there in the past, or ex-apprentices, may wish to commemorate that with the purchase of a brick. The brick can be engraved with their name and perhaps the dates at the RAE of what, for most, was a very happy time.

Single bricks, with one or two lines engraved in them will require a donation of £50 towards the cost of the statue; double bricks, with up to four lines of engraving, will require a donation of £100. It is hoped that

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as many as possible of these donations will be "Gift Aided".

All companies with aviation or Farnborough interests which make a substantial donation will be offered a double brick engraved with their company name, as a part of the recognition that they have sponsored the statue project.

If you want to donate then please check their web site for full details on the web site www.codystatue.org.uk. Mention you are a kite flier to show that Cody was as important to kite flying as he was to aviation in general.

Tal Streeter

We received the following (via Barry Pitman).

An update for you on Tal. This winter I started a large project that he and I had planned for years. This was brought about by a severe stroke Tal suffered 18 months ago. He was in Manhattan, KS, setting up a show at a museum there when it occurred. It was so bad he couldn't even be moved out of a facility there for 6 months. Then the arrangements to get him home were so difficult and expensive that a friend and I finally just flew up there in his twin engine Aztec and loaded him up and brought him back to Santa Fe. He's at an assisted living facility here in Santa Fe now.

The bad news is that he will not recover physically. He is over half paralyzed and lost about half of his brain function. Some days he is as sharp and sly as ever, but other days just exhausted and out of it. I bring him out here to the site about once a week, and you never know if he will have an amazing comment or perspective on this project, or just kind of stare. It's been a real hard time for all of us, especially Romig. She has been in NY closing down their house the last two weeks (she had to ride out the hurricane there) and will return on Friday.

The project is a place to store Tal's collection of work, writings, books, and general philosophy of life and make it available to the public. I started a non profit foundation this winter and began the design of a building for this purpose. After 3 years of discussion on the location of this place, Tal finally asked if we could do it right next to our house. I finally broke ground in July.

It's a complex building, with a lot of glass and steel. That big red separation wall will house all the books in one book case, that is 25 feet wide and 17 feet high. There is a balcony along the bookcase that allows access to the top level of books, as well as ending in a 2nd story door that gets you around a metal exterior staircase to a deck on top of the storage/workshop section. So you can fly kites, obviously, as well as watch the sunset over the Jemez mountains. The whole north wall of the library proper is a 24 foot wide glass curtain wall. I'll start building the alu-

minium and steel structure for that next month.

We will have a grant program for visiting artists and writers to stay in the attached guest house and have access to the Collection, and the workshop and studio. There is a certain urgency here, in that we don't know what will happen to Tal. Any minor ailment could end his life quickly. He is very excited about the project and determined to be around when it opens. We bring him out to visit the site about every two week. **David Wagner**

Peter Powell Stunt Kites

Peter Powell Stunt Kites Ltd has a new Facebook page with the following comment posted as teasers since June 2012:

Flying the next generation Peter Powell Stunt Kite, brought to you by Mark & Paul Powell the sons of Peter Powell who has passed on the strings to his sons which will see the launch of the next generation in 2013.

Hello Fellow Kite Flyers.

Lots of things have been hitting us since around September this year and apart from a couple of updates to the website and maybe as many as two outings with the kites I haven't been thinking about things to write about nor have much to draw on for this issue.

There are some things I have planned - I have been talking to Tim Benson about the new additions to the Benson range and the why's and wherefores and I want to get out and do some more single line stuff - we have quite a collection now - have you seen our new Octopus? and also a video of the Tiger Cat and Tweeties from a couple of issues back both on the front page of our web-site along with a video of how to launch and fly a two line kite.

I have some kites and line laundry, not flown yet, but I guess this weather has been affecting us all - our hearts go out to those less fortunate than us who live on the top of a hill on a chalk down and who may have been victims of the floods.

We are still open to anyone wanting coaching with sport kites (individual and team) mainly two line but four line for beginners and we wouldn't think of charging if we didn't have to travel far and we have learned a fair bit about single line kites as well.

It's not just a matter of putting up a line and tying something to it - anyone interested in experiencing getting a 60 foot high Octopus aloft? Bookings are coming in for country shows fetes and festivals so we look forward to seeing old faces and new in the coming season - can't wait to see if we get a summer in 2013!

See you in the next issue too!

Allan & Marilyn Potheary



Words & pictures: Bernhard Dingwerth
Drawings: Jan Nelkenbrecher

Construction Plan for the 3.5m Frog

FROGGY- THE FROG

When the kite fever really has a grip on me I am always searching for new ideas, looking out for airworthy objects. Since not all ideas can be put into shape at a single blow, some things just lag behind. So happened to a small fluffy frog, that sat in my workshop for years, patiently awaiting its 'dissection'.



Froggy the fluffy model

After I had built some small frogs of 3.5m and the enlarged version of approx. 7m had successfully flown, workshops were held. Due to the positive experiences of the workshops and the great demand it seemed quite obvious to follow up with a release of the plan for this kite.

Whoever read the "Robby" plan (see **KITE & friends** 1/2008) or the parrot plan in **KITE & friends** 1/2009 or even did build one of the kites, will find similarities and repetitions in some passages and procedures of this plan. That is

indeed meant, since the earlier construction plans were vowed for their easybilty and replicability. Why change the style while it provides easy access to inflatable kites even to newcomers?

The manual skills asked here are comparable to the "Robby" seal kite, maybe even less. Those who found the parrot kite to be too awkward will find a construction plan that is a lot easier to handle for building a rewarding kite. Of course basic sewing and kite building experiences should be given.

This plan shows the small 3.5meter version of the frog. The size can be doubled without problems. For these larger frogs some details should be worked out differently, i.e. three-dimensional eyes, and bridle lines need to be stronger.

List of Materials



Hot-cutting of eyes, lip and palm patterns

- Ripstop-Nylon: ● bright belly color, 5 linear meters x 1.0m width
● dark back color, 9 linear meters
● eyes and valve flap, approx. 1.5 meters white
● eyes, lip and palms, leftovers in red and black
- Bridle lines: ● 20m dia. 0.8mm, approx. 100# strength
● 12m dia. 1.0mm, approx. 150# strength
● 5m dia. 1.5mm, approx. 220# strength
The color of the bridle (black or white) is up to you.
- Reinforcements: ● approx. 6m of simple string, that can be sewn on easily
- Miscellaneous: ● A repair opening is not needed this time since the mouth is left open. But if inflation with a blower is intended, a zipper of approx. 25cm should be sewn in at the very back of the frog.



Sewing on reinforcement strings



String crossing for lifterpoints

(www.kite-and-friends.de) and right here on www.drachenbernhard.de. The pdf-files are to scale and can be printed in a ratio of 1:1.

Our templates don't include any seam allowance. This should work fine if you sew tight. Those who prefer wider seams need to add seam allowance prior to cutting. The individual panels (side pieces, back, belly, legs and palms) are cut out using sharp scissors. Small parts (eyes, lip and palm patterns) are better cut with a so-called hot knife.

Sewing and Building

All stitching is done with a plain seam on the wrong side that at the end will be inside. In areas with particular strain folded seams are used and reinforcement strings are sewn on.

At bridle points and the drogue attachment points the reinforcement strings should cross to avoid fabric tearing during flight.

The plan shows the positions for the reinforcement strings as red lines. Lifterpoints are indicated by star symbols.

Since the body of the frog is pretty voluminous and line traction will be moderate we can abandon inner tensioning lines. They would have to keep the kites shape (mainly flat) or to distribute bridle forces.

When all segments are cut the sewing may begin.

The sewing sequence is indicated by letters within the text. To simplify things, for parts needed twice only the left side(s) are shown with letters. Read and sew from mouth to back.

Example: The left eye with the letters D + C will be sewn to the back piece meeting the line D to C.



Simple variant of the eye



Mirroring the back template



Insertion of the eye

Required Materials

Body and belly of the frogs are made of two basic colors. The classic model usually is green with a yellow belly, but other color combinations make a good picture in the sky, too. A darker outline or complementary color in the eyes, palms and lip give a nice contrast. The following quantities are based upon the best possible economic cutting you can achieve. Some pictures later on will illustrate that.

The overview shows all templates (see [overview_de&en.pdf](#)). If you dare you may enlarge the scale drawing to your needs. The precise conversion factor is 10.6. To keep it simple we recommend a scale of 1:10, that we used for the A4-plot version.

For your convenience we offer the templates as downloadable pdf-files on the **KITE & friends** homepage

So logically for the mirrored side it has to be vice versa, therefore C to D. Looking at the attachment of the left palms and their right sides it is similar.



Mouth with bridlepoints



Throat with hem and bridlepoint



Hotcut lip with bridlepoints



Palm bridlepoints

The Eyes

At the small frog the eyes are not three-dimensional. The pupils simply are appliquéd onto the white eye. Differently colored contours make the eyes look vivid and are more than just playful. Sew the pupils on top of the contrasting eye circles and these again onto the white eye segments. Dark applications on a bright color don't even need to be backcut. Since a single seam is fully acceptable the eyes are done quickly and you can continue with the back.

The Back

Bad enough the segment for the back is not really a winner when it comes to economic fabric usage. That's why the template is drawn only as one half side at the plan and in the pdf-files. It needs to be mirrored. The above picture shows a possible cut. Depending on the fabric width the most useful cut should be given some thought. A seam running along the middle as well as some transverse seams are conceivable. They will barely be seen because they are at the back.

At one go at the respective marks sew on strings for the later needed lifterpoints.

Side Segments

The side segments should be of the same color as the back and are sewed to the back segment at points A to B. Proceed with the eyes sewing

a straight line from C to D.

To avoid nasty wrinkles please align fabrics really tight at point C. From here sew the arc-shaped line beyond D, thus joining the back and side segment. It is not critical if fabrics don't line up exactly here. When joining to the belly segment this area can be corrected. In the corner at point C the eye should be closed with a second seam to better distribute load at this somewhat critical spot.

The Lip

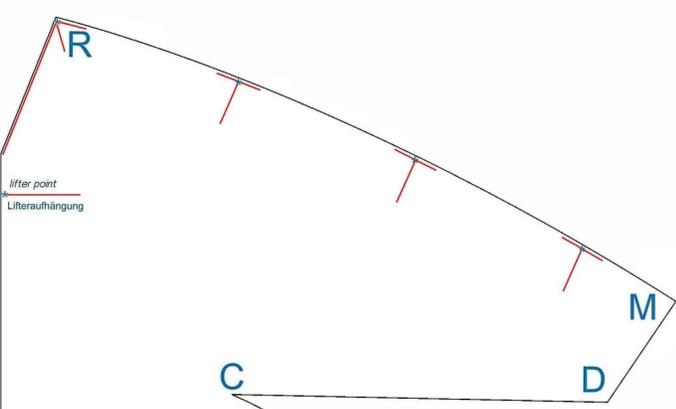
It should be of nicely contrasting color to the body. The lower edge will flap freely in the wind and therefor should be hotcut. Start sewing right in the middle at R joining the lip to the front curve of the assembled back piece; first sew to one side, than to the other. Close the seam with a felled seam and include a reinforcement string over the entire length. At the appropriate marks apply short lengths of string across, thereby establishing the first bridle points.

The Valve Flap

The fabric of the valve flap needs to be as soft and smooth as possible since it then snuggles nicely into the opening and keeps it tight-closed. If at hand parachute fabric can be used. Because of the visual appearance white fabric is recommended. Starting at point R first sew to one side up to point M at the lip, then sew to the other side. Leave the protruding straight edge as is. It will close the valve at the throat during flights. Depending on fabric color and softness the valve flap may be shortened at the lower edge. Again for visual reason it should line up with the throat attachment line.

Belly and Throat

Join belly and throat from points O to P. In the middle and at O and P crosswise sew on lengths of string to build bridlepoints. The forefront of the mouth will act as air-intake during flight and therefor is left open over a length of approx. 40cm. This part is hemmed, and in the middle section a string is sewn in again. Additional string crossings need to be placed at the hind leg attachment position.



Rückenhälfte
half of back

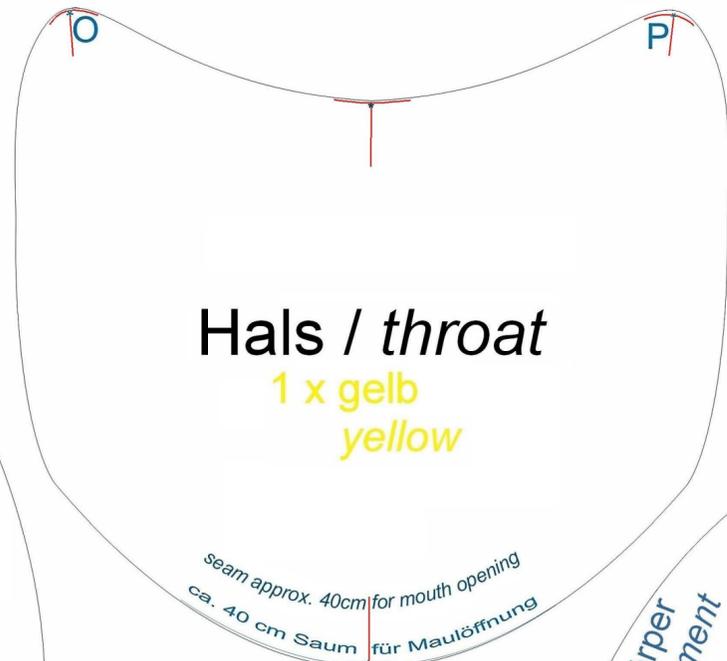
2 x grün
green

Liferaufhängung
lifter point



Bein (hinten)
leg (hind)

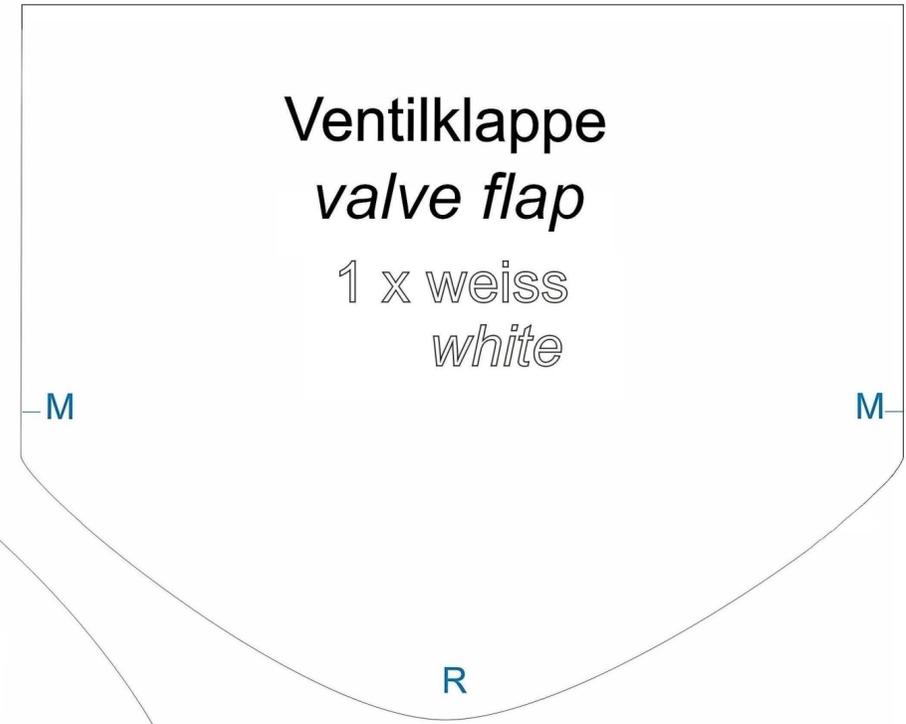
4 x grün
green



Hals / throat

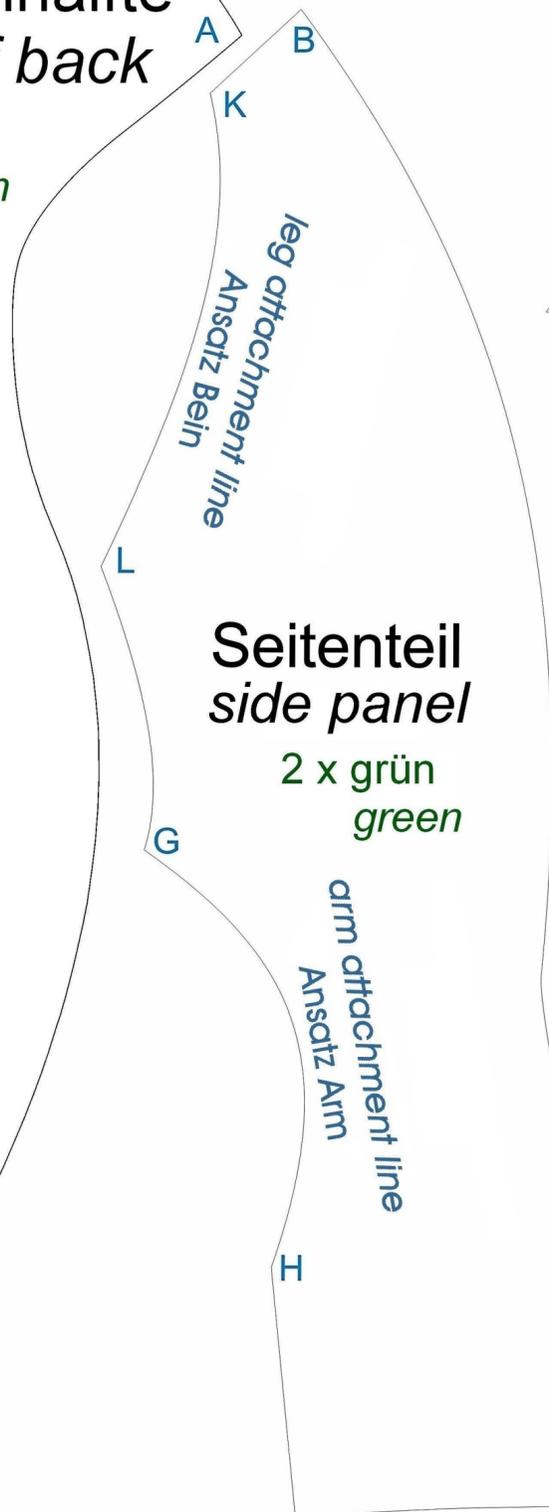
1 x gelb
yellow

seam approx. 40cm for mouth opening
ca. 40 cm Saum für Maulöffnung



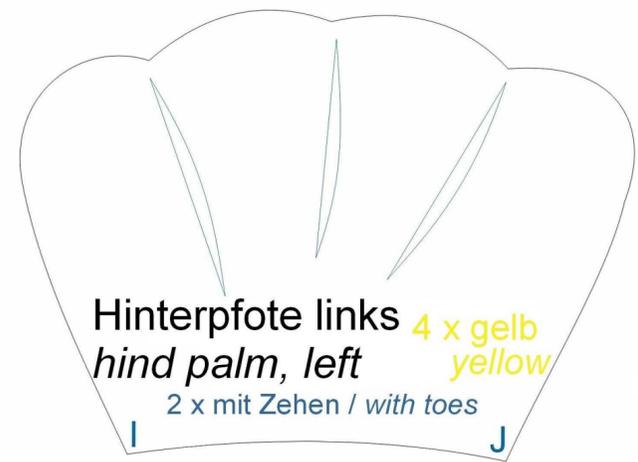
Ventilklappe
valve flap

1 x weiss
white



Seitenteil
side panel

2 x grün
green



Hinterpfote links
hind palm, left

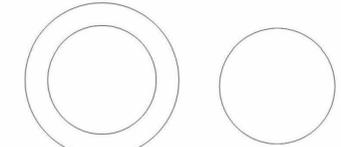
4 x gelb
yellow

2 x mit Zehen / with toes



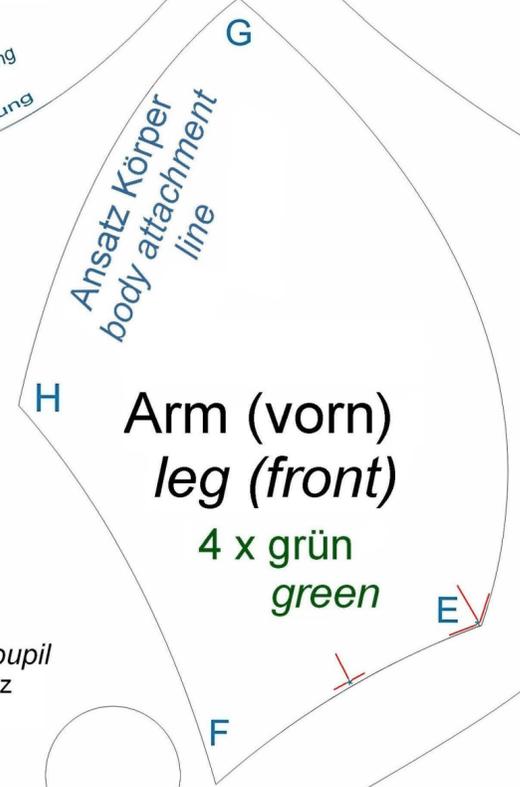
Auge
eye

2 x weiss / white



Augenrand
eye border
2 x farbig
coloured

Pupille / pupil
2 x schwarz
black



Arm (vorn)
leg (front)

4 x grün
green

Zehe Hinterpfote
toe hind palm
6 x rot / red

Zehe Vorderpfote
toe front palm
8 x rot / red

1 x Boden / bottom



Vorderpfote
front palm

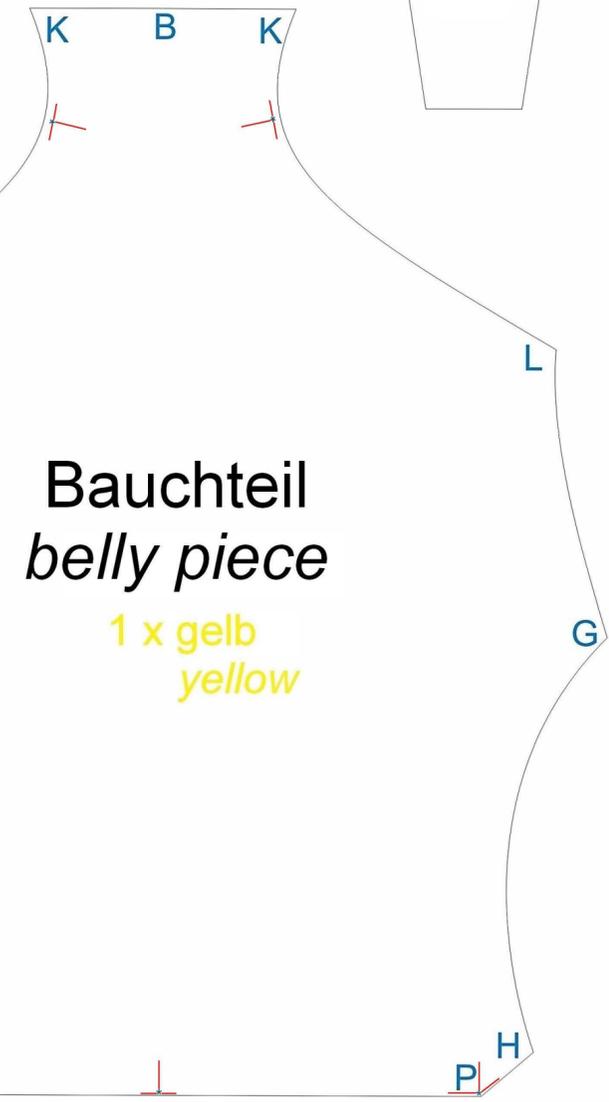
4 x gelb
yellow

2 x mit Waagepunkten und Zehen
with bridle points and toes



Packsack 1x
storage bag

50x35cm

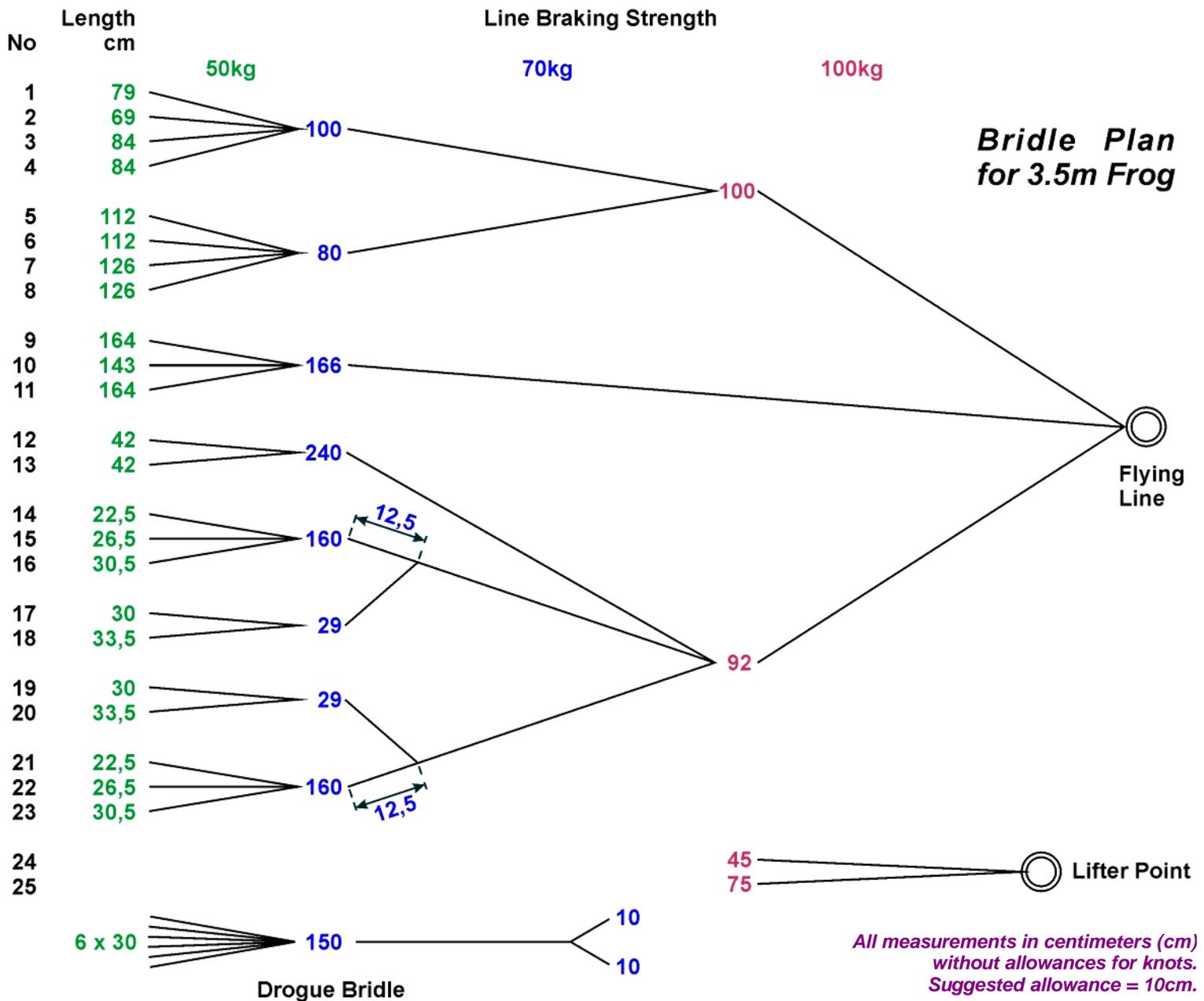


Schlepp-sack
drogue
6 x

Bauchteil
belly piece

1 x gelb
yellow

Lippe / lip 1 x rot / red



Front Legs and Palms

The panels of the front legs and front palms are needed four times each; that means two rights and two lefts. At first the legs are sewn from F to H, then closed from E to G. The inner sides of the palms [editorial note: The side seen during flight.] each receive four circular spots, whereof the three upper [frontmost] also are bridlepoints. Appliqué the spots to the panels [here: outside = right side] and then centrally apply string crossings [here: inside = wrong side]. Then the appropriate palm panels can be joined all around. Remember: You need a left and a right palm! The shorter outer edge is the inner side of the palm.

In the following the palms and the front legs are joined and the sections E to F are stitched up. Sew from the wrong side as far as possible. At some point you'll have to turn inside

out and close the remains of the seam through the still open 'sleeves'. Please don't forget the bridlepoints at the 'wrists' and the lower edges of the palms.

Hind Legs and Palms

The work steps for the hind legs and palms are a lot like the previous. Again four pieces of each panel are needed. When closing the legs all around leave open the section between points I and J for palm attachment. Appliqué the bowlined stripes onto the front panels [seen during flight] of the palms to indicate toes. As before keep in mind to build a left and a right one. The joining of the hind palms is done just like the front palms. Then they are inserted between points I and J of the legs. These receive string crossings at the back of their heels for later connecting the legs to each other and for drogue attachment.



Seaming up

When all parts are prepared in a first step join body and belly. Start at the mouth, leaving it open at bridle points 3 and 4. From there, that is to say approx. 20cm to each side from the middle, sew the throat to the lip. And, by all means, secure it with a second seam! Up to where the belly starts the seam can be closed at both sides until you reach point H of the front leg attachment line.

The bridle with all its positions



For a larger version of this picture see [Waagebild%20Frosch%203,5m%20.pdf](#).

Turn the finished front legs right side out. Next between H and G first sew them to the back, then to the belly. Be advised that the fabric around point H is exposed to permanent movement during flights, so secure this area with a second seam.

The section up to point L can be closed. Then the hind legs are inserted the same way it was done with the front legs. If all pieces match then only an opening between B and K should be left. Those who also would like to use their frog as an aero sculpture should sew in a zipper or velcro tape here. Otherwise this last seam may be pulled outside through the mouth and be sewn up. The mouth will act as a service opening since it is left open.

The Bridle

At first prepare the bridle attachment points made from short lengths of 50kg bridle line, each approx. 10cm long. Using a gobbler's awl or a strong darning needle pierce through the fabric from the outside and as close to the string crossings as possible. Inside drive the awl or needle around the reinforcement crossings and back out again.

Piercing through the fabric



Finally tie tight knots to the loops. Later the bridle lines will be attached to the loops by so-called larks heads.

Knotted bridle point



The compound bridle is built with lines of graded braking strengths. At the kite body it starts with 50kg lines,

followed by 70kg lines. These are collected by two 100kg lines, and together with one single 70kg line the bridle is completed with a sturdy keyring. For the separate two-legged bridle that provides the lifter point, use 100kg line again.

All bridle lines get a stopper knot at one end and a loop at the other end for making a larks head. This is the easiest way to connect the bridle lines. Also the bridle can be adjusted anytime.

Read the bridle plan starting topmost at the lip, next go to the belly, then to the front palms. There the bridle is divided into a main line for the palms and a link to the 'wrists'.

All bridle measurements are given net. That means you will have to add approx. 10cm for knots and loops.

The Drogue

The six elements of the drogue, mirroring the frog's colors, should be hotcut to save the extra work of hemming. Join them in the order you desire and apply six short lines, each approx. 30cm long. A line of 150cm will attach the drogue to the legs.

Those who care may quickly sew a small storage bag. At the rectangle-shaped piece of fabric (approx. 35 by 50cm) sew a seam for a draw string at the long side, join the circular bottom at the opposite and close the side seam.



Finished drogue

Now Froggy is ready for its maiden flight. Of course with a little help of a lifter kite this is done a lot easier. The inflation through the mouth will take its time, and that is quite normal.

The bridle should actually be quite accurate, but due to individual differences in sewing and knotting adjustment may be necessary. After a while of flying all fabrics and lines will be stretched. Depending on the lines some knots have the tendency to unravel in the beginning. Once the bridle has been under high tension the unravelling will not happen any more.

If everything went right in smooth steady winds Froggy will enjoy you flying even without a lifter kite! Use a flying line that is not too heavy. Depending on the wind speed a breaking strength varying from 70kg to 100kg is recommended.

Have lots of fun building and flying your new soft kite! We would appreciate your comments to this plan. And of course we would love to see pictures of your Froggy!

Acknowledgements:

My special thanks go out to Jan Nelkenbrecher of <http://www.burgenlandkiter.de> for the excellent adaptation of the drawings; for continuous advice to my kite friend Karl-Ulrich Körte, <http://www.raberudi.com>; and for the realization on my homepage to Andreas Napravnik, <http://www.drachenbaendiger.de>. This time the translation was done by Karsten Schneymann, kamas@arcor.de.

Further Information:

If you would like to read more about the origin of this kite and see some pictures you can find them here; www.drachenbernhard.de/dra_froggy.html.

Please note:

Do not use this plan commercially!

Proudly presented output of a workshop held in Naumburg/Germany



KITE-FLYING AS AN ART.

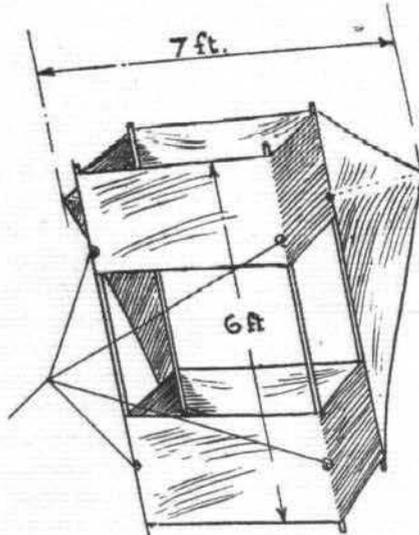
THE COMPETITION OF THE KITE-FLYING ASSOCIATION OF GREAT BRITAIN, HELD ON WIMBLEDON COMMON, JULY 3rd.



"Flight" Copyright Photo.

A lady competitor with her double [box-kite at the Kite-Flying Association's meeting, and preparing the Brodgen Burma kite.

UNDER the influence of the awakened interest in flight, one of the most fascinating games of our childhood bids fair to become the sport of scientists, for kite-flying is not only a pastime which gives those who practice it an open-air amusement, but it is an occupation for the leisure hour which can be productive of much useful information to the observant mind. The little boy who flies a kite well knows, although he may not understand their import, many aspects of real flight, which may quite well remain hidden for a long time, even from the experimenter with a full-sized flying machine. Under the ægis of the Kite-Flying Association of Great Britain, the pastime is receiving encouragement which it well deserves, and that the movement has a vitality which is worth developing may be judged from the enthusiasm displayed at the Association's competition, which was held



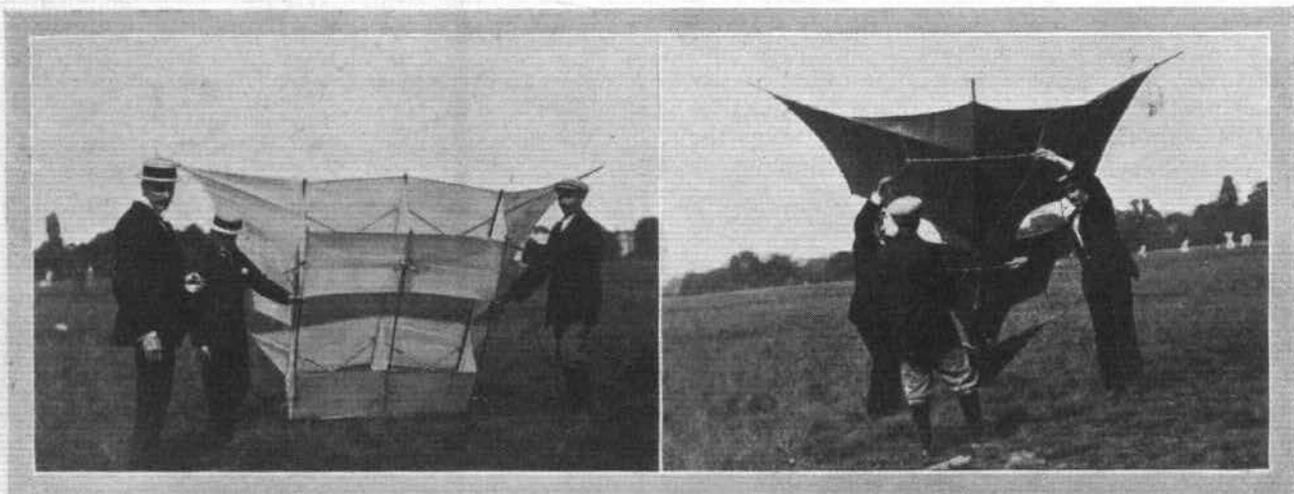
"Flight" Copyright.

The winning kite, designed and constructed by Mr. W. Barton. It is a large box kite with diagonal fins.

on Wimbledon Common last Saturday, July 3rd.

Purpose of the Test.

There, on the open ground in the vicinity of the old windmill, came some fifteen members of the Association, to say nothing of others outside the official lines, to test their skill in the handling, and also, it may be remarked, their judgment in the choice, of a kite. The competition was simple in the extreme, but doubtless as effective as can be expected for a beginning. At least, it aimed at some definite object, which was to encourage automatic stability by keeping the kite aloft for an hour at a restricted altitude of 600 ft., or rather, to be more correct, on the end of a line 600 ft. long, for the actual altitude attained with that allowance of string formed one of the



"Flight" Copyright Photo.

AT THE KITE-FLYING ASSOCIATION'S MEETING.—A box-wing kite (on left), and preparing to launch a "Burma" kite.

several headings under which marks were allotted. It was not the mere keeping aloft alone that satisfied the judges, but the steadiness with which the kites rode the wind that they took also into account, and by comparison with the sleepy steadiness of some of the "old stagers"—the term sounds appropriate, though it has nothing to do with old fashion in this case—the least signs of sprightliness were sufficient to meet with the utmost disfavour.



"Flight" Copyright Photo.

Secretary Akehurst (holding line), of the K.F.A., and Major Baden-Powell, the President.

Importance of Stability.

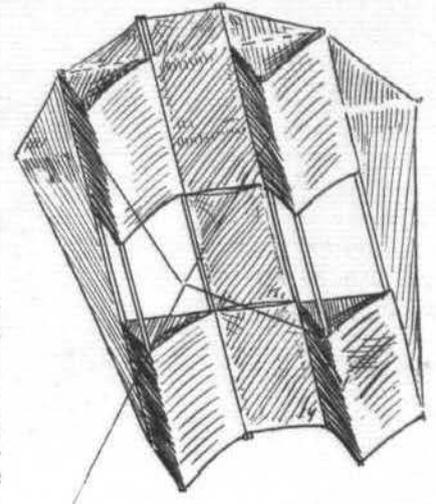
Stability in a kite is of importance both for meteorological work, where the kite has to carry recording instruments of some delicacy, and for man-lifting purposes, where it has to maintain an observer in the air

under such conditions as make it reasonably easy for him to perform his appointed task. And in both cases stability implies a high degree of automatic action, and not merely that which results from a skilful hand on the string.

This point among others was exemplified on Saturday, for among the competing devices were two kites of a type with which many extraordinary manoeuvres can be carried out by those skilled in their manipulation, of which, it may be remarked, not the least difficult is keeping the kite still. This latter performance was, to an extent, successfully accomplished by one competitor, but not by the other, but even in the former case the stability was not of that steady-as-a-rock variety which seemed to characterise some of the heavier modified box-type kites, which would remain up aloft for a comparatively indefinite period just as if they were hanging from a string instead of *vice versa*.

Box-Kites with Fins.

In referring to box-kites, it was an interesting and noticeable fact that there was hardly a simple box-kite in use, every kite embodying this principle being modified more or less by the addition of some form of extension, which may range from a pair of diagonal fins, as in Mr. W. Barton's kite, which won the first prize, or a complete set of four fins, as in Messrs. Gamage's quadruplane, to a kite like the Brookite, in which the box-member is triangular in section and quite small in comparison to the surface area as a whole. All these kites can be made to possess great automatic stability, and many useful purposes may be performed with them in consequence, not the least practical of which is the use which has latterly been made of kites for the holding aloft of advertising banners. Throughout the afternoon, for example, the Kite-Flying Association themselves had their banner thus wafted in the breeze, as a land mark.

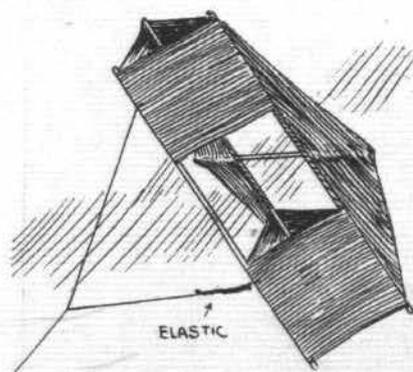


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Second Prize. The Brookite, one of the largest in the competition.

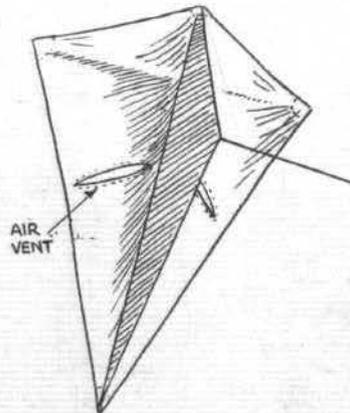
The String and the Bridle.

Proceedings commenced early in the afternoon with the staking out of an enclosure, wherein competitors were supposed to be comparatively free from the spectators, whose too close proximity is apt to have rather annoying consequences before the general muddle of kite-string and clothing which often ensues therefrom is disentangled. On the whole, perhaps, the allowance in respect to space



"Flight" Copyright.

One of Gamage's scout kites, showing the position of the elastic in the bridle.



"Flight" Copyright.

The "Finbat" war kite, the features of which are a keel and two air vents.



"Flight" Copyright Photo.

Major Baden-Powell (on right) and Col. Fullerton, the Judges at the Kite-Flying Association's Meeting.



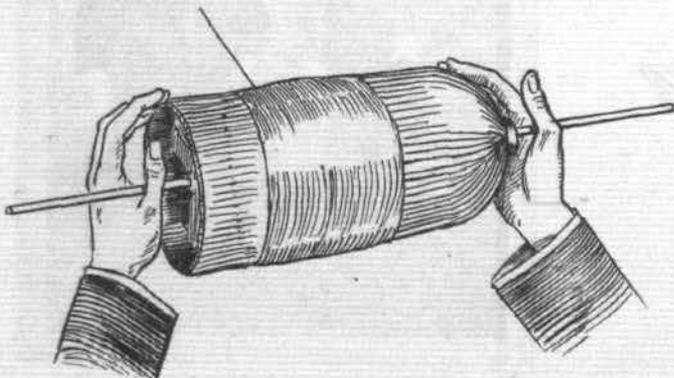
"Flight" Copyright Photo.

Frank Slatter, the youngest boy scout, and his "Scout" kite.

was hardly liberal enough, but details of organisation such as these can only be gained by long experience. The first operation, so far as the competitors were concerned, was the measuring off of the prescribed 200 yards of string, each competitor being, of course, expected to bring his own cord. Some of the kites, it was observed, had a strip of elastic or a spring fitted in the bridle, to give a certain amount of automatic regulation of attitude under variations of wind pressure when the kite is aloft. The attachment of the bridle and the "steepness" at which it is braced constitutes the ruling factor, or one of the ruling factors, if the design of the kite itself is taken into consideration, in the normal position at which the kite flies under given conditions, and those who employ the elastic bridle-piece consider that they can secure automatic stability therewith under conditions which would not otherwise be possible.

Winding-in.

Hardly less interesting than the kites themselves were the various devices used by the competitors as reels for holding the string. In only one or two instances was the simple old-fashioned square frame considered adequate to the occasion. Several of the competitors employed a cylindrical drum having a hemi-spherical end which some of them were able to wind, by a flick of the fingers, with



"Flight" Copyright.

A winding spool, showing how it is held. The position of the cord should be noted as the winding up is performed by a flicking action of the right hand in a downward direction.

great dexterity. Another, who evidently regarded kite-flying as an essentially mild form of sport, had a winch rigged up on the back of a folding chair, on which he could enjoy a peaceful hour or more if need be with the post-prandial pipe.

It would be unfair to suggest that the day was far short of perfection, for the wind was decidedly fresh and had just that occasional kick in it which the officials desired, even if the competitors had been content without. After the kites had remained aloft for an hour, the order was given to haul them down, and the judges then proceeded to allot marks for weight and portability. Most of the larger kites were ingeniously constructed with detachable stretchers of wood or bamboo, so that they could be either folded or rolled up into a small compass. During the actual trial, observations were made to determine the relative heights of the kites by measuring their angles to the horizontal at the anchorage of the string, and this factor, together with the others mentioned, constituted a system of marking on which the handsome trophy presented by Major Baden-Powell, the President of the Association, was awarded. The prize went to the highest aggregate marks, and was won by Mr. W. Barton, a veteran kite-flyer over seventy years of age, who is to be congratulated, not only in having won the prize, but in having made his own kite in the first instance.

KITE-FLYING—OFFICIAL RESULTS.

Judges.—Major Baden-Powell, Col. Fullerton, Mr. C. Brodgen, and Mr. W. Bovill.

Place.	Kite.			Marks.					
	Competitor.	Make.	Type.	Area.	Angle.	Stability.	Portability.	Construction.	Total.
1	W. Barton	Owner	Box and fin	34	20	18.6	7	9	54.6
2	Brooke and Gilman	Brooke	Brookite ...	58	19	16.6	8.5	9	53.1
3	W. Jones ...	Gamage	Quadruplane	43	15	16	9	8	48
4	A. Brown	—	Burmah ...	55	12	18	8.5	8.5	47
5	H. Hughes	—	Indian ...	7	10	14	8	7.5	39.5
6	Major Fink	—	„ ...	1	13	10	3	4	30



"Flight" Copyright Photo.

"Spooling" at the Kite-Flying Association's Meeting.

Future Events

Christian Baden Powell Kite Workshop

Cliddesden Village Hall, March 2nd and 3rd 2013
Please note, this is **not** a beginner's class!

Attention all interested parties—we will be hosting a workshop by Christian Baden-Powell, at the Cliddesden Village Hall, on the above dates. It will be over two days—stopping for lunch at the Hall, for a small donation, so the usual format for those who have been before!

There are 20 places, with few remaining, so a first come first served basis. A deposit is required in advance to ensure we cover costs. There will be a kit to work from, you'll just need to bring a sewing machine, hot cutting tool, seam cutter, adhesive—Christian uses a strong wallpaper paste (plus the usual bits and pieces—scissors, pencil, stitch ripper, etc).

Given time (and weather!) we hope to fly them later in the day on the Sunday, so please bring flying line (100/140lb line).

The cost for the workshop is £70 (38gm) or £80 (chikara) per head, of which £40 will be required as a deposit please.

Please make cheques payable to Kites Up, and send to The Chapel, Farleigh Road, Cliddesden, Basingstoke, Hants, RG25 2JL. 07778 352825

(This can also be paid by Card if preferred)

As 2013 is the year of the Snake (water, also known as Serpent) this is our theme, but not a "must". The goal is to build an appliquéd 1.2m Rok fighter kite (with a difference!). Please ensure that the design is done before the actual weekend, not larger than 800x1000mm, come prepared! Blog Info Link: <http://levitor-kites.blogspot.de/2012/09/rokkaku-applique-workshop-march-2013.html>

North Hants Kiter's Jolly Up 10—April 27th & 28th

It's nearly that time again to come and join us for another FUN Weekend of Kite Flying for Kite Fliers! The site is located in the village of Cliddesden, just south of Basingstoke (not far from J6 of the M3).

On site camping is available from Friday evening onwards (£7 per tent/camper for Fri and Sat night). The Saturday evening food will be the BBQ (£6.50 and try to bring a plate and cutlery please!)

Once again we will be doing Jacket Potatoes for those interested at various times over the week-

end, and Bacon rolls available both mornings. The Auction will once again be held on the Saturday evening, and any donations gratefully received before or on the week-end (before 4pm if possible Please)

We will run the Beer Lift competition, wind permitting— same rules as before. Roy Martin's Sled competition will take place (to contact him directly please)

Roy's Refreshment Tent will be open for Business, normal rules apply.

For further info, please either contact:

Roy on 07778 352825
Colin on 07770 338419
Or e-mail roy@kitesup.co.uk

You can pre-order your tee-shirt / poloshirt, etc just email if interested in doing so.

(The dates for this same event taking place later this year again are Aug 3rd and 4th 2013)

Please Note: this is NOT a Buggy/Boarding weekend, thank-you.

Basingstoke Kite Festival—1st and 2nd June

At Down Grange Sports Complex, Pack Lane, Basingstoke. From 10am to 5 pm (both days)

Come along and help us to celebrate our 21st Festival and join in the fun! Guests from Home and Abroad will be joining in, and as well as things going on in the display arena, there will be the usual array of activities, along with various Kite & Food traders.

A raffle is held over the weekend with lots of donated kite related prizes, donations gratefully received!

On Saturday evening we will have our usual Social Get Together in the marquee, and all are welcome (There is a small fee if you would like to join in with the Buffet, please let us know on the Saturday in the morning)

Camping is available on the Friday and Saturday evenings for £7.50 (payable on the weekend) and there are showers and toilet facilities on site.

Come along and join in, and we look forward to seeing you there!!!

Contact: Alan Cosgrove (Main festival Organiser)
01256 421800, Roy Broadley (Kites Up)
01256 812487

Dancing Krishna—Bob Cruikshanks

On one of my trips to the Ahmedabad International Kite Festival in Gujarat India, 2008 to be precise, I spoke with a few women kite fliers – no change there I hear you say ;-).

I had seen the Ladies Kite Club enclosure on previous visits but on this occasion I was struck by the enthusiasm of one lady and her family; Bhavna Mehta. During the discussion Bhavna spoke about her other work helping poorer women, instructing them in the art of making traditional Indian jewellery and crafts and, when proficient, selling their finished products at markets etc thereby enabling them to earn an income. She also teaches cookery to many who have not had the opportunity from home or school.

Many fliers in India had talked of the difficulty of getting material and when available via the internet it was generally regarded, for them, as expensive. At the end of discussion I agreed to send Bhavna some pieces of ripstop to give her and anyone else (ladies of course) the experience of working with ripstop, which we come to regard as regularly available for kite making.

In 2009 I was fortunate to be invited back to Gujarat – it must be the good looks :-). And, for some reason they also asked me to be one of the 7 judges for the first ever kite making competition. The categories were varied, some would say odd, but ultimately I believe that they were looking to improve kite-making (non fighter style) locally in and around Gujarat/India and the many kite clubs that were springing up, which was commendable.

True to her word Bhavna had made a kite using the material that I had sent her. I recall that it was a delta kite with some appliquéd sea creatures, which was entered into a group for lady kite-fliers. It was agreed by all the judges that Bhavna's kite was 1st so ultimately Bhavna Mehta became the first lady to win a kite making competition in India. Bhavna went on to win in 2010 and again in 2011 for an Indian style painted kites. I think that it fair to say that Bhavna was instrumental in encouraging more women to get involved with kites in India, particularly in and around Ahmedabad.

Whilst still providing more material over the years I felt and recommended that her artistic Indian-style kites, as per her kites in 2011, were where she should concentrate in order to achieve a recognisable style.

Returning to Ahmedabad in 2012 after missing the festival in 2011, I noticed a significant increase in the number of kite clubs, fliers and more importantly, improvement in the

standard of kite making and designs. Bhavna had again produced a painted kite, Dancing Krishna, on a rokkaku. However, although in previous years the kite competition had required the kites to be flown it had never occurred until 2012. On the first day of the festival several kite makers, including Bhavna, were struggling to get their creations airborne so assistance from invited fliers was being sought. Bhavna was one of the first visitors to the UK enclosure requesting assistance. A quick look revealed that there was no bow/tension at the back of the Rok and no allowance had been made for adjusting the top/bottom bridles. This appeared to be a similar problem with some of the others; the rokkaku appeared to be a popular choice for many.

As I said, the standard of entries was good but unfortunately, whether the judges weren't into painted kites, Bhavna was not as successful as previous. That said, her daughter Dipti who also makes her own, was awarded 3rd for her appliquéd kite. The winning kite was a nice appliquéd rokkaku with a lion's head.

Later that day I was invited to the Mehta house to share a family meal and celebrate Dipti's success. A bike ride from our hotel to Bhavna's as a pillion passenger through the crowded dark and bumpy streets of Ahmedabad is second only to 4 people sharing a tuk-tuk and rounding a round-about on 2 wheels – mine's a G&T, a large one (bugger, Gujarat is a dry state). I was joined – not on the bike – by Johan Van Eeckhout (inflatable delta fame) from Belgium and his brother.

After the celebrations Bhavna surprised me saying that she wanted to present me with the Dancing Krishna rokkaku, which I have to say floored me. She said that the kite had been made especially for me and win or lose in the competition it was to be a gift for the support and friendship over the years. All I can say is that I was lost for words and after an emotional discussion with the family I felt honour bound to accept. The basic kite is rustic in build quality but there has been many hours spent on the detailed art-work.

I said that I would fly it whenever I could at festivals and proudly show it to anyone and everyone.

I hope that one day Bhavna, Dipti and their family get the opportunity to travel outside of India to display their work, particularly Bhavna who does so much besides kiting to support those less fortunate.

One other lady kite creator that you should keep a lookout for is a young lady called Niyati Patel. She appeared on the scene in Ahmedabad in 2010 and was awarded a special prize because her kites did not fit into any of the specific categories. Akin to the Synergy Deca, her kites are made with paper and bamboo but more to the point she uses cotton/line to tension/form the 3D shapes. Check out the AKA (if you subscribe or check the website) Spring 2012 magazine for some pics.



Support Your Magazine 3—Hugh Blowers

Support your magazine 3.

It is perhaps surprising how few people from the 'heydays' of sports kite flying are still actively involved, yet go back a bit further and the 'Decorators' are still all at it, and a significant proportion of the Blitz are either on commentary duties or organising us all at festivals. A 'where are they now' from the 'team family tree' would be a very interesting exercise. For us though, the activity was far more important than the competition and we also discovered the joy of festivals. Whatever we have participated in, we have never been happy to stay in our 'own puddle' so weekend travel to events at home or abroad was the norm. We missed out on the very early events like York, and the first few at Washington and Bristol, yet so enjoyed our first foray to Old Warden that we soon on the road again. Strange as it might seem now, we thought that as members of the Kite Society, we would only be allowed to go to the events they organised, so like the true innocents abroad we were, we trundled down to Portsmouth, knowing absolutely no one, other than by reputation or names featured in the various magazines.

The first thing that became immediately obvious was that we were in an entirely different world, which Thorpe Recreation Ground had ill prepared us for. Thousands of spectators watching people fly kites, and not the sort and size of kites we were used to either. It was almost like having your nose pressed up against the toyshop window, marvelling at everything there was to see. We were soon introduced to the phenomenon that is Peter Lynn as a very large concrete block sped across the arena being towed by an incredibly large inflatable. Are kites really made that big? In hot pursuit of the block was one Andrew Beattie, who we mistakenly assumed was Peter Lynn as that was the name on the side of the van. As it transpired, Andrew used to announce his presence at festivals with Veronica, not a fanciable young lady, but a hot pink octopus flown at immense heights that could be seen miles from the flying sites. Peter Lynn we discovered had a certain reputation in the kite world, most of which on investigation seems to be entirely true and puts him firmly on the list of kite characters.

Our first International festival really was an eye opener and reinforced the idea that we were definitely on the outside, watching the professionals in the arena. I know it sounds odd looking back but there was an apparent divide and no indication of how one become part of it all, a concept not dispelled by the day we spent at Bristol shortly after. The end of season Old Warden had us back in our comfort zone as we could wander round and chat to the 'ordinary mortals' of the kite world. Having had a whiz round with the Flexi, we were sat wondering what to do when out of the blue someone asked us if we wanted to buy some kites? This seemed like a good idea as we could then join in, and we relieved him of his entire bundle. A Clarke's Crystal, Waldorf

Box, Green's lightweight Cody plus some others at just about what any single one of them would normally cost. A terrible thought crossed our minds later that they might have been nicked, as no explanation was offered as to the reason for their sale, or the ridiculously low prices.

Old Warden was also a meeting point for many of those who had been into kite flying from its renaissance in the 60s and 70s. By chance, we met Len Patten who introduced us to many of the great and good of the scene and also lent us all sorts of interesting kites that he had made over the years. With the contacts we had made and a bag full of exotica (well, for us anyway) and our brief experience of Portsmouth and Bristol we made a decision that festivals were for us, which has made the last 20+ years what they have been. This is, however, a very long-winded introduction to some of the highlights and amazing characters we have enjoyed over the period. Just to keep a balance, there are some grim bits as well, but they all add to the rich experience.

Until the joys of retirement, our itinerary was always the same, in the car after work on a Friday and arrive somewhere, sometime. Dieppe, it used to be 2.30 in the morning, and then we would be on the way home on Sunday evening, hoping to make it by midnight, ready for work. This schedule would often be compromised by the socializing that also prevented any meaningful sleep. Sessions with Ann and Edward McGrath and fellow guests at Portsmouth required serious stamina, but was probably preferable to the single beds, which gave every impression of having been recycled from a POW camp.

For reasons of work and convenience, the four of us travelled to festivals together for many years, so we always appeared and left as a foursome, although people did get the exact pairings wrong on numerous occasions. We had joined various clubs, primarily for their magazines, but had no specific allegiance to any particular group until that fateful day when someone asked Jackie, 'well, who are you?' We are 'The Bccles Bunch' she replied, so creating an urban myth that has become embroidered and exaggerated over the years, not least by George and Andy, for whom the very name has filled in untold empty moments of commentary.

Back to our adventures then and leisurely recollections that may stir a few memories for those that shared these events. A regular trip for us was always Basingstoke, or Basingsoak as the BOF christened it, for reasons apparent to those there at the time as the following tales illustrate. The facilities and hospitality at Down Grange were without parallel and the day could start with a hot shower in the Hockey Club. The rain had been hammering down most of the night, so we were in no hurry to get back to our tents, a malaise shared by several others, less than enthusiastic about kite flying in those conditions. This was no hardship, as Terry the wonderful steward had

Support Your Magazine 3—Hugh Blowers

coffee and cooked breakfasts on the go that somehow kept us occupied till the shutters went up on the bar. As it was still raining, it would be pointless getting wet so a beer was in order, followed by another, and another, confirming our suspicions that there were some fearsome drinkers in the kite fraternity.

No one refused when Terry put up the lunch menu, which seemed like an excellent idea in the circumstances. Having sopped up some of the excess ale and no respite in the rain a few more rounds were consumed until the clock indicated that it was about teatime. It was something of a shock to the assembled throng when Terry intimated that it was time we all left so that he could prepare the Club for the evening meal and party. Eight hours after leaving the tents for a shower, we arrived back, still with wash bags and towels with just enough time for a cuppa and a change before heading back.

Those Basingstoke parties were something else as well. Lots of people, inhibitions relaxed, super food, a great turn and a DJ, not forgetting a certain Mr Broadley and his prowess on 'air guitar' (or pink plastic blow up version). The auctions were something of an eye opener as well with the BOF's usual '£6.50 and burn it' bid on anything that looked remotely like

a sports kite. That he succeeded on one occasion was born out by the group gathered round a rip stop and carbon funeral pyre the following morning.

The one thing Down Grange did not have in abundance was space, and once the general public arrived, the opportunity to fly kites was limited, but with the guest flyers that used to arrive it was a pleasure to be able to marvel at what was going on. The marvelling started on one occasion when we were still on the M3 yet could clearly see 'Veronica' way up

Like so many other festivals of the period, a Basingstoke weekend required a certain degree of stamina and resilience, if wet that is, especially for those of us that camped. Picture the scene up on the bank, with our two estate cars parked back to back and a large sheet of polythene rigged between them. Table, four chairs, port, Stilton, tea and coffee and the rain pattering down relentlessly. Were we downhearted, not a bit of it, yet rain is a recurring theme that I will return to in these ramblings, assuming Gill and Jon keep printing them. Next time, a certain Wiltshire festival that has had more than its fair share of 'weather' over the years.

25th Festival Internacional De Cometas—Roderick Minty

On the 8th-11th of November I attended the 25th Festival Internacional De Cometas, in Corralejo on the island of Fuerteventura in the Canary Islands.



The festival is held every year in early November. Its location being in the vast sand dunes about 3 miles from Corralejo. The festival site a vast flat area, which on one side borders the beach. The Mayor of Corralejo attends the opening ceremony on Friday and all the participants receive a rather nice festival T shirt.

The actual festival is basically a fun fly event and fly-

ers from many parts of Europe attending. A large contingent of British, German and Spanish being the most well represented.

Large inflatable kites generally make up the majority of the festival, one of the largest this year, a large dog flown by Mike and Shila Stevens of 'Chase the Breeze' from Wiltshire. Also single line, two line and rev. flyers making use of the large sandy flying area.

The weekend sees many of the local families bringing their children to marvel at the vast colourful spectacle in the air, and for me, many people to tease with my Revs.

This is the fifth time I have attended the festival, and in November, it is great time to enjoy a late holiday, enjoy the 25c temperatures and all day kite flying, I would recommend it.



Kites on Covers—Saturday Evening Post

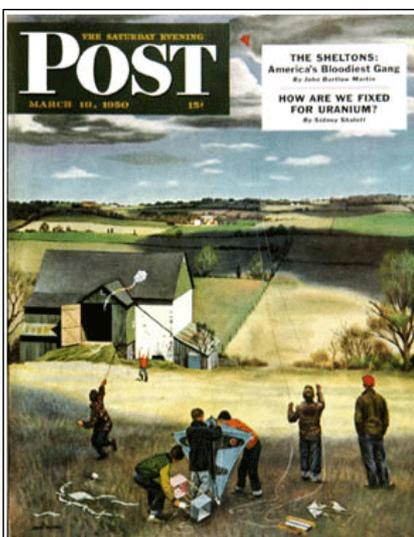
Prior to the advent of the Internet, popular magazines were a major communications format. They were widely distributed through news stands and personal subscriptions. Popular magazines generally catered to current or seasonal interests of the general population. Some were targeted to specific interest or age groups and contained articles related to a theme.

These magazines usually used the cover display space to grab the potential reader's interest and prompt a purchase for reading on one's own time. The largest popular magazines targeted at the general population in the 1900's often featured "cover art" before photography took over and dominated the frontispiece. Some magazines made it a hallmark to use the work of noted artists who conveyed an essence of the times and captured reader interest. Noteworthy among this type of magazine was the famed Saturday Evening Post published by the Hearst Corporation.

Over the years my fascination with kite history has prompted me to collect both books and 'old paper' (magazines, journals, print advertising etc.) There are many examples of kite art on the covers of old magazines that are of interest to serious kite hobbyists.

The Saturday Evening Post published two covers devoted to kite art in the 1950's. Both are outstanding examples of the type of art that captures a time and a mood. Both evoked images of childhood and nostalgic feelings in buyers of the magazines.

The Post's two kite art covers were painted by famed American artist John Falter (1910-1982). In all Falter published 128 covers for the Saturday Evening Post. His first cover art, a rendition of Benjamin Franklin, was published in 1943. This led to a twenty-five year association with the Post until it ceased publication in 1969.



The first kite art by John Falter published on the cover of the Saturday Evening Post was the March 18, 1950 edition of the magazine. It was based on a painting entitled "Bucks County Spring". The cover captures the farmlands of Bucks County situated in the Delaware Valley, not far from Philadelphia, Pennsylvania. In the foreground are a group of boys, likely in the

twelve to fifteen year age range, who are either readying kites for flight or flying them. This is likely one of the most sought after magazine covers by kite ephemera collectors. My copy of this Post cover is a prized possession in my collection.

The simple beauty and emotions evoked by this painting capture the best of what every adult remembers about kite flying in their youth. For adult kite enthusiasts, the feelings tap into what we still feel every time we ready or launch a kite into the crisp Spring sky.

What is so unique about this photo is the array of kites of historical interest that are shown. Falter depicts one of the most famous kites of all time, the Garber Target Kite, being readied for flight by two boys in the lower foreground of the painting. The Garber kite is the traditional sky blue sail color with the outline of a Japanese Zero airplane on the kite sail.

The other kites depicted (bottom to top) are: -a skyscraper box kite; -a white sailed hexagonal three stick kite (flying above the barn roof); and -a red sailed version of a diamond kite (very top of photo by the Post logo). The red diamond kite is being flown with two lines and is thus a very maneuverable kite, much like the Garber Target Kite shown in the image.

To prepare for his painting, John Falter actually purchases some Garber Target Kites from a surplus store and built a large box kite with a friend as well. He spent time flying the kites and then put all his experience into the painting using young boys as his subjects for the experiences he had gained first hand. Likely this is why there is such realism in the painting.

On the inside of the Saturday Evening Post, a brief note about the cover painting provides these insights:

"This cover landed John Falter in his second childhood. A man can't paint kites unless he flies a few, can he? Falter bought some Navy target-gunnery jobs - double-string rudder-control affairs like the red and blue ones in the picture - and Mrs. Falter became a kite widow. Then Falter and friend Arthur Naul built an eight-foot box contraption. The leviathan flew too. Until eventually it crashed, and now it will never fly again. As time went on, people got to inquiring whether those old guys always out there playing with the kites were balmy or what. Finally, when the Post phoned Falter and asked him where under the sun his kite painting was, he sadly wrenched himself back into his vale of labor, and started painting, fast."

Using the date of the Post cover some historical analysis can be performed. We know that by 1950 the Garber Target Kites, mainly manufactured by the Spaulding Company for use as targets for naval gun-

Kites on Covers—Saturday Evening Post

nery crews, were widely available in Army surplus stores for a few dollars. Today, a well preserved specimen is valued well above \$200.00 (US currency). So, it appears the boys have picked up a great kite treasure to enjoy the Spring afternoon.

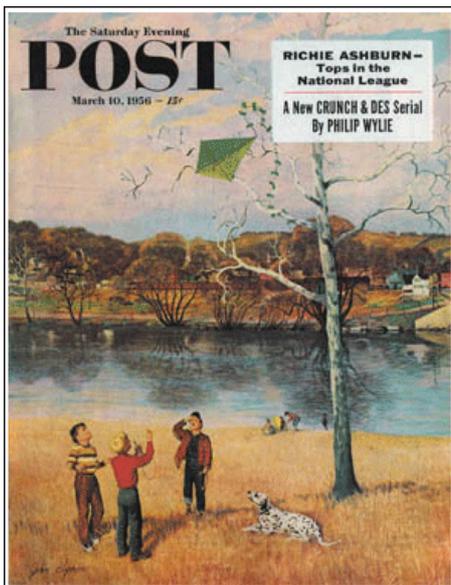
The 'skyscraper' box kite was popular in the 1940's and '50's as well. Unlike a Hargrave's box kite which had elongated boxes at top and bottom, the skyscraper box kite utilized totally square box cells at top and bottom. These were usually spaced apart by an open section in the frame equal to one and one half times the size of the square box cell.

The three stick hexagonal kite was a favourite of all young kite makers. Dating back to the mid-1800's, the hexagonal kite's simplicity of framing, overlapping three sticks and attaching them to the six corners of the kite sail, made this kite one of the easiest to build. Since this kite is essentially a 'flat kite', it required a tail to control sideways yaw and prevent a spinning crash to the ground. Getting the length and weight of the tail just right for the wind conditions was often a frustrating process for impatient young fliers.

During his career John Falter produced more than 5000 paintings, several of which are in prominent museums displaying "Americana" art. Falter did produce one additional painting that shows three boys with a kite in a farmer's field. This painting resides in the collection at the Atchinson Art Association in Atchison, Kansas and was not published as a magazine cover piece.

Some of John Falter's Post covers are of a style that many people ascribe to the more famous Norman Rockwell (1894-1978), who also painted very memorable covers for the Saturday Evening Post. Falter's work is generally more realistic and slightly less "character-esque" than the iconic art of Rockwell. Both are credited with giving the Post distinguishable "All American" cover images that were a hallmark of the publication. Rockwell contributed 322 covers to the Saturday Evening Post.

I am still conducting research on the complete set of Saturday Evening Post covers. There is one painting by Norman Rockwell, entitled "Old Man and Boy: Flying the Kite", which may have made it to the cover of the Post. As yet, I have not been able to confirm this.



On March 10, 1956 the Saturday Evening Post once again decided to herald the arrival of Spring with another John Falter kite art piece. This one shows a group of three young boys in the foreground with their trusty Dalmatian dog, looking up at a tree which has captured the green diamond kite. This kite

is clearly an Eddy diamond variant since it is much taller than it is wide. This shape made it essential to attach a tail for flight stability. The tail is nicely wrapped in the tree branches as well, making one speculate that the day's kite flying adventure is over and a new kite has to be made.

Kiters know this feeling very well. A favourite kite caught in a tree can pretty much put a damper on a nice afternoon of flying. I can remember well the times I lost a kite as a youngster. One wonders whether Falter's painting was based on a scene he came upon while out sketching, or if the source of his art was a childhood memory of a tangled kite and the abrupt end to an afternoon of fun.

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THE NEWS LETTER FOR THE BRIGHTON KITE FLYERS

A FLYING START TO 2013

The whole of 2012 can be summed up in one word "WET". It seemed according to the forecasts that 2013 was going to start the same way, but the morning brought bright sun shine and all be it low winds by the coast. So we loaded up the car and headed up for the annual fly-in on Devils Dyke, just outside Brighton. On arriving we could see one kite up and were met by Alan and Marian Reynolds, Paul Hill, Sue and Amy Scott. Some hiding from the cold others doing they first bit of "International kite rescue" of 2013 having turned their back on a kite for a milli second only to turn back and find it in the top of the trees. Once the rescue was achieved we set about flying in earnest and soon had our

"Spirits" up. A good display with lots of interest from the public who were soon spotted with cameras in hand



RC planes and hang gliders and the car park was soon over flowing, the pub full and as we were all getting a little cold we packed away the kites headed off to Alan and Marian's van for a hot chocolate, cakes and a fun rewind that finished we said our farewells and headed off home hoping that this was the start of a better year for flying than 2012.



taking pictures. It is often hard to remember that what we as kite flyers take as the norm, to the public is strange as they have never seen it before. Danny and Paddy soon joined us and wished everyone a "Happy New Year". I added the "Pig" to the display which again was like a child magnet and brought more families over to see what we were doing. Soon there were more kites flying, although no more from the club members. The public had turned out in numbers on the Dyke for their New Year's Day constitutional along with

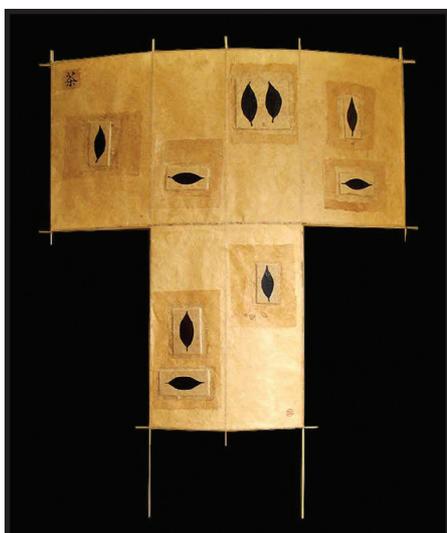


KITES MADE FROM NATURAL MATERIALS



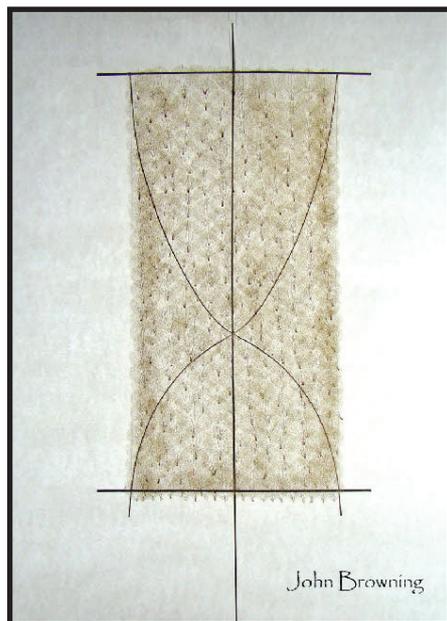
Over the last couple of years, I have been making kites using natural materials.

My inspiration came from seeing the wonderful leaf kites which have been displayed for many years at Dieppe. I often wondered whether I could make such things but felt that it would be pretentious of me to try. However, after finally talking to Claude Comallonga, the creator of these beautiful kites, things changed. Claude not only described how she made the kites but also encouraged me to have a go. With this "permission", I went home and started to learn how to process leaves and make kites from them. Sometimes, I used handmade paper (from Japan, Thailand or Nepal) in combination with the leaves. Then,



somebody looking at my kites asked if I made the paper as well. Clearly, my next step was to make my own paper.

Making paper from plant materials is very rewarding; starting with leaves, bark or some weed stalks and ending up with sheets of real paper takes a long time but the result is very satisfying.



Wanting to share my enthusiasm for these kites, I wrote a website where I can display, as best I can through photographs, my creations.

My subsequent meeting with Claude this year at Dieppe was a wonderful experience for me.

We were able to discuss methods, designs, materials and all sorts. I took some of my kites to show her and she was most appreciative - a wonderful endorsement for me, inspired as I have been by her works.

Kite making and flying can lead one along all sorts of avenues and I have found one along which I am travelling with much joy.

If you are interested enough to look, pictures of my kites are on my website: www.johnbrowningkites.org.

John Browning

it is well worth a good look

DATES FOR 2013

You will find below a few dates for 2013 for events that we can often be found at. There are others I am sure still to be announced and we will update the website with these as soon as we can.

Streatham Kite Day 2013

Has been confirmed as 7th April 2013. If you would like to attend and need to park on the common please let me know so I can get passes to you (members only, non-members please contact Bob at Streatham Kite Day)

Basingstoke Kite Festival

1st-2nd June 2013 At Down Grange Sports Complex, Pack Lane, Basingstoke.

Brighton Kite Festival

The Clubs very own kite festival will be held in Stanmer Park, Brighton, East Sussex over the weekend of 13th-14th July 2013 So please, if nothing else, add this date to your diary and come along and make it one of the best ever festivals.

North Hants Kites Jolly Up

The Buggy Field, Cliddesden, near Basingstoke, Hampshire 28th-29th April 2013 and the 3rd-4th August 2013

Teston Big Kite Weekend

Teston Bridge Country Park, Teston Lane, nr Maidstone, Kent 8th-9th June 2013 and the 10th-11th August 2013.

Portsmouth International Kite Festival,

Southsea Common, Portsmouth, Hampshire. 24th-26th August 2013

The club is also planning to run a workshop this spring with Paul Morgan, a choice of kites will be on offer more details to follow but please let me know if you are interested so we can get some idea of numbers

As you may be aware we did not hold a Christmas Party this year and we have had some requests to hold an event sometime in the New-year. As the club is 30 years old this year we could hold a Birthday Party. Again please let us know if you would like this to

KITE SCIENCE

THE FUTURE OF OUR HOBBY

Seeing Simon's plea for an article for Aerodyne and being in reflective mood it set me thinking on kiting and kites. I had on my mind at the time the renovation of the Windmill at Windmill Hill. I am one of several volunteers who turn up now and again to keep it in order and hopefully move a little closer to the day when it will grind some grain and produce flour. Wind of course is the key ingredient. The Windmill is open in the summer months and there are tours available. I had my mind on this when Simon's email popped up and it reminded me too of a visitor to the Mill in recent days who had been effusive in her praise for the work that had been carried out. As the tour ended she asked innocently that she had not been shown the motor that was used to drive it. The guide had to turn about and pretend to cough for fear of bursting out laughing. Windmills play little part in our modern lives and with electric everything it is perhaps a forgivable though humorous oversight.

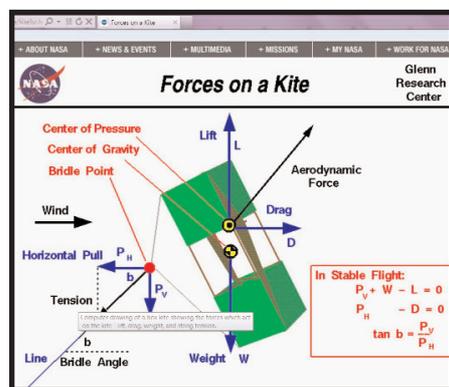
There is no doubt that kiting has benefited by the developments in materials. When I was a young lad the materials of choice were wood dowel and canvas. Now there is access to carbon tube and rod as well as the ripstop nylon which is strong, waterproof and light. The transformation of material Science has not been lost on the kiting world where lightness and strength are key attributes of a good kite.

For most kite fliers there is a large element of trial and error. What might fly one day may not fly another or not at all. Many years ago I built some cells for Bell's tetrahedral kite. The kite is pleasing to the eye, where each component is a tetrahedron. Sadly I could never get it to fly and now with the distance of time but hopefully more wisdom I think it was a bridling problem. It was while I was idly pondering on this that I wondered what efforts have been made by kite fliers of the past and today to examine kite flying from a mathematical and scientific view

point. We are blessed today with access to so much information and a few seconds of Google searching brought up an unlikely renowned science establishment that has done much research into the ancient art and practice of kite flying. In the public mind they are more closely associated with putting a Man on the Moon, several in fact, and sending amazing robotic craft to most corners of the Solar System.

Enter NASA.

NASA has a several pages devoted to kiting. Take a look at <http://www.grc.nasa.gov/WWW/K-12/airplane/shortk.html>.



Here you will find sections on aerodynamics, kite lift equations, kite drag equations, down wash effects, density effects and velocity effects. The last two are even interactive. There is more too than I have mentioned. No doubt NASA has in mind kite flying on other planets. Indeed any planet with an atmosphere could conceivably host a kite. Our nearest neighbour, our Moon, is no use as it has no atmosphere. Mars though does, though it is very thin. Indeed the successfully landing of Curiosity used a parachute to slow the descent.

So what will 2013 bring. I hope fine weather with a decent breeze to host our crafts aloft. I would love to see a new kite lifter and more development in aerial kite photography. Perhaps the GoPro camera will be pressed into use as they are light and easy to use. Only time and wind will tell.

Simon Allen

It seems that last year (2012), more than any other, the promotion of kite flying to the non-kite flyers has been hit by less and less retailers selling kites, along with fewer public events, bad weather and bad publicity in the press. What can we do about it, if we want to keep our hobby going?

There are now fewer kite shops and retailers at festivals and there are many reasons for this, cheap imports, the internet and the lack of spending money due to the recession all have played a part in the loss of some of the long standing retailers. Events have been lost, not only for financial reasons in terms of actual hard cash, less sponsorship being available to run events and less support available from cash-struck councils, but also with more paperwork and crossing of T's and dotting of I's than ever to satisfy the dreaded H&S, all putting extra pressure on the time and commitment required to put on a public event. Also, the fact that all clubs seem to have less and less active members has taken its toll.

The press have picked up on the few deaths that have been associated with kite flying and even had a headline "kite flyer killed in road crash", when he was actually driving home from a day at the beach, but it made a good headline.

We know it's not all bad news, but it is up to us, as kite flyers, to go out there and make 2013 work for us and promote our hobby to the public. If we do this the traders will want to trade and the public will want to buy, then the festivals will start to happen again as more people will be willing to help and make lighter work of running them. The bad publicity? Well the press always pick up on bad news but maybe - just maybe - if we give them something to write about that is good they may pick up on that instead. That just leaves the weather - there is nothing that we can do about that, except hope that 2013 brings a few dryer days with steady winds, it can't be worse than 2012 - can it?

Useful Contacts: Merchandise

Coordinator/Chairperson:

Simon Hennessey
T 01273 582309
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Treasurer:

Marian Reynolds
E treasurer@BKF.org.uk

Aerodyne:

Simon Hennessey
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E Aerodyne@BKF.org.uk

Club library:

(BKF members only):
Dave Hollingworth
T 01273 421286
E library@BKF.org.uk

Club Kites:

(BKF members only):
If you wish to borrow any of the club kites please just ask any member of the club committee who will give you forms etc.

Membership Secretary:

Sandra Fletcher & Andrew Scott
T 07947 011287
E Membership@BKF.org.uk

T-Shirts/Sweatshirts:

Alan & Marian Reynolds 9
E tshirts@BKF.org.uk

Pins/Badges/Stickers:

Simon Hennessey
T 01273 582309
E simon@BKF.org.uk

Thank you

The committee would like to say thank you to all those who made this issue of Aerodyne possible John Browning, Marian Reynolds and Simon Allen. We know we keep going on, but Aerodyne is only possible with your help with articles etc. So please do write an article as we can not keep the publication going without them. So thank you again to those who help and to keep the articles coming and those that haven't - if you want to keep aerodyne going put into action the good words said at each years AGM. Please put pen to paper for the Spring issue. Dates for future articles are detailed below.

We have a range of sizes in all club t-shirts and hooded tops for sale T-shirts £10 hooded tops £25.00

Please contribute to your club newsletter - even the smallest of items is welcome. Anything sent to the 'Editor' will be considered for print unless marked otherwise.

Contributions should be sent to:

Aerodyne
c/o Simon Hennessey
11 The Sheepfold
Peacehaven
East Sussex. BN10 8EG
aerodyne@BKF.org.uk

Deadlines dates;
January issue - 1 December
April issue - 1 March
July issue - 1 June
October issue - 1 September

MARIAN'S KITCHEN

No. 10: Vee's Chewy Cake.
This recipe was given to me by one of the teachers when I worked in School.

INGREDIENTS:-

1 egg, beaten.
8 ozs. soft brown sugar.
6 ozs. S/R flour.
8 ozs. mixed dried fruit.
6 ozs. margarine.
2 ozs. porridge oats.
1 tsp. baking powder.
A pinch of salt.

METHOD.

Melt marger and sugar together, stir in dry ingredients then mix in beaten egg.

Grease a 12" X 10" tin, spread mix evenly in tin.
Cook for 20 - 25 mins at Gas Mk4 (350°F)

Exact timings depend on all sorts of things, but judge by colour - you know "brown but not....." Mark into squares whilst still warm, but leave to cool in tin. Last instruction: (as usual) put in tin & bring to kite event.

Marian (aka cakelady)

As you can see this is the tenth cake recipe from Brighton Kite Flyers very own cake lady and we all thank her for feeding us so well over the years and hope that 2013 bring out more cakes than 2012 did as we all know that 2012 was not only bad for weather but was bad for the cakes as well.

Whilst every care is taken to get the details correct in 'Aerodyne' the Brighton Kite Flyers cannot accept responsibility for any errors or omissions that may occur. Opinions expressed are not necessarily those of the Editors or of the Brighton Kite Flyers.



fly - in reminders

Our Monthly fly-in is where we try and get as many of the club members to fly together. These are held on the 1st Sunday at Saltdean Vale, East Sussex, Remember that during the summer members may well be attending kites festivals, but the fly-ins are still on.

See you there



Events List

March 2013		
31	Rodborough Common Kite Day, Rodborough Common (Stroud)	Alfie Jobbins (alfjobbins@hotmail.co.uk) 07587144189
April 2013		
7	Streatham Kite Day, Streatham Common, London (Provisional)	bobcolover@easynet.co.uk
13-21	Berck International Kite Festival, France	Gerard Clement
20 - 1	Cervia International Kite Festival, Italy.	www.cerviainternationalkitefestival.com
27-28	North Hants Kites Jolly Up 12, Cliddesden, near Basingstoke, Hampshire	Kites Up
May 2013		
11-12	Barmouth Beach Kite Festival, Opposite the Lifeboat Station, Barmouth, Wales.	Waine Hucker waine@barrikiteflyers.com
11-12	Western Lake District KiteFest 2013, in assoc. with NKG, Wilson Park, Haverigg, Cumbria	kiterdave@btinternet.com
18-19	Harewood House Kite Festival, Harewood House, near Leeds, West Yorkshire LS17 9LG	www.harewood.org
24-29	Margam Kite Festival, Margam Country Park, Port Talbot, South Wales, SA13 2TJ	www.margamcountrypark.co.uk/
25-27	Bedford International Kite Festival, Riverside Park, Bedford	
June 2012		
1-2	Basingstoke Kite Festival, Down Grange Sports Complex, Pack Lane, Basingstoke, Hampshire RG22 5SN	alan@basingstokekitefestival.org.uk
8-9	Exmouth Rotary Kite Festival, Nutwell Court', Opposite 'The Nutwell Lodge Pub ' Exmouth Road, LYMPSTONE, Exmouth, EX8 5AJ.	www.exmouthrotaryclub.co.uk/kite-festival/
8-9	Teston Kite Weekend, Teston Country Park, Teston, Nr Maidstone Kent (Provisional)	Malcolm Ford, Kent Kite Flyers 07840086770 or 01843 224593
29-30	Shropshire Kite Festival, Lacon Childe School, Love Lane, Cleobury Mortimer DY14 8PE	Sky Bums kites@skybums.com
July 2013		
13-14	Barmouth Beach Kite Festival, Opposite the Lifeboat Station, Barmouth, Wales.	Waine Hucker waine@barrikiteflyers.com
13-14	Brighton Kite Festival, Stanmer Park, Brighton	Simon Hennessey simon@hennesseys.co.uk
20-21	Leominster and Hereford Kite Festival, The National Trust, Berrington Hall, Leominster, HR6 0DW	www.kitefestival.org.uk
27-28	Dunstable Downs Kite Festival, Whipsnade Road, Dunstable, Bedfordshire LU6 2GY	www.dunstablekitefestival.co.uk
27-28	St. Annes Kite festival, Lytham st Annes, near Blackpool, Lancs	www.stanneskitefestival.co.uk
27-28	Kite Kamp, Location: Newlands Park, Bishops Cleeve, Nr. Cheltenham. GL52 3PE	www.gvkf.org.uk
August 2013		
10-11	Teston Kite Big Weekend, Teston Country Park, Teston, Nr Maidstone Kent	Malcolm Ford, Kent Kite Flyers 07840086770 or 01843 224593
24-26	Portsmouth International Kite Festival, Southsea Common, Portsmouth	The Kite Society
September 2013		
31/8 - 1/9	Bristol International Kite Festival, Ashton Court, Bristol (Provisional)	kites@abc-pr.co.uk
1	Layr Marney Tower Kite Festival, Layer Marney Tower, Nr Colchester, Essex CO5 9US	www.layermarneytower.co.uk