

THE KITEFLIER

35th Anniversary Year 1979 - 2014

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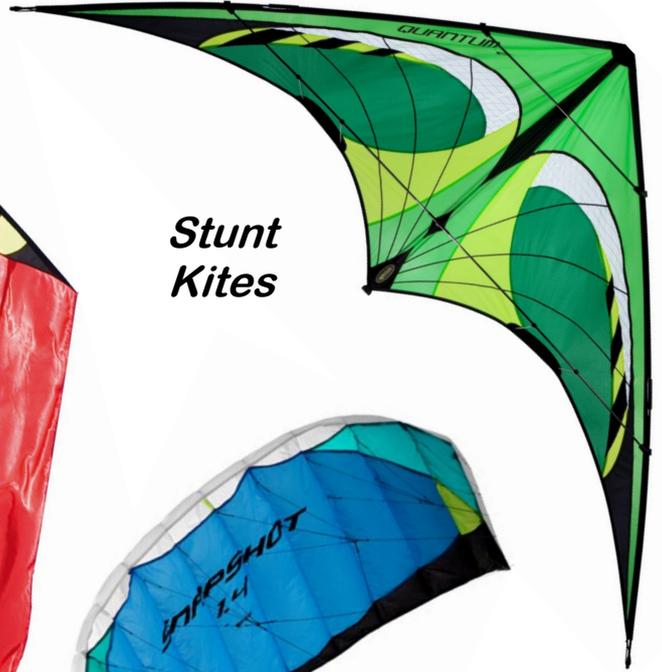
**Newsletter of the Kite Society of
Great Britain**

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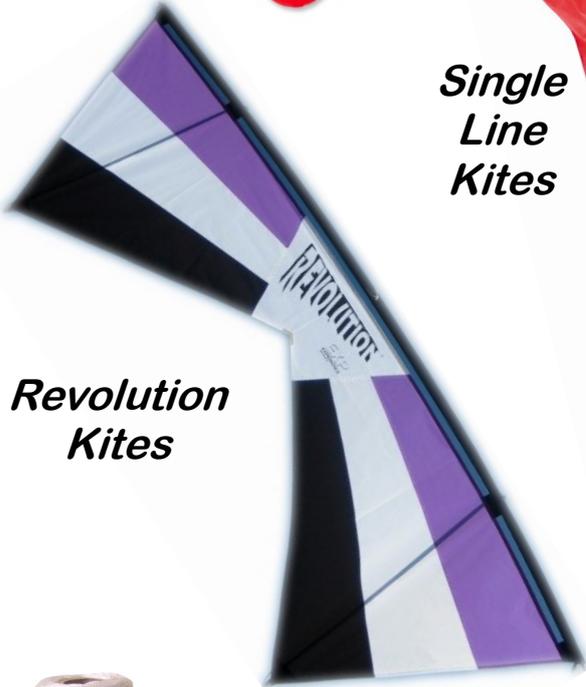
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Front Cover
Guy Reynolds "Best Kite" in show winner—Batman flying over Portsmouth.
Photo: Gill Bloom

Dear Reader

Another great kite flier has gone to the perfect kite field in the sky. Bryn Bag-galey sadly passed away on the 20th September after a long battle with cancer. Though small in stature he had a big heart and big kites to go with it. He will be sadly missed by the kite flying community and our thoughts go to Lesley and family.



As most people will be aware the cost of postage will be going up again in April next year. Aligned with the rising prices of printing (cartridges and paper) we are seriously looking at the option of **not** having a printed magazine. **The decision—dear reader—is yours.** Let us know by mail (traditional or email) what you think of this idea. To give you an idea the printed subscriptions will have to rise by the region of £2-3 (ultimately depending on Royal Mail). We have no intention of changing the electronic subscription rate. **We need your feedback.** If we do not hear from you we will make the decision ourselves. It is important so please make the effort.

See you all next year on the field somewhere—and we are always looking for articles, especially over the winter months.

Gill and Jon

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Editorial

Pothecary Corner—Allan Pothecary

Passing on the fun

Apart from flying and showing off with kites and, I hope providing a little entertainment for others, my greatest joy with this sport is, along with others I am sure, to pass on the fun and experience I have gained and try to encourage new people in to the sport.

I suppose we can now call ourselves 20 year guys now having started kite flying after Marilyn bought me a kite for Christmas 1992. Way back someone asked me how long we had been flying and I said twelve years and a friend remarked that I had told her the same thing when she first met us and that was three years previous at least!

By that time we had already had some wonderful experiences meeting and flying with some of the best in the world here in Blighty or across the pond in the USA. I thought that we had picked up a fair bit of knowledge along the way but even now there are more things we are learning or realising all of the time.

One old missive I picked up from someone else and used, without too much thought, as part of the demonstrations we do can be drastically wrong sometimes. You may have heard me and other commentators at festivals talking about buying that first sport kite and what you should do when you get it out on the field.

Let it out!

Once all the safety guidance has been covered the next sentence is usually "unravel ALL of the line - let it all out!" At times this can be so wrong - and I say this from several experiences.

As we know 'Starter' kites are invariably more difficult to fly than the larger, more easily broken models. The smallness of them, mean that they need a good wind for all but the experienced flyer (who probably wouldn't want to fly it for long anyway) and in a good wind they are usually extremely agile making the need for a quick understanding of how to steer mixed with lightning reflexes.

Apart from the smallness and lack of sail area the one thing that makes them more difficult to control will be the lines. On a number of occasions we have had people come over to where Close Encounters and friends are camped out for the day, with new kite in hand, usually with the bridle not hanging free (incorrect assembly) and every one greets them warmly and then point at me (usually with a face full of sandwich!). Notwithstanding, out we go and unwind the line. Now, some line is so long I wonder at the kite's ability to lift it, the sheer length and the weight make for a mega bow in the lines - add that to the stretch and you have an enormously exaggerated delay and long pull before the kite reacts.

I tend to know from the size of the kite how far back I should be but that is difficult to relate in general terms and the best I can do is pace it out with the new owner and say "Let this much out".

I still see some of the kite traders taking time away from the stall to help show that the kite really does fly and I suppose they do have to stock all price ranges to

make their money. We need kite traders and I always do whatever I can to support them including taking some along on our private gigs such as family days within the MOD.

Lines must be right

I digress, the next thing, of course is to have the lines at the same length - I dread to see those see through plastic bags with the lines neatly wound on to handles or hoops - I have seen a variation of several feet in length. I have to explain, as we all do, that good line is as important as the kite - trouble is that it probably costs more than the little kite that they are so excited about. As much as I desperately want them to be able to fly the kite I know that the effort of getting it all out again another day and most likely trying to fly upwind against a light breeze will result in the whole thing being a phase they went through, couldn't master straight off and probably not to be tried again.

Staying with the beginner kites I want to tell you about one aptly named "Learn to Fly". It's from the SkyDog stable and that means involvement from a long established name - Dodd Gross.



Based roughly halfway between New York and Boston they seem to get some pretty good winds and enough interest to have produced an impressive range of not too expensive kites to satisfy the local and now world-wide pundits of varying skills and requirements.

Discovering the kite

The Learn to Fly (LTF) comes in the see-through bag I mentioned earlier and the lines are on handles too! I thought that I would try the kite just as though it were my first and see how I got on.

Assembly was quite straight forward (even for me who doesn't do fiddly) and the lines were wound so that they should be tied to the kite first and then walk back to unwind. The tow points are almost level with the leading edges making me first wonder if that was correct but I have noticed than on other kites so bridled that they fly slower than their size would suggest.



Pothecary Corner—Allan Pothecary

The LTF certainly flies like a bigger kite and with the controlling inputs being likewise. A bit strange in itself because there is very little pull.

The lines that it came with, reacted in much the same way as above except that the length matched the kite.

I could even get some simple tricks and the turn over from the leading edge on the ground was easy. After putting the kite through the usual tests - it tracks nicely and square corners are square with no pull when settling straight at 90 degrees, so no wobble either - I decided to test for strength.

Crashing into the ground at speed is not easy because the kite just won't fly fast enough but with a bit of downward pumping I got a thumping noise loud enough to get some gasps from the crowd when I flew it in a demo. This is good, because learners are not about to break it - I have tried many times since - and found that any flyer has much more time to think what to do and more chance of avoiding the ground.

In summary

I have tried this kite with some success on absolute beginners in zero wind and one such lady who was keen to get into kiting went home from the event to get one ordered up from Kiteworld.

At just one pence under £23.00 she can't really go wrong - I know that it will fly in just a light breeze and it won't be zipping about like a maniac in the sort of wind non kite flyers think is great for flying.

No wind days

We are really pleased that we have invested in some of Airdynamic's (Peter Taylor) very light "T5" and extra light "Cuban" kites for our demonstrations this year as we seemed to have been plagued by zero wind. Fortunately we have a wide range of equipment - even our own pa these days - and we are always able to put on some sort of show.



We have been most grateful to friends Aditya and Ian who have come with us on some of our Close Encounters Kites gigs and we have used their youthful zealously to the full, pitching them into competition against each other running the length of the field pulling fifty foot octopuses and then struggling to keep them in the air the longest.

We have been enjoying the festivals when we can - back to just turning up as we please and just watching and chatting and still getting called on for coaching and we particularly enjoyed the festival put on by the Kent Kite Flyers who kindly asked us to take part and put us up for the weekend. These guys really do work hard and it is worth making the trip over to the "Garden of England" Particularly as they are trying hard to make this a regular two day event for the future. We did notice that some keen flyers had come from as far away as the Bristol area just for the one day event! Knowing the hard work that goes into organising these events we are fully appreciative of having those with experience to run them.

D.I.Y.

It's amazing how many people out there have never seen the many different things we kites do and how much in awe they are to see it all in action, but it can be those who don't know our needs that can make it so hard.

We always go to great lengths to explain arena sizes and why, not just for public safety they have to be so big and kept clear. One gig promised that we could have an arena of 90 metres square - good job we got there early because they gave us five poles, ten garden canes, a roll of tape and left us to get on with it.

We managed to get everything sorted just in time for our slot when the wind dropped to zero and we had the biggest and prolonged deluge of rain I can ever remember seeing in this country. I mentioned earlier that we now carry our own p.a. in fact we have two, one large and one small.

As part of our demos I wear a head set microphone and give interactive commentary. At a couple of gigs this year the 'promised' pa wasn't what we were expecting so now, for the sake of professionalism we always take at least the small one as a back up.

Foreign Climes

Even on our pleasure days out good wind has been rare so it was with excited anticipation that we packed twenty kilos of kites into a large sports bag to take to Lanzarote where we knew the winds would be good. There is never any classification for kites so most of the major airlines plump for kite surf and therefore, 'surfboard'.

For any questions asked at check-in the photos on our business card are usually good enough to satisfy any curiosity and through they go! I always wrap brightly coloured tape around the bag so that it is easily spotted and take a photo too and then any search is made a lot easier - just in case it goes missing!

Pothecary Corner—Allan Pothecary

Some guy I was stood next to at the baggage reclaim carousel commented on how so many bags looked the same - "Not mine" I said, "Not mine!"



Spreading the word

To repeat what I wrote earlier, I am always amazed at the number of people that come over and say that they have never seen anything the like of the inflatables that we put up. Almost all want to know "how much?" and there ensues a dialogue of pigeon English and me talking loudly trying to make them understand. I believe that everyone in the world has the English language languishing deeply inside of them and like all Englishmen I know that if you shout loud enough at one of our foreign friends it will wake up that knowledge from within and they will understand me!

Without fail the cost will put them off so I hand them our card and a Kiteworld leaflet and let them go off and find something within the budget they are comfortable with.

The English speaking usually have more questions but often perception is lacking as none seem to realise that our line laundry requires a lifter kite, a decent line of the correct strength, a separate line for the laundry and an anchor - we use sand-filled bags from our HQ lifters which are designed for the job.

Often people are just as fascinated to watch how we secure and launch or bring down and pack away as they are to see the kites fly! We took Dream On kites to fly on 100ft lines in low to medium winds with tubular tails and used the same tails but longer lines with the bigger but vented HQ Infinities on the more breezy days.

Different folks for different strokes

We took videos and photos of the single line stuff but obviously struggled to do this with the sport kites as we flew in pairs.

Our audiences were different in that big crowds gathered standing behind us to watch us through our pairs routines with the odd idiot deciding to stand right in the flight path until the kites got a bit too close for comfort. That's the trouble when you don't get an arena and you can't always see who wanders across in front of you!

The single line displays brought smaller groups stopping with their cameras mostly moving quickly on probably thinking that we would try to sell them something.

It always amuses me the way some people wait until we are not looking before they get a quick, sneak shot then squirrel away their camera before sidling off as though they had done something they shouldn't have.

Great places to fly

If ever you go to Lanzarote there are two beaches we flew at and could recommend.



One is at Calleta Famara - at about ten to the hour as you look at a map of the island and then the beach we used most, just down the road from our villa, at Los Piccolos which is halfway between the main town of Puerto Del Carmen and the Airport. Famara is almost guaranteed to have a daily onshore wind and is favoured by surfing and kite surfing schools whilst Piccolos is a massive beach where all the sun worshipers go to the waters edge leaving literally acres of empty sand stretching back to the road.

From here you can just make out the main beach used for the annual bash at Fuerteventura in November, about eight miles away across the water.

I was thinking that this place could easily be a rival for that event, possibly at this time of year (late September) when the winds are less fierce and the beach is far less crowded than a few weeks earlier.

The sand is not as nice but access is much easier as are facilities and the public would get a great view from the promenade; but then, that is a distinction that sets the former apart - it is much more a "Kiters" event and because of its location there will always be far less of the 'uneducated' breaking all the rules of kiting etiquette.

Apart from the villa (see our website and Trip Advisor) we had a great time with warm weather, steady winds and our kites in Lanzarote - you don't have to go as mad as us but you should definitely pack a couple of kites if you go there - there are other beaches too and you'll have no trouble in finding large, sun-bed free areas in which to safely fly.

Allan and Marilyn Pothecary
www.closeencounterskites.co.uk

Dragon over London—Paul Reynolds

By now you will have quite possibly seen the film *How to Train Your Dragon II*.

In late June I heard from Peter and Elwen Lynn that they were coming to London to fly a kite under Tower Bridge.

Some months earlier, the makers of *How to Train your Dragon*, Dream Works in California, got in touch with Peter Lynn Kites, and asked them whether they could make an 18m wide dragon kite based on the dragon Toothless from the movie. They sent them various bits of merchandise including a plastic dragon and gave them 2 months to work their magic. Simon Chisnall, who works as the in-house designer at Peter Lynn Kites was given the task of turning an animated toy into reality.

Meanwhile here in London, a creative agency was considering how to create an event in the real world to promote a film made in the virtual one. Coincidentally they also started to look for a dragon kite and unsurprisingly their path led them to the same door.

No doubt there were numerous e-mails, lengthy conversations, significant negotiations and a number of insurmountable problems during which the idea was conceived and eventually agreed to fly Toothless from a boat under Tower Bridge.

A team was put together of Peter Lynn himself, his lovely and long suffering wife Elwyn, the designer Simon Chisnall and his equally lovely but less suffering wife Lyndall all from New Zealand. From Utah, America came the kiteflyer/paraglider expert Blake Pelton and little old me from right here in London.

The first step was to do a test fly at Erith Yacht Club. This remote location was presumably picked as a place where, we could do a test fly without anyone taking pictures or telling the press. Here we all met, within a mile or so of the Dartford Bridge over the Thames with the mandate of test flying Toothless and more importantly showing the Port of London Authority that we knew what we were doing!



In passing, I have to give a huge round of applause to the Port of London Authority. Over the years I have had more discussion than I care to remember with officers of the law telling me I couldn't fly my kite in this park or that park. Royal parks in the center of London are especially problematical. The easy thing for the authorities when they encounter a question such as 'Can we fly our 18m wide kite through the center of London and underneath an iconic and historic symbol of the capital' would be 'No'. In my experience, even getting an answer would have been a quite impressive feat!

I don't know what the promotion company did, but well done to Port of London Authority. They didn't take the usual attitude and instead sent a rather normal man with a clipboard to Erith.

When I arrived at the aforementioned Erith Yacht Club I found a Peter Lynn Lifter flying in an offshore breeze. This presented us with some problems. We could launch Toothless from the land and walk him down the gangway to the jetty where the boat would be waiting. However, if whilst doing this the wind moved and we depowered the kite then we would end up with a very wet Toothless and a cross on the clipboard. The fact that Erith Yacht Club boasts a rather nice three story high club house right next to the mooring made this option even more problematical.

Those of you have spent your free days walking the paths around Erith might know that the land that borders the river is full of read beds interspersed with rusting ships and industrial estates. There was nowhere else on land that we could launch Toothless.

Simon Chisnall

Simon started working at Peter Lynn Kites straight from school in 1996 making buggies. Five years later he started making kites and found something he loved and excelled at. Over the years he has been responsible for many new 'classics' such as the horse, the crab, crocodile and the brilliant whale. Peter Lynn described him as the best kite talent that he has ever encountered and, for what it is worth, I agree with him. His kites seem to have a fluidity and movement that gives them a amazing kinesthetic quality.

Dragon over London—Paul Reynolds

The only alternative was to launch the kite from the boat. Fortunately this possibility had been foreseen and Toothless had been packed ready for a bag launch (see panel). This is a highly risky and problematic process with, at best, a 50/50 chance of success. Ideally we would have some time to practice but, our man from the authority arrived early and was anxious to get on and see what we could do.

Launching a kite normally is a fairly stressless task. If it goes well then great and if it doesn't then you re-launch. This was different. If it went wrong then the fly through Tower Bridge wouldn't happen. We had to get it right first time. As well as officials we also had the management from the promo company who were, to put it mildly, anxious.

The boat that we had been supplied, was a RIB (Rigid Inflatable Boat) from a company called Thames River Experience. Apart from the fact that they are fast and have a great crew, they had the advantage of a reasonable size front deck perfect for launching a lifter. We launched the lifter but quickly found that we had not checked the lifter line. The line was tangled and the lifter quickly ended in the water. We attached a new line and launched successfully. The lifter was walked to the back of the boat and the bag attached to the line. The lifter, with bag, was gently let out and at the right time the release mechanism was pulled. The kite came out of the bag, inflated, rose and flew absolutely brilliantly.

It was the first time I had seen Toothless and it is a fantastic kite. Simon had managed to get great movement in the little feet. It flew superbly, St George would have been in awe!

The whole crew were elated and in reality it couldn't have gone much better. Now the discussions with the man from the PLA started and at one point it looked as if we would need to

redo the test. Blake Pelton, who is remarkably calm under pressure, was sent into to answer questions and he obviously did a great job because eventually permission was granted and the necessary forms signed. No more flying in Erith – next stop Tower Bridge.

We thought the bag launch was rather irrelevant as the promo company had arranged for us to have the use of floating platforms either side of the bridge to inflate and launch the kites.

The big day

I left home at 3.00 in the morning and as I was driving through the streets of London there where people were on the way home from the pubs and clubs. A slightly strange experience, going kite flying in the middle of the night!



Tower Bridge at 3.30 in the morning is stunningly beautiful. As well as the kite boat there was a safety boat and a media boat full of journalists, photographers and cameramen. Expectations were huge.

The launch platforms were a reasonable size and we laid out Toothless and started inflating it using a leaf blower.

BAG LAUNCH

The bag launch is a rather challenging way of launching a soft kite. As far as I know it was invented by Stephan Cook, when he was working as part of the Ultimate Kite Show. His idea was to put a kite into a stuff sack, which was attached to a kite line going to a lifter by way of a release mechanism. When he wanted the kite to start flying he pulled the release mechanism, the bag opened and the kite popped out. I am sure it could be described better but in reality it was a highly complex maneuver. This worked fine for medium size soft kites but Toothless presented some significant additional challenges. Firstly it was much bigger and therefore the bag dragged along the water like a deadweight. Peter solved this by waterproofing the bag (well actually he just put the bag in a black dustbin liner but it had the same effect). The bigger issue was that Toothless was wide, if it came out of the bag at the wrong angle then it would flip and it would be impossible to flip him back. To reduce the risk the kite really careful packed. Despite solving the issues this should not be seen as anything apart from a high-risk maneuver.

Dragon over London—Paul Reynolds

For Tower Bridge to open the exact time has to be booked at least 24 hours in advance. Our opening times were 5.00 am. and 6.00 am. As we counted down to 5 o'clock the wind dropped. In that part of London there are a lot of flags (including two on Tower Bridge itself) and they were all hanging completely limp.

Precisely at 5.00 the Bridge opened but our kites stayed down. We had a four-minute window but no wind. Toothless was inflated but the lifter was empty. On the boat someone gave the order to go, the bridles snagged on the corner of the pontoon. Blake pulled the safety release and half the kite ended in the river – a disaster!

Reviewing our options we could either stay on the platform and hope the wind picked up or go for a bag launch. We decided that we couldn't risk staying on the platform – the bag launch was on! If we thought this was difficult in Erith it was going to be much harder here. We launched East of the Bridge and once flying we would have to turn around and head back towards the bridge. The bridge was going to be opened from 6.00 to 6.04 so all this had to be timed to perfection. To add to the challenge, there was now a tail wind, which we had to overcome. Good news that we had fast and powerful boats.

This time the lifter went up perfectly and there were no tangles on the line. The bag launch could not have gone better and before we knew it Toothless was flying down the river. The skipper, with directions from Blake pulled a beautiful turn and we were heading back towards the Bridge it was 7 minutes to 6.00 am and we were too early. Blake decided to go for the 360°!! A brave move but it bought us four minutes and we were now on time.

The city boys with the lovely flats on the river were waking up, drawing their blinds and looking out to the Thames. What they saw was a 18ft dragon being pulled by a boat, fly past. Apparently Twitter went mad! There were kite-flyers all over the world who were watching a webcam of Tower Bridge. One of Blake's friends had come down from Shropshire and was skyping Dean Jordan in Florida who, in turn, was publishing a real time commentary on Facebook. Technology is an amazing thing.

As we went past the Prospect of Whitby



(London's oldest riverside pub dating back nearly 500 years) Tower Bridge came into sight – it was open and waiting for us. A minute later we were going through the bridge with Toothless flying beautifully behind us.

Everyone was elated. Despite the problems at 5.00 am our second attempt had worked brilliantly. This was an exceptionally difficult and technical bit of flying but the team had managed to pull it off.

I felt incredibly proud and privileged to be on that boat that morning and working with the rest of the team. A big congratulation to Simon for creating such a great kite. Well done to the promotion company and Peter Lynn Kites for arranging all of this. A day to remember.



Four Foreign Festivals 2014—Sue Storey

The first of my foreign festivals was at Notre Dame de Monts on the Atlantic coast of France and was the first I've been invited to as a guest. It was 500 miles from the Zeebrugge where the ferry from Hull goes to. I took three days to travel there and arrived on the Thursday. Flyers had been invited from the 1st to the 11th July with the festival proper being over the weekend. To my delight I found a number of friends there. Derek Kuhn was there so I had an English friend who I got to know a lot better over the week and at the next festival too. Other friends were KAPers. Jean-Daniel I have known for a long time, Patrick and Giselle Bonneau whose photos I had seen on the Internet. Then there were kite fliers Patrick and Michelle who are on the CVCF committee and who have become friends over the years.



We had sunshine and wind all the time but the wind was cold, coming off the sea. All the big demonstration inflatables were on the South end of the beach (where the Motorcaravan parking was). The arena for small kites such as mine was up the North end with a ten minute walk between the two! Of course I wandered around, kite and camera in the air, ignoring the areas.

One day after launching past the 'biggies' on the South side, I went along the beach but, as the tide was coming in, I had to paddle to get past the moorings of a big turtle. I realized that my trouser bottoms were getting wet so I zipped them off to shorts height and went in. A small wave or two saw to it that I had to change. What we KAPers do for our art. Eh!



Along the promenade Etienne had a lot of interactive creations made of all sorts of recycled things and the children had a great time running through or making things turn, ring or rattle.

The highlight of the week and was the fire show with fires all along the North Promenade and gardens. Fiery words were spelt

out on the beach and Patrick B took kite aerial photos, weaving his way through the crowds followed closely by Giselle with a Go Pro camera on a pole. They have put a film of the festival on the internet. There were fires in great globes in the gardens and fires in buckets along the prom. Fiery furnaces were along the prom and there were no 'elf and safety' rules and you HAD to walk quite close to some fires. This was part of the night flight so as well as the fires there was a good floodlit display and a few, including me, not involved in that, flew kites on the beach. I eventually took mine onto the prom to savour the exiting atmosphere. I ended up sitting next to another flier in the gardens and having a chat, both kites flying merrily in the smoky air.

I left on the Thursday to go to the next kite festival which was at Penvins in Brittany, taking a break on the Ile de Noirmoutier on the way. I had been offered a place on the campsite 300m away at a 'Bon



Price' as I wasn't allowed on the site with my big van. This festival was, I think, the most pleasant and friendliest I've been to over the years. It helped of course that there were 5 active KAPers there. The three from N D de Monts and Michael, one of the organisers, and Laurence Ott, the second female KAPer I have met and according to Jean-Daniel, we two were about half of the female KAPers in the world, that is solo ones, not part of a couple – correct me if I'm wrong. There was a good wind and a nice big hedge along the windy side so it got to be very pleasant flying there. The large site was on a 'Presque Isle' and part of it was a nature reserve. There was a little island you could walk over to except at the very top of the tide and I took my kite and camera for a walk there one day, coming back via Derek's 50m 'Vlags' and carrying on right round the coastal footpath till there were too many kite lines across my route to continue. I needed a trip to the bar and a rest after that. The food provided for fliers was very good and plentiful and you realized how many fliers there were when the queue formed at mealtimes.

There were night flights on both Saturday and Sunday and the orange and grey spikey ball looked good lit up from the inside. Its owners and makers, Letitia and Christophe haven't been into kiting long but have made a lot of their 'signature' orange and grey kites



Four Foreign Festivals 2014—Sue Storey

including an octopus. Their enthusiasm was great to see.

There was an offer for the public to try two line kites and Patrick and Giselle were well occupied teaching anyone – even little ones of 5 or 6 years.

The Saturday evening entertainment was a folk rock band playing traditional Breton music and the locals, and a few fliers, danced their traditional dances in a lines which move slowly left and consist of a few short steps forward and back which were sometimes quite complex. I joined in one but they go on for ages and my legs ached by the end of it. The locals kept on for hours.



Mick asked the fliers and their kites to go onto the arena and supervised the making of a kite shape on the ground for him to take a KAP photo. I took myself with my kite and rig flying above the 'kite' and this is the result. There was a black and white collie dog

which its owner got to lie down as part of the cross spar.

There was a constant change of events in the arena near the food and bar marquees and there were crowds of people sitting on the grass watching all weekend. The sweetie drop was very popular and also strictly controlled with the announcer telling them to take only one sweet and leave the rest for their companions. Laurence took good KAP photos of it.



We KAPers formed a little clique and socialized a lot. (On the last day, Mick brought a bottle of Champagne and Giselle produced some biscuits for a farewell aperitif) On Sunday, Mickael suggested a trip to the Chateau Suscinio a 10 minute drive away. We set off about 6pm and launched from near the 'doves' or moat at the bottom of the photo and went our separate ways

taking photos of the back of the chateau which was the sunny side. On the way back Mick suggested going back in the morning to take the front which would catch the morning sun. Unfortunately, the wind was so light that my 3m delta wouldn't take off and neither would Laurence's. I could see Jean-Daniel's Fled high up and Mick's pale blue, very light delta as well. They were floating on thermals rather than flying and were really high. I gave up and went round to them. Mick asked if I would put my rig on his line as his was too heavy. It went up and we got some good pics of the chateau and the sea not too far away. On one you can just see the Penvins presque isle in the distance along the coast.

After the festival I spent a few days in the area and KAPed the 5000 year old Petit Mont Cairn, the Pierres Plates burial chamber, the Table de Marchands (another grave) and the Pierre Brise (broken monolith) but failed in my attempt at the Carnac alignments which are rows of standing stones which fill a field width and go on for many kilometers inland. There just wasn't enough wind. I was home for only 3 weeks when I set off for the Rijnbergen Vleigerfeest. There was too much wind for KAPing but the grey sky was still filled with kites from a number of different countries including a good contingent from the NEKF.

Josh Micheson and his Dad Peter did a great stunt. Josh flew a Rev blindfolded, guided by Jerry Swift. Peter held a balloon above his head and eventually Josh managed to burst the balloon which released cloud of white powder.



I hoped to KAP the British fliers' show in the main arena but the bad wind conditions made it impossible. The only decent photo was of Dick Toonen and a group of his 'Drumbox' kites on the ground.



They later had a record breaking flight of 50 Drumboxes which looked great

On each day there was a full program in the main arena and the NEKF put on a great show and were awarded a cup at the end of the festival. They in turn awarded their prize to the whole team of organisers and helpers instead of a single kite or flier. The Friendship kite

Four Foreign Festivals 2014—Sue Storey

made its appearance and soared into the sky with its long, long tail behind it, but the Air Gallery stayed displayed in the marquee.

There were a number of two, and four line displays including some from Graham Lockwood and Josh Micheson. The wind in the arena was not good, being strong high up and practically none low down behind the nearby trees. This made flying very difficult for them.

On Sunday, a great whale appeared for a while. It must be the biggest around dwarfing anything else on the field.



I was pleased to meet KAP friends from previous visits, Theo (who was at KAPiNED, the KAP conference in Netherland in 2010) and Lina his wife were there all the weekend. Both he and Cees Kuppen had displays of their photos and rigs. Bert Maetens came on Sunday and spent the afternoon catching up with people. He had met me in Antwerp and taken Frank Dehu and me on a KAP trip. He was keen to try out his new KAP Foil kites. He started with the large green one and, declaring it too big for the wind, flew his small orange one when we were at Paal. Some of you may have come across him on his first visit to Portsmouth festival this year.



It was good to be at Dieppe International Kite Festival again and I arrived on Friday after travelling for three weeks since Rijsbergen. I had planned to tour Holland but as the forecast was bad, I kept going South till I found warm sun and pleasant camp sites in Burgundy and then later, at Gien on the Loire. I drove up from there to a lovely quiet campsite by a stream and two lakes near Dieppe to recover before the festival.

I was "bien placé" on the fliers' motorcaravan parking near to the English crowd, the water and electricity as

well as being nearer to the main flying arenas. The Germans around me were very friendly too - even when I drove off still attached to the shared electric wire. He had mended it by the time I returned 10 minutes later. The arena next to the m/van parking was our 'playground' with more space to fly in and we were able to keep an eye on the kites while socialising near the vans.



Saturday and Sunday mornings were misty days just right for the "no wind" kites. I'm glad I brought my Zero 1.1 and I flew in company with Jim and his tiny Flyte - both of us standing on the promenade wall. A little wind came up in the afternoons and the sky was filled with kites on Sunday with the promenade and viewing areas filled with sight-seers. The pebble beach had an interesting combination of enthusiastic first time fliers running around, worried KAPers and owners of the big lifters carrying all sorts of line laundry.



Sunday morning sees the Grande Parade d'ouverture with fliers carrying their banners round Dieppe. As usual I just missed the 10am start and watched them disappearing down the rue. I was hoping to KAP them, so after breakfast I went to the other end of the arenas but the wind was too light and I was back at the van long before they trudged back at 11-30. I did however meet Peter Bults of www.kapshop.nl and Peter Van Eykel both KAPer friends from KAPiNED and KAPiFRANCE125. They managed to take a KAP photo of the parade outside their hotel.

José Wallois (in yellow shirt) did sterling work explaining KAP in the Photo Aérienne tent where KAP photos, including some of mine, and a number of rigs and cameras were on display. I did KAP a little during the week but had problems with either the wrong choice of kite or forgetting to press 'all the right buttons not necessarily in the right order' on the camera, because I was

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using various SDM scripts on the Canon camera instead of my usual Pentax fired by a GentLED.



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On Wednesday I met NKG members Carol, Len and Gwen, there for the first time and loving it. Gwen was flying two of Karl Longbottom's jellyfish which looked great but were pulling really hard in the breeze. The NKG banner and kite showed me where they were and we had a good chat, which is part of the fun of festivals. I also came across the Kent Kite Fliers who had a great display of flame f-tail deltas.

It was sunny and warm enough for shorts all week with a 'good flying breeze' after the weekend crowds went home! The wind was mainly along the flying field but very blustery keeping everyone on their toes. The demonstration of kites with hummers on got a bit out of hand as the blustery wind made them fly where THEY wanted too, taking out anything left in the demo arena. You couldn't hear the hummers as the commentator was so loud in his descriptive exclamations "aaauw" "aauw" as they zoomed around, landed and were sent up again

As well the displays in the main arena and the general arena (over) full of kites, a roc fight took place every evening, continuous two and four line demonstrations every day in another arena and French junior fighter kite championships on Wednesday. One of the motor-caravan couples were a team and flew their aerial ballet using blue two line kites with a long tail between them, like Graham Lockwood does. The tents near those arenas were predominantly different countries specialising in fighter kites with a good variety of designs to choose from.

A number of displays with information of 100 years of kite flying were on show and quite a few replica historical kites were in the air too, some of which went to Amiens on Dieppe's second weekend for a 'festival of the air' commemorating the 100 years since the start of WW1. There was a huge display of Steiff Roloplan yellow and red kites and one newer huge Roloplan style kite took to the air on the beach with a large bell on the



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end of the long tail!

As well as their splendid kites, the Indian "special invitees" have had a marionette show for the kids, complete with a little portable stage. The Indonesians were the other "special Invitees" and shared the big marquee with India making a trip there quite an exotic experience.

The teams from the Far East have some beautiful kites. Some are very elegant while the Taiwanese kites are like animals and birds especially 'la chouette' – owls - which bring good luck. There were spectacular and 'new to me' kites this year which is good because the same kites seem to appear at all the festivals. I was quite taken with a set of wriggly kites. Three 'Transformers' men and two motorbikes were on one lifter on the beach and a row of multi-coloured raccoons (or lemurs) with stripy tails were next to them.

It was near there that I crossed lines with a green delta (don't know what happened to it though I searched the sky and the beach later) and my Dopero Drone came down heavily between people on the promenade and the rig and camera on the stony beach. The camera was OK - partly because it wasn't on (user error) and the rig's legs took the shock. I thought the kite was OK but when I next flew it, it kept pulling strongly to the right. On a closer look, one spar was an inch or so shorter than the other and was cracked too. Another trip to the Bilboquet's and Roland's stalls was called for. I then spent my last euros on some orange ripstop and had to go to the ATM for more money.

Thursday was my last day and it turned out to be the best for my KAPing. Around lunchtime I saw two three masted sailing ships which looked like they were heading



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for Dieppe. I collected my trusty Power Sled 24, the rig and two cameras and headed for the pier. Corantan and Fabian had the same idea. I KAPtured the front half of the first ship but was slightly better organised by the Stavros S. Niarchos British sail training ship arrived and KAPtured a few photos as it entered between the pier heads. Later I took the Power Sled and rig along the promenade, found an area free from lines to launch and spent a happy hour KAPing. Gwen found me there and I took a break and had a delicious caramel waffle with loads of whipped cream on. As I was shortly leaving, I worked my way back saying goodbye and left about 6pm, stayed at the m/van parking at St Valery sur Somme where I had a delicious meal at a restaurant on the outskirts of the village. Friday saw me doing a little shopping and a fill of diesel before catching the evening Zeebrugge to Hull ferry.

That's it for this year's foreign festivals. À la prochain année.

The 10th Bintulu International Kite Festival



This year's event was blessed with a decent amount of wind, hardly any rain and a nice amount of sunshine. Of course it was still very hot and humid!

One of the special events of this year's was an attempt to gain the Guinness Record for the "Longest Kite Arch Tunnel". This was done on the final day of the festival—to the disappointment of the large inflatable kite owners who had to clear the runway of their kites and anchors (which had a knock on effect of taking up space that the smaller single line fliers—and sports kite fliers—had!).

Preparations took several hours with positions of the arches marked on the runway. When the record was to take place all of the kitefliers were asked to take a spot on one end of an arch ready to wave as the Minister of Tourism went past in his golf buggy—with an entourage of other important people.

The tunnel itself was 500 metres long and each arch consisted of 50 kites. Being spaced at 10 metres apart there were a total of 2500 kites in the air—maybe another record?

All in all a very impressive sight and congratulations to the team for succeeding in their record attempt.



Llansteffan Fiesta 2014—Neil Little

Kite Flying Demo

Location : Llansteffan Beach (The Green) Football Pitch,
Carmarthenshire, South West Wales (SA33 5H-)

Objective : A follow up to The Llansteffan Fiesta 2013 – Kite Flying Demo

Session 1: Sunday 27th July 2014

Conditions and Report: The weather was warm and sunny, but the north westerly light breeze was too light and variable most of the time. This was partly due to a sea breeze from the South competing with the NW wind. My daughter, Nia, and my friend, George, assisted me.

We put up my 'Vertical Visuals' (1988) Roller but after a couple of minutes it came down due to lack of wind. We replaced it with my (1984) 'Wycombe' Delta, which stayed up due to being lighter-weight.

We then concentrated on flying Mylar and paper fighter kites:

1. Indonesian;
2. Stafford Wallace Patang;
3. Stafford Wallace Mylar Patang;
4. Chilean – Bridling problem - no time to sort it out;
5. Nagasaki Hata
6. Korean – not enough wind;

A number of visitors and locals came to watch and I showed them each kite before flying it. I was asked to fly a little nearer the audience for them to see the kites clearly.

One of the visitors was particularly interested; he was a teacher who had got his pupils to design and build kites as a class project, but with limited success. I explained the basic lightweight construction requirements and the principles of how fighter kites work. He was very pleased when I told him that the Drachen Foundation supplied basic kits for teachers, and intends to follow this up.

My daughter attempted to fly a 1992 Yakko kite by 'Sky Bums' with four young children, all under ten; they were fascinated with the unusual ghost design and the long tail of the kite. This had mixed success, due to the variable nature of the wind. When the wind dropped, the children came up with the resourceful solution of 'launching' the kite into the air and running across the field as quickly as possible to keep the kite in the air.

All the participants and spectators enjoyed their afternoon.

Session 2: Sunday 3rd August 2014

Like the second session last year we had stronger winds than we would have liked, but it was dry with sunny intervals.

My daughter Nia accompanied me and we decided to put up a couple of single line kites to attract visitors to the football pitch. The wind direction was from the SSW, which was good, but the speed at that stage was about 14 mph gusting to 23 mph. Later it peaked with gusts over 30mph. We put up a Cody kite and tied it to the nearest goal post, because the pull on the line was too much for us to attach it to a spiral anchor. We tried to launch a Delta, and then a Pilot kite but the wind proved to be too strong for both. On the third attempt, the successful kite was a Sled kite that George bought at the BKF last September.

About two minutes after getting to the pitch a family turned up with a diamond kite that they had just bought at the beach shop. Nia helped them to set it up and they enjoyed flying it.

The fighter kites flown were

1. Martyn Laurence (1989) kite workshop fighter – robust and flew very well with good control;
2. George flew his Stafford Wallace mylar Patang (2013) and it flew well;
3. Nagasaki Hata (2011) – controlable but wind too strong;
4. Homemade Afghan Star (1995) designed for high winds, but too skittish in the gusting wind;
5. Korean (2004) – wind too strong;
6. Homemade Korean (1995) – wind too strong;
7. Tony Slater Chevron (1996) – good control; *
8. Midi Mac (1996) – good control; *
9. Tony Slater Chevron – very good control; **
Midi Mac – Much better control; **

* These kites were flown using an Indian spool and cotton line.

** These kites were flown using a Chilean spool and synthetic line

There was much less windage on the synthetic line and this made controlling the kites much better.

We finished flying at 17:05.

A good day!

The Art of Kite Commentary—George Webster and John Dobson

George Webster writes:

It has been suggested that I might write some thoughts on commentating at a kite festival.

I have my own way of providing a commentary (often based on ideas worked out with Andy King, whose current health problems mean that he cannot contribute to this article). So here are some very basic general points and a suggested check list.

1. Factors which influence a commentator.

1.1 What sort of kite festival is it? Big or small? Will the spectators be there for an hour or an afternoon or will they just drop in? Are there advertised parts of the festival which they will have come to see?

1.2 Is your role just commenting or will you be involved in producing a programme, or even perhaps running the programme? Will you be part of a group including other such as the organiser and a field director? If there is a programme, who changes it in response to wind, weather etc.?

1.3 What does the organiser want the kite festival to achieve? Publicity? Attendance? Participation? etc.

1.4 Is the commentary largely announcements or continuous or interspersed with music? In addition to providing information you may be asked to give publicity, since unless there is a festival office you will inevitably be a contact point for the public concerning lost and found children, parents, dogs, car keys etc.

1.5 What is the sound kit like? Never rely on only one microphone even if the backup for the radio mike is one on a wire.

When you try out the range yourself, be prepared to cope with any long delays. Try putting a hand over one ear, for the '60s folk group look. Or speak but don't listen — if you do you will drawl and sound drunk.

If the kit includes playing music, especially if this is the performers' tracks, have someone else to work it. Commentating and organising and playing performer' tracks except on a very small and compact system is asking for trouble.

Check if a sound person will be there all day and if not how one can be contacted quickly.

1.6 Your location.

Can you see the kites, the fliers, the sound system? How clearly can you speak and be heard? What is your knowledge of the programme, the kites and the fliers and their routines?

1.7 Your personal qualities.

All the above points influence how you carry out your job which is primarily aimed at the public, letting them know where you are on the programme, what they are going to see and what they can see, not forgetting the sponsor and the fliers.

You have a real responsibility and primarily a pair of knowledgeable eyes. Your view on what is attractive, important, difficult is important. You might help to bring a spectator into kite flying, or be quoted as authoritative in a pub argument you will never hear of. So if you don't know something, admit it. The basic rule is that it is better to be roughly right than precisely wrong.

There are very few names that the public is really interested in, though kite fliers like to hear their names mentioned in connection with the kites they are flying.

When describing a kite do remember firstly that even 'a box' may mean nothing to some spectators, and secondly that kites look different from different viewpoints, and thirdly that colour is the easiest way to differentiate between kites.

2 A checklist

2.1 Check the PA/sound system. Sound check yourself with the mike and spare. Have spare batteries. Check availability of technical support.

2.2 Sort out the site — boundaries, special areas, local names etc.

2.3 Set up an 'office'. Minimally two chairs, something to put your papers on (a table helps greatly). Know what you will do if it rains. Ideally you want to position yourself upwind of the kites and convenient to the sound system.

The Art of Kite Commentary—George Webster and John Dobson



2.4 Sort out the programme: is there a fliers' meeting? Check policy on lost children and other objects, first aid, thanking sponsors and other contributors.

2.5 What are the start and finish times? Agree closure before announcing the end of the show with whoever is in charge. Make a last round of announcements (e.g. tomorrow, next year) before closing the show.

John Dobson adds

As someone who has heard George probably more than most, I would like to say something about what makes George's commentaries special.

3.1 He keeps on going, even when there is not much to say. Cricket commentators can do this too. It is important because it maintains the link with the spectators. Being able to improvise gets easier with practice, though having been a university lecturer (as George was) helps with fluency. Having a ready wit is a great advantage, though this is a gift which it must be admitted not everyone has.

3.2 He knows a lot about kites. This is a matter of being interested in kite history, but also because he is old enough to be a part of that history too.

3.3 He also knows a lot of kitefliers. Again, that is a matter of having been around for a long time. There have to be some advantages in getting older, and I think that is definitely one of them.

3.4 He always says something about every kite he sees in the sky, not just the "interesting" ones. What is interesting or boring to the kiteflier may not be so to the spectators, who may be seeing a particular kind of kite for the first time, no matter how often the commentator has seen it.

3.5 Similarly for his personal preferences for kites he (dis)likes. We all know his opinion on rainbow deltas and Ostend birds, but he also recognises that they are both very good fliers and easy to fly, and always says so. It is quite unprofessional for a commentator to be totally dismissive about a kite or a kite flier. What

Une Festival Magnifique—Dieppe 2014—Hugh Blowers

Dieppe announces itself as the Capital de Cerf-Volant, and this year's festival certainly lived up to the name. To go ten days without a drop of rain is a good start, and coupled with the sun, blue skies, and wind along the arena or from the sea every day, there was not a lot to complain about. Not that it stopped some people though, but that was their loss. This year's event must rank amongst the best ever, an opinion confirmed by many regulars, and reached an absolute pinnacle of kite flying experiences for certain of us. From the start, each day unfolded in almost the same way, an offshore breeze that died just after briefing to be replaced by a north or north easterly of almost perfect strength. Only on one occasion did it prove to be a little strong and bumpy, but was still eminently flyable.

Although the festival does not get underway until Saturday, the car park and motor-home park were filling from Thursday onward, so there was much opportunity for renewing acquaintances and general chat, including the Thomas', back on the road again. Having said that, for a variety of reasons, there were several notable absentees, including Peter Lynn who has become something of a Dieppe legend through the years, primarily due to his numerous 'incidents'. In the main though, the delegates were all familiar faces, although a pointed comment was made that it was surely not too much to expect that with a couple of years to prepare, a number of them might have come up with some new kites to display?



Following a fairly long briefing on the first morning it was time to queue up for accreditation material, and one of the first in line was Boris, and if the name is not familiar to you it is because he is a bouncy chocolate Labrador. Why would a dog be waiting for a badge? Well, Boris is a kite-flying dog, as he soon proved. We have all seen kites tied to dogs that then charge around but Boris holds the handle in his mouth and runs with his shark flying behind. An additional trick is then to let the handle go and chase downwind after it before bringing the kite back, still flying. This he must have learned from watching the more human flyers chasing reels and handle in a valiant attempt to catch them. Boris has a better turn of speed though. In the windless conditions of the first hour Boris was almost the only flyer, except for an amazing display of kite control in the sports kite arena. Lisa Willoughby is an exceptional flyer with the most seductive way of flying a 'Why' Flite imaginable. She is also renowned for 'kite bombing' famous public buildings including the White House, The Smithsonian and even the Louvre. Here though she was flying a super-lightweight Synergy with incredibly long handles. The delicacy of her touch had to be seen as she wafted the kite around, with just the tips of her thumbs and fingers on the handles. With her skills it was little wonder that she was co-opted into various two and four line teams during the week.



Sunday started with the parade, but without the stilt walkers for the first time in ages. The featured countries, India and Indonesia provided drums and dancers, along with puppets, and dragon's heads to lead the masses through the town. Walking along with us, quite anonymous-

Une Festival Magnifique—Dieppe 2014—Hugh Blowers



ly' was Sabine who is the president of the entire organisation, but not quite sure what she made of it all. Jim Batten had brought along his 'penny farthing' as well as a tin of his famous flapjacks (thanks Jim) and his smaller high wheel machine for apprentice Colin Marshall. Colin was so confident that he was soon offering members of the public a go, and it was surprising how quickly some of them got the hang of it. One member of the Beccles Bunch nearly caused apoplexy amongst the onlookers with a very ribald comment about how far apart her legs were in order to reach the pedals.

Cervia and Dieppe are probably the best opportunities to see new and exciting art kites, and this year was no exception. Claudio Capelli has been working on a joint project to decorate ten of Jan Van Leeuwen's drum box-kites. In exchange, Claudio would paint one for him, which may be the first time he has ever worked on other than a flat kite. The image he painted for Jan was incredible and in just over one day he had painted one for himself. Another artist that never fails to impress is Francis Anderson. Her kites are getting bigger and more complex and are now able to be taken apart for transport. This year she even had a Circoflex, put together with minute joiners sourced from pens. The Michael Jackson Rokkaku and full figure kites from one of the featured countries was also fascinating, as apart from the black hair, there was not another natural colour on the face, but it was still instantly recognisable.

After a couple of years where flying on the beach was discouraged, the entire area was lit-

tered with bags, but on the strict understanding that the festival insurance did not cover anyone flying there. Seeing how crowded it was at the weekends, one can understand this. As usual, AWITA filled the southern end at the weekend with their delta trains and cuttlefish arches, adding a super, giant, extra overlarge Peter Lynn Whale to the show. To many, the grey was much more realistic than the normal blue, but on the confines of the beach, it certainly made a statement. Peter Lynn's mantle had been assumed by fellow New Zealander Malcolm Hubbert with an array of PL kites, yet hidden in his bag was something a little bit special. Many will have seen the flight of 'Toothless' through Tower Bridge and Malcolm had brought along the prototype to fly for the crowds. It is something of an irony to many that most of the PL designs of recent years have come from Simon Chisnall, yet they are still referred to as 'Peter Lynn's'.



Tan Xinbo manufactures many of the Lynn kites in China but had brought along several of his own pieces that were mightily impressive. The pilots were kites in their own

rights being representations of monsters from a well-known film, whilst the line below had three huge Transformers, complete with wheels. Bobbing around at the bottom were the fun motor cycles that have now been refined somewhat. There in though was part of the problem faced

Une Festival Magnifique—Dieppe 2014—Hugh Blowers



by the organisers. More of the nations better known for traditional style kites are producing designs with western influence, yet

for the presentation of the delegations it was those traditional designs that were required. It was good to see Nautilus from Les Sens Ceil back in the sky as well as several new designs from Michael Fischbacher. Slightly less welcome was the Frenchman of Berck fame, who considered that a shopping bag filled with stones was enough to hold a pilot with a maxi and midi whale beneath? Dirk and Sonja Kruger were operating on two fronts, with large inflatables on the beach and a ground display of owl banners in the arena.

It was quite noticeable with several of the inflatables that the initial choice of fabric is now proving to be a problem, as porosity is preventing the kites filling properly. We have seen brand new kites that suffer from this, including a mermaid that will not even pressurise in a 20mph wind. Two years ago, Suri from Indonesia told us that she would rather have made her amazingly complex Komodo dragon from rip-stop and this year it would not inflate properly, but then neither did some of the rip-stop kites. Oddest of all was a commercial mid sized inflatable that had actually been made inside out with all the reinforcements, stringing and hems on the outside. Even more odd was that the owner had not noticed? The only real on-going bone of contention is the number of rip-offs that are appearing. Some groups now buy one kite between them, unpick it and then copy the panels as many times as they like, That is downright dishonest and unethical by any stretch of the imagination, and to turn up at a major international festival with example like this, beyond the pale.

The competitions started on the first weekend this year, with the ground displays and wind garden. Joel Goupil's mechanical marvels are without compare, so it was no surprise that he won first prize, especially as two of the judges

were children who could not resist the squirty dragons emerging from their egg. If Joel's devices take up hundreds of hours to produce, then the combined efforts of the Vinkens, Cat Man and Bob and Carole Cruickshank with their display based on swaying straws must take an almost similar time to erect each day. The result of all this effort was a third place for the combined team. What happened to the second place, no one is quite sure. Wendy Thomas had pre-empted the official announcement by having a pregnant Kate in her display of puppets, all made from milk cartons and Michael Lowe had his wonderful array of wind instruments that hummed happily throughout the event. I am always impressed with the time some people such as Michael and Bob put in, setting out



their displays, and this is as evident in the kite arena as the wind garden. A single, small kite pegged down is little more than a nuisance, but make this a group of five or six on a theme and things start to happen. Fran Goddard had her garden up in the sky with printed images of flowers, along with sunsets, all accompanied by flowing, chiffon tails. For sheer quantities of chiffon though, no one can beat Robert Brasington. He is renowned for filling the sky, but this time he excelled himself, claiming what he believes to be a European record with 69 kites flying at one stage. AWITA had over 40 deltas flying, while the Kent Kite Klub regularly put up at least 20 fire deltas at the far end of the beach. Michael Goddard reckoned that he had flown 46 kites, although not at the same time, but still impressive.

Two years ago, many of us



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were delighted to see Steve Brockett at Dieppe after a gap of nearly twenty years, and this year he was back again, but as the representative of Wales in the combined UK tent. In recognition, he had dug out three kites that had not seen the light of day for around thirty years, all built along traditional lines from bamboo with three-dimensional bodies. What two of them had in common was their sheer size and weight. 'Butterfly Man' was the largest, especially when the two pieces of the body were bolted together and gained the nickname of 'WonTon' by those delegated to launch it. 'Thunderbird' was equally impressive with its huge beak and large, rectangular wings, which we first saw on top of Steve's van as it drove along the promenade. The 'Fish' by comparison was smaller and lighter, but still based on a 3D, rigid body section. None of the spars in 'Butterfly Man' were small and the first launch was something of a disaster as one wing caught on an errant parafoil, resulting in an agonising cracking of bamboo. Happily, Steve was able to repair all the damage and from then on it flew absolutely perfectly, as only a kite that large and with that amount of rope tail will.



It was some of Steve's more recognisable kites that provided some of the magic moments. Readers will recall the story of the Dragons and Merlin from an earlier Kiteflier, and this was to be the first ever flight of all three together. With a clear blue sky and perfect wind, Llundud, Llefeleys and Merlin were launched together and then walked down to the main arena for a photo call, so bringing to a close a two-year project for us, and a wait of over twenty years for Ste-

ve. In the afternoon Karl Longbottom rigged the prototype dragon to have the three originals flying together, another first. It got better still as Steve badgered us all into getting as many of his kites as possible into the main arena for a mass launch. The difficulty was finding enough experienced flyer, as some of them are not the easiest to handle in close confines. In the end, 'Blowing In the Wind', 'Eyecon', 'Merlin', 'Misty', 'Strange Fruits', 'Blackbirds Are My Dreams', 'No Two Feathers', 'Llefeleys', 'Cadfael', 'Son Kite' and the Fish with no name took to the sky.

Steve remarked that this would probably never happen again, but the following day he arranged something even more special. Commentator and field director Cyril David had the arena cleared so that there would just be Steve's kites in the sky. As we prepared to launch, Virginie Trompat came into the middle and began to sing unaccompanied, her voice being relayed around the whole site. One by one, the kites were launched, with the finale being 'Butterfly Man' being pulled up by Steve to sit above us all, rock steady. I am not by nature an emotional man, but this was a unique and moving kite flying experience. The week was completed for us with the white dragon Llundud flying high over the arena throughout the night flight illuminated by the intense spotlights, recreating the first time we had seen one of these magnificent kites, which was Dieppe in 92.

Usually there is plenty of opportunity to walk down to the sports kite arena at the far end of the site, but with the superb flying conditions this year we mainly observed from afar. It is always a struggle for the organisers to get teams and individuals to commit for the entire festival and those that do attend get more than their fair share of flying over the 9 days. A



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great deal of pressure was put on the Rev teams to be available, which resulted in Flying Squad having just Steve Hoath, Steve Matchett and Andy Phelps on parade, but with Steph Ferme and Lisa Willoughby in the wings to make up the team, all was not lost. Fusion would be an ideal name for a team created from two others if it was not already taken, so what to call a melding of two Decorators, Ashley Mottram and Martin Lindford with two of Fusion, Vince Wilson and Chris Beel, with Steve Nelson joining later? Decaff was our choice, but probably not theirs, but it was fascinating to watch the two very different styles of flying coming together over the week. So seriously had they taken the opportunity to fly together that they had met previously to practice and plan strategies, not easy when you consider the geographic location of the two teams. Keith and Vee Griffiths were fully occupied upholding the two-line discipline so making a major British contribution to that area, all controlled, organised and commented on by Jean Lamoureux from Canada who is conveniently bi-lingual.

Jean provides the English translation at the briefings, although there can often be confusion, especially when it came to the 'colour of the day'. There are times when we marvel at the tolerance of organisers, and the frustration they must feel when faced with an unending variety of complaints and problems. The late Martin Corrie always used to say, 'don't bring me problems, bring me solutions' and there are some that would do well to work to that doctrine. Sandrine was in charge as usual, along with Cyril, but this year was something of a baptism of fire for Guillaume in charge of registrations and Tiffany who was looking after all the accommodation and travel arrangements for the delegations. If her job was not hard

enough, it took a turn for the worse at the end of the week, when a strike by KLM and Air France was confirmed, requiring a number of flyers having their travel arrangements changed drastically.



The morning briefing offers an ideal chance to wander round the tent village without losing flying time. Much of the space is taken by local tourism, but this year there were several panels of photographs from the Alpine car racing company that was based in Dieppe for so long. On the kite front, Christian Koltz had a range of RoloPlans, while Michael Steinhoffer had a selection of replica and original historic kites, including the complete range of Gibson Girl accessories, even down to the balloons and gas canisters. Just wonder how stable these gas generators are after 70 years? There were the usual displays of delicate art kites from Therese, Claude and Francis, while in the corner Ton Vinken was building a replica of a 'ghost ship' but with the sails rigged so it flew stern first. The ghost ship was to have a full sized rival later in the week as the masts of a square rigged, tall ship emerged from the mist on the far horizon. As it got closer it was joined by a second, both making their way towards the harbour, where they had to wait for pilots to bring them in. Later that day, the crews were brought to the festival. One ship had come from Falmouth having taken part in the Tall Ships Race, while the other was on a cruise with an experienced crew sharing the voyage with a group of handicapped youngsters. On the following day, it was arranged that Michel Gressier would take a selection of his giant bols down to the harbour and fly them for the ships as they departed, which involved a fork lift taking numerous anchors all the way down the beach. It was quite

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a magnificent sight as the two ships sailed past the six bols and out towards the horizon, disappearing into the mist, just as they had arrived.

Only once before at Dieppe have we seen the seabed, but this year there were going to be extreme tidal ranges all week, which affected the ferry sailings considerably at times. The tide was so low that hard sand was showing for something like 150 metres and people were walking out a similar distance with the water less than waist deep. Difficult to believe, when stood at the bottom of the huge shingle bank where one step takes you out of your depth. The British maintained their reputation for madness with regular swimming session, even to the extent of Ashley Mottram taking off his hat. Mind you, when most of us can only just make against the tide, Francis Anderson was streaking off into the distance. A huge landslip reminded us that it is not just Britain that is suffering from sea incursions, and some of the householders on the cliff top must be getting very nervous indeed.

Apart from Boris the Labrador and Lisa, the only other person flying when there was zero wind was Colin Marshall. I was intrigued as a canard kite flew towards me from the arena, only to turn and fly back and forth along the tent line at very low level. Once it got close it was possible to see an electric motor and propeller doing all the work, but what amazed me was just how controllable it was. Walking back from the beach, I soon spotted that it was Colin, although the flamed design might have given a clue. Of all the attempts at powered kites I



have seen, this was far and away the best and most stable, as well as neatly side-stepping the ban on drones. Another piece of new, yet very old technology were the four line 'leaf kites' first seen at Bedford earlier this year. Mr Cao had been very busy building numerous replicas, which he passed out to Flying Squad to twirl



round. There was even a pink one for Lisa Wiloughby (no, don't say it, but there was). It was a very steep learning curve for everyone who flew one but I suspect Mr Cao's order book was full by the time he left. It was the more traditional versions though that were getting to us all during the week as they sat high in the sky whistling away for hours at a time. I have to say that it was very nice when it stopped. Another series of four line kites that are far from Revs were those of Robert Trepannier. The Matador, Dancer and Dog enacted an expertly flown tableaux, again accompanied by the beautiful voice of Virginie singing live.

The Festival always begins to change towards the end of the week as more and more 'trippers' arrive and those of us that have been there for the duration are beginning to become 'kited out', especially with the amount of flying we were all able to do. Certainly there was no complaint from Sandrine about the number of kites in the sky, although there are still a few delegates who steadfastly refuse to remove their bottoms from their tents. Even Cyril in his commentary was up to tres, tres, tres, tres at times to describe the scene and some of the kites on show. The final weekend though is given over to the kitemaking competition and the night fly, which this year was combined with the overall theme of 'luminescence'. Not only were the kites judged for design, quality of making, interpretation of the theme and flying, but also how effective they were when illuminated. Herein lay a problem for many of the entries, as what would work spectacularly at night would be completely underwhelming in bright sunshine. One person caught out by this was past AKA President Barbara Myers. Barbara had been flying her exquisite and complex patchwork kites throughout the week, but her competition entry was a white barn door with a design in true luminous paint. The whole effect was stunning at night, but about as effective during the

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day as the white drum kite with lights inside. Inevitably there had been those who had dug into their kite bag to see if anything would work, and many had little relevance to the theme, but one that did impress us for the amount of work involved was that of Heinrich Hohmann. Yes it was another edo in plain purple (bluege) but sewn through the sail was a complex series of eighteen figures made from edge polished, fluorescent pink acrylic, each held into the wind with its own adjustable bridle. As usual with Heinrich's kites the workmanship was superb and there was no doubt that it was new as he bridled it during the week. That it flew well went without saying, as did most of the edos, including 'Strange Fruits' tied to a railing and left to its own devices by Robert Trepannier after the mass fly until we retrieved it some hours later.

The Vol du Nuit has been dogged by lack of wind and electrical problems for a number of years, but this time the wind held up throughout the evening affording the opportunity for almost every type of kite to join in once the competition entries and the dancers had done their bit. Gill Bloom's sparkly dragon remained in her bag, despite our entreaties, so we had to rely on Llud, who had more hours in the sky during the festival than throughout his entire life to date. Pic controlled light strings were much in evidence as were multiple LEDs in a flowform that glowed in the sky. The most spectacular display was at the bottom end of the arena but missed out by the spotlights throughout the entire evening, apart from one brief flash. The owner must have wondered why on earth they had gone to so much trouble? The combined Rev force put together a routine that took full advantage of the lights with Heinrich's pyrotechnic deltas bringing the evening to a close. It was a rude awakening for one British flyer at 6am on Sunday morning when he realised that he had left all his kites on the field, including one very valuable art kite. Being France though, they were exactly where he had left them, if a trifle damp.

The last day started off very light as had been the pattern of the week allowing us to be very childish with bubble sets kindly donated by Keith and Vee, but soon there was enough wind to start getting things into the air. It has to be said that this was the only day when things were a bit thin in the arena, but this gave us a chance to see some of the smaller pieces that

were around, including several from Claudio and Caterina Capelli, one of the few randy Tom Seven Sisters in captivity. Karl Longbottom had a fascinating 'enigma' hexagonal box that defied all attempts to rationalise the design until it was on the ground. There it all became plain, but the edging of the circular cutouts was still a tasty piece of machining. Even Michel Gressier, who had filled the arena at times, was being represented by little more than two Dagues from over the Channel. Being France, the presentation of the competition prizes should have been a 3.00pm, might have been at 2.30, but was actually after 4.00 by the time it got underway. There were numerous presentations that defied our minimal French to understand before we got to 'Luminescence'. Third place went to Magi Walters, second to Dinesh and first deservedly to Heinrich. The principle he used was the same as for illuminated signs around the world so there was no doubt that it fully met the theme and was effective to boot.



All too soon it was the closing ceremony and for the first time ever we had been able to fly throughout the entire event. It had been without question a fantastic festival from our perspective. The crowds were incredible at times, the number of kites in the sky possibly the most ever and the weather certainly the best for many a year. There can be few reasons, other than the political and financial situation in France, why it should not all happen again in two years, but those are beyond our control, so let's just keep our fingers crossed. At least the events of Sept 18th means that Ecosse will still be sharing a booth instead of moving up the line???

Kite Record Success



After 10 years of trying, a Baulkham Hills resident and his mates are “as high as a kite” after they finally broke a world record at an isolated sheep station.

Since 2004, Bob Moore and friends Roger Martin, Michael Jenkins and Michael Richards have been going to Cable Downs, a 20,000ha sheep station 40km from Cobar, to try to break the kite altitude record of 14,609ft (4452m), set in 2000.

On September 23, the group was treated to perfect flying conditions and made the most of the opportunity, smashing the record.

“After we broke the record ... we were excited but our emotions remained subdued until the kite reached its maximum at 16,038ft (4888m),” Mr Moore said. “I knew that we just need the right wind conditions. We had made over 40 flights but this was the one that had all the right ingredients.”

After the kite had landed, the group and land owners jumped for joy, providing the owners a happy ending before their move down south.

“It was ironic and very pleasing that we smashed the record on the last day of the station owners occupancy,” Mr Moore said. “They moved to Victoria the next day”.

“They were as pleased as us for our achievement because they had been generous hosts and supporters of our efforts for 10 years.”

The group used real-time GPS radio telemetry and could not see the kite with their binoculars when it went past 10,000ft.

Despite the efforts in breaking one record, the group is determined to have a significant achievement with kites.

“Getting Guinness Book of Records and American Kite Association to ratify the record will (help) garner sponsorship for the next step in our quest for high altitude flight,” Mr Moore said.

“That is the absolute record for a train of kites which stands at 31,955ft set in 1919 when weather services world wide used kites to measure atmosphere on a daily basis.

“Our target is 35,000ft but this effort will require a lot planning, testing and money.”

Historical Kite Workshop

The HKW 2015 will start Friday morning (May 1st). That day is a national holiday in Germany and there will be a big event hosted by a workers union at the Landschaftspark Nord in Duisburg. We would like to use this opportunity to advertise our workshop among the public. We will have the possibility to set up an open-air exhibition but also to fly.

The main workshop part (discussions and kite workshop) will start Friday afternoon, as always. Anyhow, you can arrive Thursday, Friday morning or Friday afternoon. This is why we have the registration types “workshop”, “extra night” and “kite kit”.

For registration, go to <http://historical-kite-workshop.blogspot.de/> and complete the form there.

For questions about the form, please send an email to ralf@maserski.de.

New Kite Group

The East Anglian Kite Flyers are a small group of kite flyers who live in East Anglia and enjoy flying single line kites whether they be rigid or soft inflatable kites. Some of our inflatable kites are over 20m in length. Most of our member are from Suffolk or North Essex.

We are available to put on kite displays at fêtes, outdoor events and festivals. As well as filling the sky with large colourful kites we can also provide a kite workshop where young or old can make a small kite for themselves.

If you are interested in inviting us to do a kite display we do make a charge to cover our group members travel expenses. If you are interested in joining us to fly and would like more details

Bits & Pieces

then please drop us an e-mail to: info@eastangliankiteflyers.org.uk

If you are interested in inviting us to do a kite display then please send an email to: events@eastangliankiteflyers.org.uk

Ray Bradbury and Kites

Seen for auction on invaluable.com the following items.



Lot of four Joseph Mugnaini concept art pieces from Ray Bradbury's personal collection. Pair of black and white drawings of a kite are for Bradbury's famous novel, "The Halloween Tree". In the story, a group of 8 boys go trick-or-treating and are taken on a historical tour of Halloween rituals via a

giant magic kite made of old carnival posters. Mixed media on paper date to circa 1970. Both drawings appear side by side on a single sheet measuring 20" x 13". With a COA from the Ray Bradbury estate.

Sold for \$3176

Kite Exhibition in Israel

Called Playing with the Wind this exhibition is being held at the Eretz Israel Museum in Tel Aviv.



The exhibit is devoted to colourful, vibrant, and thrilling kites, old and new, that come from all over the world - China, Japan, India, the Philippines, Africa, America, Europe and Israel. For thousands of years kites have been a

source of prayer, games, battles, contests, and art in various cultures. They are captivating in their aero-dynamic design and when they fly high up in the sky. Children who visit the exhibit will be given an individual kit for building and designing a kite, and they will be able to participate in a unique virtual kite game.

About 150 years ago the effect of Asian kites and the studies of the pioneers of space resulted in the development of abounding new shapes whose performance is spectacular; some of them can even lift a person from the ground and fulfil mankind's age old dream of flying

Since then aerodynamics and extreme sports have undertaken the eternal dream. The journeys and exhibitions have made it possible for us to experience the Asian shapes and traditions.

Today artists from all corners of the world are creating surprising kites, playing with the wind, coloring the sky, and sculpting space; they have rediscovered the wonders of kites and seek a new aesthetics inspired by nature and movement. Some seek the metaphysical dimension of the Asian "paper birds".

This exhibit displays about 200 kites of different sizes, divided into in different groups - kites of yesteryear, sports, artistic, mechanical, and musical kites; kites that resemble airplanes and birds; scary and funny kites; fighting kites, kites from Israel and more. They are accompanied by a historical outline of kites over the generations, films that show kites flying in the sky, a children's workshop in which kites will be made and decorated, and a unique virtual game for children, imitating the flight of a kite.

Closes: November 8, 2014

You can see the online catalogue at www.erezmuseum.org.il/e/306/

Tako Kichi - a Kite Journey Around Japan 2014

By Paul Chapman.

Starting with the Tokyo Kite Museum and then to Takaoka for washi making in the mountains as well as the Daimon Kite Festival. In Nagoya I met the Nagoya Koryu Tako group for an intense couple of days of humming, buzzing insect kites. Then to Lake Biwa where I stayed in Omihachiman, visited Kyoto but really went to

experience the Giant Kites of Yokaichi. Back to Tokyo on the Shinkansen via Mount Fuji for more kites and Kanda! - See more at: www.bobbooks.co.uk/bookshop/tako-kichi-kite-journey-around-japan-2014#sthash.QkZTxxDN.dpuf

A short tale from Portsmouth - Chris Mabon

Standing in a short queue for the sole 'cubicle of convenience' in the camping area, one of the Mainland European invited kite flyers arrived to use the facility. Having looked at those in the queue, he clearly deemed it appropriate to advise one and all that said facility, whilst not identified as such, was actually for the kite flyers and campers only.

The response from a smartly dressed, silvery-haired gentleman directly ahead of me in the queue (who I had already recognised) was a most polite "but I am a kite flyer, my name is Peter Powell". A brief silence ensued

Purple Lady Workshop 2015 3-4 October

From the White Horse Kite Fliers. If we want Linda to come back for this workshop we have to have a minimum of 15 people (maximum 25), £30 deposit paid by the end of February. The price will be £60 for the workshop plus the cost of the kit, the price of which you can see below. As usual at our workshops lunch will be provided both days and a group booking will be arranged for a meal Saturday night for anyone wanting to attend. This is normally at a Chinese restaurant in Swindon and costs around £20 per head plus drinks. If you have a second person accompanying you the cost to cover lunches will be £10.

On offer this time is a banner the same size as last time but with the aquarium design. Kit cost £50. Or a Sky Feather with your name or company of up to 10 letters plus a graphic yet to be decided. Kit cost again £50.

Any special design requirements must be discussed directly with Linda but can only be supplied as part of the workshop as she does not supply kits directly. If you are doing the aquarium design you can purchase all 3 designs so that you can complete the set at home.

Please note the kit price does not include a pole

or ground stake and the cost of the template print is included in the workshop price for one standard design only, so if you are making all 3 of the aquarium you will need to arrange with some one else to exchange prints or we could supply at an extra cost. Those with non-standard designs would need to provide their own print or again we could probably arrange at an extra cost.

Please let us know as soon as possible if you intend to do this workshop. Payment can be made by direct transfer to WHKF at RBS, sort code 16-33-11, account 12573018 or by cheque to WHKF sent to The Treasurer. Please contact arthur.dibble@ntlworld.com for details.

On Etsy

The Kite Surfer Jewell. A pendant inspired by the Kite Surfers racing off Leighton Beach, Fremantle, and celebrating the Kiteracing Oceanic Championships, Dec 2013. In solid 18k gold, the pendant is dynamically balanced so it moves and swings like a kite in a breeze.



Featuring two totally unique South Seas Baroque Pearls. The top one forms the wind filled kite, the lower pearl is like the wave that the kitesurfer is launching off.

The Kite pearl mounting and lines are in 18k white gold, and the surfer 18k yellow gold.

\$2,963 for those who are interested!

For sale: 13' wingspan x 4' wide Genki by Gomberg Kites with matching transition tail, interchangeable carbon spars for wind range 3 – 14 MPH – as new condition, purchased last year and has had very little use - £200.

Contact Kevin 07796196594 or

A 'Blast' from the Past—Hugh Blowers

The title could be taken both literally and metaphorically as not only was the festival featuring historic kites but there were also a number of visitors with solid connections to the vintage era of sports kite flying, but more of that anon. As the only large scale international festival in this country in 2014, Gill and Jon had done sterling work in gathering together a glittering array of foreign and home-grown kite makers and flyers. Adding in two days of fine weather made this a thoroughly enjoyable and successful event on all counts. Better nothing is said about the Monday when a true bank holiday deluge covered most of Britain.

With Portsmouth hosting the Victorious music festival, the usual circus and the kite festival, parking was at a premium and the toilet facilities definitely strained. It also meant huge crowds enjoying the programme of arena events and larger kites further down the field. It does take a while before people are out for the day, so the traditional altitude sprints were played out to the proverbial one man and his dog. There could not have been two more contrasting events as the Saturday sprint had the kites so high that the eventual winner must have been a matter of guesswork, whilst on the Sunday there was so little wind that a steel tape measure could have been used to ascertain the victor.

It is now well established that there are several segments of the programme given over to art kites, which is always fascinating for the variety and impact of the designs on show, and this year was no exception. There were kites from Michel Gressier, Claudio Capelli, Kisa and Anke Sauer, Jose Sainz, Ron Gibbian and Steve Brocket, including the all red dragon Lfeleys seen at a festival for the very first time.

What most of these had in common was that they were old pieces. It is often lamented the dearth of English designers and makers producing new work, but this year we were privileged to see a whole range of new designs from David Ellison, who has taken to kite making in a big way. If the name sounds familiar it is because David was a long-standing member of the Decorators who has come over from the 'dark side'. In little more than a year he has produced low and high aspect ratio designs, Edos, Ghenki derivatives and a few that defy description. What is remarkable about his work is that he makes designs in complimentary

pairs as well as extensive use of black and white, often reversing the colours in many repetitions on one skin. Particularly striking were a pair of 'migraine' designs with long flowing tails and my favourite, a mask kite, reminiscent of Catwoman from the Batman films. David's work is refreshing in that he is designing and making, both in shapes and images rather than copying existing work.

Talk of Batman leads me neatly into the kite that was awarded the accolade of 'Kite of the Festival' and that was a very large and inflatable Batman. Guy Reynolds, another new(ish) English maker has produced a very lifelike and completely 3D version of the current and more muscular Batman. It would have been easy to make a somewhat squashed and flatter version, but Guy has produced a quite exceptional piece of work that is the equal of anything else around. Quite what the legal or moral implications of the kite are is for others to argue, but no one could criticise the realisation of the design. Apparently facetube, whatever that is, has details of Guy's latest piece of kit that will print out patterns at full size, awesome, to use a modern idiom.

Mass launches or arenas full of one design or the work of one maker are now an integral part



A 'Blast' from the Past—Hugh Blowers

of any festival programme and the public were treated to several of these over the weekend. First up were the twisted drum boxes of Dick Toonen from Holland. We saw Dick last year and several of his kites were snapped up at the end of the festival, but this year he appeared with bags full of them in a multitude of colours and designs. Aided by numerous helpers, nearly 30 of these took to the air on command well, when one recalcitrant flyer finally brought hers down, filling the sky with colour. The design is very simple while the kites are very robust, getting their name from the distinctive drum sound when they hit the deck.



The section devoted to historical kites saw a blend of original and faithfully reproduced replicas. Whilst we have two very serious collectors and authorities on kite history in this country, the historical movement is significantly more active abroad, and we were lucky to have Christian Koltz and others with their large collections.



I suspect George Webster will have a great deal more to say about the kites on show as he can give chapter and verse on each design but what pleased me most of all was that the very oldest kite present, George Webster's 103 year old example, was being flown by Steven Hoath, and that a lot of those in the air were cotton originals. George did sound somewhat nervous though as he tried to persuade Steven to bring it down after a few minutes. Sadly there has to come a time when a kite 100+ years old is too delicate to fly and a replica is the next best thing, but surprisingly not a single Dart Hawk or other early English replicas made it into the air. Christian did orchestrate a mass launch of Steiff Roloplans in varying sizes, which was great to see.



Making the transition between the truly historical single line kites and the two-line kite from more recent history was the Peter Powell display team, aided on Sunday by the man himself, which brought on serious bouts of nostalgia and memory trawling. It was TC who was responsible for the biggest dose of 'whatever happened tos' when he mentioned that he and Barbara had played host to Crazy Diamonds, one of my top ten teams of all times. (How about that for alliteration?) Many will now be getting a slightly glazed look with the inevitable question 'who'. This led on to a more general

A 'Blast' from the Past—Hugh Blowers

conversation related to the title and mention of some personalities on the field that had not been seen for many a long year. Well, of course, our own TC was one of the Blast referred to as was Paul Reynolds, but TC went back even further than that as a member of Blitz, so just how many of the sports kite teams of years gone by were represented. As the only team still together in its entirety, the Decorators with Jake, Felix and Romney take centre stage. Then we had, in no particular order, Battlear, Aviators, Up on the Downs, Vertigo, Bad Attitude, Merlin, Harlequin, Aircraft, Sky Dance, Infinity, Flair, Crosslines, Punchline, Zen, Vortex and current world champions, Scratch Bunnies. I leave it to TC to figure out who it was from each?

Carrying on with the sports kite theme, the first of the teams were a new pairing from the Solent Flyers 'Flying Fish' with a couple of very artistic routines. They were followed by another of my all time favourites, 'Cerfs-Volants Folies' and their sub group the 'Mademoiselles' augmented by Lisa Willoughby over from the US. Lisa is an exceptional flyer, but having to learn new four person and 9 person routines with the calling all in French must have been a daunting task. Having to then perform these routines in the gaze of the public and pundits takes a great deal of skill and courage. Flying a Y Flight indoors must be somewhat easier. As on previous occasions both the ladies and Folies performed some lovely routines, which were re-

ferred to by one knarled veteran as 'proper team flying'.

Carl and Brian Wright are a staple of Portsmouth with their combination of multi kite displays. We were somewhat fascinated to see Carl during his three-kite routine hopping forward on just one leg as he was being dragged down the arena yet still keeping perfect control of the kite on his hips. That is spatial awareness and coordination at its best. From six lines and three kites it was on to Flying Squad, Fusion and the Decorators with their four line displays. There are quite distinct types of flying on view from the tightly controlled and slow 'wafting' of the Decs to the sharp, quick and intense routines from Flying Squad. It is a matter of personal opinion as to whether a routine should be a continuous series of interlinked manoeuvres to music as demonstrated by I Quad or a number of set pieces put together by a caller, but each requires immense amounts of skill and practice, but in slightly different directions. With the Folies and combined Revs, we really did have the best of both worlds in terms of 'mega teams'.



Probably the most colourful and spectacular of the arena slots was for kites by Robert Brasington. Robert (ex Bad Attitude as a clue but he was not the only member of this short lived team present) was over from Tasmania and is quite capable of putting on a one-man festival, but with the aid of other flyers and aficionados of his kites he filled the arena. Trains in varying designs, deltas including an intriguing new design with scalloped trailing edges and wing spars that is almost a sports kite in style, as

A 'Blast' from the Past—Hugh Blowers

well as a multitude of cells. Although some of his kites such as the Fan and the Sode do have images on them, most rely on the stunning colour combinations for effect. We seldom see any of his large cellular designs now but Terry Pearson's 'Deepwater' was there to remind us just how spectacular and imposing these large kites can be. Oddly, at some stage, the kite flipped over in a lull, yet continued to fly happily upside down with all the bridles still in line and untangled. What are the chances of that happening? With these displays and the continuous array of his kites in the other arena, Robert was awarded the 'team trophy' for the event.

The only segment of the programme that did not work too well was the mass launch of Cody kites. This was probably down to everyone who may have been able to put one up being already fully committed to other programme slots. There were a few, but it was disappointing not to see any of the superb replicas that we know to exist in this country. The only one of any size present never made it into the air after a very ominous cracking sound as a spar broke. The Rokkaku challenge was something of a farce as there was only one other person willing to take on TC in what had become a boisterous wind. It ended in short order with TC chasing his kite downwind, only to find it within feet of his camper in the car park.

Saturday evening was given over to a meal for all the invited flyers and the auction, with George Webster doing the honours, aided and abetted by veteran Bristol auctioneer Paul Reynolds. George was enjoying something of a luxury weekend as he was assisted throughout by spells of commentary from Steven Hoath and Simon Dann. There must have been almost enough lots for everyone in the tent to buy

something that took their fancy. It was a long day though before the last of the participants made it back to Rees Hall, but the even later returnees from the music festival ensured a disturbed night for many.

Sunday was forecast to be almost windless until lunchtime and early on it looked as if this might be true. It did give me a chance to visit the exhibition marquee and gaze at the amazing collection of vintage kites and artefacts that Paul Chapman and others had brought along. There were aerial kites in all their different forms, Cody relics, an original Bell tetrahedron cell as well as a Dart in its original wooden case and a trio of hawks in their metal case. These were of two different sizes, rigged so that one would fly straight with the others going off to left and right. It is just such a pity that unpacking any of these kites risks the skins disintegrating, which does present a dilemma as rolled up in a tube or folded in a box they are lifeless.

The lighter winds provided an opportunity to see a different range of kites, including a maxi manta ray that Andrew Beattie flew from hand in the main arena. This was made from a new material that is designed to reduce the weight of a packed compression bag by making the kites significantly lighter. Apparently the minimum length of material the mill will sell in though is a kilometre, a problem when the kite is three colours! From the massive ray to the art kites, which allowed David Ellison to fly a large Ghenki style design in white and black. Jackie Penney had Anke Sauer's 'Meteor' kite, which being more hole than material was given little chance of flying by many but was perfect in the light winds. At the other end of the spectrum was Steve Brockett's Blackbirds that looked as if it needed a gale but was equally happy with the breeze. With four sessions in the weekend, it really gave the art kite enthusiasts a chance to ring the changes rather than putting the same thing up that resulted in no less than four Gressier Dagues, including a first with three full sized ones. Something probably not seen since Bristol back in the early 90s was an original Randy Tom 'Seven Sisters' that looked gorgeous with its long, flowing pink tail.

The festival is very much divided into two halves, the display arena that usually has the smaller and more portable kites for the set programme and the free flying area that hosts the



A 'Blast' from the Past—Hugh Blowers



larger inflatables and trains. Dirk Kruger and his daughter Celina had Pedersen and Findus up together at one stage, which is always impressive.

At the other side of the arena was possibly the only Rolf Zimmerman dragon in private ownership. This was being flown by a couple from the Solent Flyers, but disaster struck when a couple of marauding kites attacked it and left the bridles in far too big a mangle to be sorted out on the field, which was a great pity as it was flying so well and meant that it stayed at home on Sunday.

Guy's Batman attracted a lot of attention and one little girl at the sweet drop said that it was her most favourite thing about the festival. Robert Van Weers had a new and very colourful fish on show, while the Brighton Kite Flyers and Simon Hennesey had a profusion of pigs, inflatable deltas, frogs and other assorted fauna that also appeared in the zoo section of the programme. This slot always attracts a most diverse selection of animals, most with a very tenuous connection to a zoo, especially mermaids.

What has become something of a tradition at Portsmouth is the flying of Martin Lester 'Spirit' kites and Nick James 'Angels' by way of remembering those that are no longer with us.

This year the arena was filled with Spirits of all sizes, many continuing the use of puns in their names, but nevertheless it was a chance to reflect, even if it was a bit hectic at times being more akin to a spirit fight at low levels. At least the Rok fight did have a serious number of competitors this time round, although George Penney arrived well into the proceedings, providing his namesake on the microphone much opportunity for wry comment. This cunning tactic somehow saw George P fighting for last kite in the sky alongside Christian Koltz. In the end his kite hit terra firma moments before Christian's, who was rightfully declared the winner.

The Rev megateam brought proceedings to a close for the weekend before a short and somewhat light hearted prize-giving. Having missed only one festival over the 23-year history, the changes are certainly noticeable, but this one was amongst the best on so many levels. Whether it will continue given all the pressures there are on council budgets remains to be seen, but at present it is going from strength to strength and certainly attracted the general public in vast numbers. The music festival may have been big time competition, but the kite festival, like the air, is still free, and long may that be the case.



The newsletter of the Brighton Kite Flyers



Kite flyers at the Teston festival - many with kites made by Ron Dell

A special Teston

The August Teston Big Kite Weekend was very special as it was the first event since Ron Dell, who set it up and organised it for so many years, passed away.

Kent Kite Flyers, who now organise the Teston weekend, renamed the event The Ron Dell Kite Festival in memory of its founder.

The Saturday was gloriously sunny with gentle westerly winds. Danny Dell and Katrina arrived to collect a book of photos of Ron and Teston on behalf of Ron's family. Keith Boxall,

who put together the album as a tribute from the Grumpy Old Gits, had gathered kite flyers' signatures during the months since Ron's funeral so that the inside front and back covers were filled with good wishes. An identical book will be presented Tina, who was such a major part of Ron's life in recent years.

Kent Kite Flyers sold feathers and ran a workshop to raise funds for Slideaway, a bereavement support charity which was close to Ron's heart.

Unfortunately, Sunday saw torrential rain and strong winds. It brightened up in the late afternoon but, understandably, many flyers left before then.

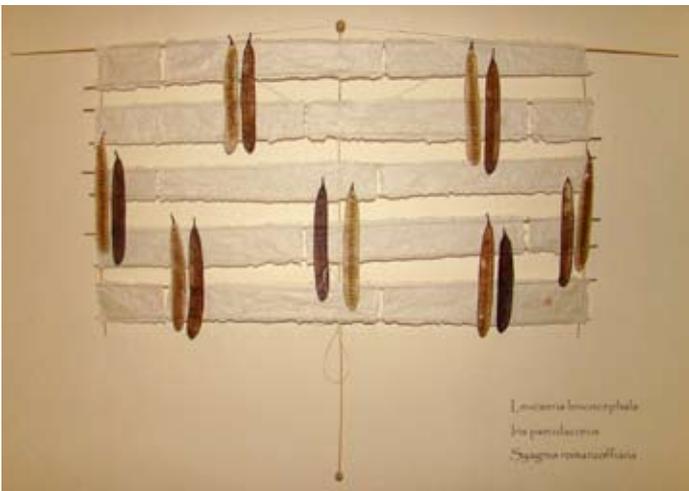


Winged Orb kite: *Plantago lanceolata* (plantain paper)

The Australian influence

John Browning describes how a trip to Australia inspired his designs of handmade natural fibre kites

First step was to get kites into Australia. How would the Department of Agriculture deal with my stuff? Might my wooden kite reel and some bamboo-framed fighters endanger Australia's biosecurity? The first time I had been, I declared the reel and was waved past so I don't bother any more. I don't think there have been any ecological disasters caused by my taking essential kiting items.



Tamarind kite: *Leucaena leucocephala* (wild tamarand pods), *Iris pseudacorus* (iris paper) and *Syagrus romanzoffiana* (queen palm seeds)

The best thing in the world for me is to be on a lovely beach where the sun shines, the breeze is perfect, the sea is a deep green/blue and I can alternate between flying my kite and playing in the warm surf. Perfect.

But what of the kiting influence?

I inspected every exotic looking plant I saw – with a view to using it for kite making, of course. One outcome was the collection of wild tamarind seed pods and these gave me my Tamarind Kite (left).

Aboriginal art developed within the last 60 years or so to become something that the Aboriginals saw as having appeal to the so-called civilized population and specifically to tourists. Original images have given way to dotty patterns and the like. Somewhere though I saw some paintings and one stood out for me. Taking the basic shape, I made my Tamarang (an Aboriginal shield) kite (p3 top).

I am always looking for fibres suitable for paper making and I discovered *Lomandra longifolia*. Its grass-like leaves are very strong, indicating that the fibres might



Tamarang kite: Tilia cordata (lime fruits), Iris pseudacorus (iris paper) and Phormium tenax (finial)

be suitable for making paper. On my return, I found that you can grow the plant in the UK and indeed found a kind nurseryman who let me have some leaves to try. When he has plants for sale, I'll have a go because the fibres are excellent – albeit one has to work hard to process them to a stage where a good pulp can be prepared. This is an ongoing project.

Whilst browsing in the Ku-ring-gai library, I came across this image:



Now, although this is a Winged Orb from Mesopotamia (c.600 BC) and not from Australia, I did discover it there. The result was my Winged Orb kite (p2 top).

So there, three kites which resulted from my trip to Australia. Who knows what might inspire me elsewhere?

Lutz and Lotte Treczoks kite workshop

Cliddesden Village Hall

7-8 March 2015

Roy of Kites Up is organising a workshop at the Cliddesden Village Hall on the above dates, on behalf of Lutz and Lotte Treczoks. Unfortunately, Lutz has become unwell since the workshop was announced but he and Lotte are still keen for it to go ahead.

The workshop will be held over two days, stopping for lunch (for a small donation) on each day.

There are 20 places, allocated on a first come, first served basis. A deposit is required in advance to ensure costs are covered.

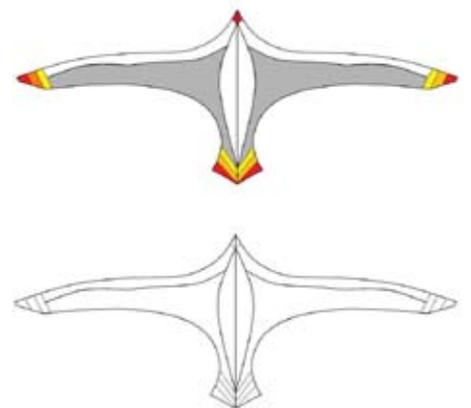
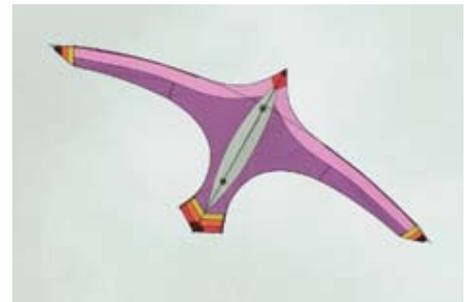
There will be a kit to work from, you just need to bring a sewing machine (plus the usual bits and pieces – scissors, pencil, stitch ripper, etc, as per usual). Colours can be chosen through Lotte and Lutz – Roy and Hayley will supply their contact details when a place is booked.

The cost for the workshop is £110.00 per head, of which £60.00 will be required as a deposit.

Given time, the aim is to fly finished kites on Sunday afternoon, so bring flying line, or add £10 to the cost for it to be supplied.

To check whether space is available and to find out how to pay your deposit, please email info@kitesup.co.uk.

Note: this is not a beginners' workshop.



This kite has a 4m wingspan, and the bag for it is being supplied



Colours can be chosen through Lotte and Lutz - Roy and Hayley will supply their contact details when a place is booked.



Linda poses with banners completed at the White Horse Kite Flyers workshop in October 2013

Feather banners - quiet, low-fade with no back cutting

Linda Sanders, 'OzFeathers', explains her approach to creating vibrant, eye-catching banners

I started making banners in 1998 with ripstop nylon offcuts. The end results flapped noisily, creased easily and faded fast.

We now use 200 denier flag nylon. There are over 40 shades to choose from, it's 154cm wide, with no difference between front and back. It is quiet, waving and with a UV-protector which holds colours longer.

Working with flag nylon

Flag nylon can't be back-cut without fraying. Instead, we start with a paper pattern and hot-cut each fabric piece (like making a jigsaw) then hot-tack pieces together. Stained glass leadlight works in a similar way – placing the

pattern underneath, cutting individual glass pieces then assembling using the pattern as the guide.

Flag nylon is four times thicker than printed banners (made from 50 denier polyester where colours are INKED then pulled through.) Flag nylon is dyed at the mill; colours automatically begin brighter. Four times thicker also means a far greater lifespan.

Creating the pattern

Patterns can be pencil-drawn on white butcher's paper, with the lines defined using a chisel-point marker at 4mm wide. If you can't draw 4mm around an object, it is too small.

Remove it, or enlarge it. Larger fabric pieces are easier to cut and sew, and offer greater impact on the viewer.

Keep drawings simple for effect. Every pencil direction change when drawing a design translates to manhandling fabric around the sewing machine. Smooth out any 'wiggly bits' you'll be glad you did. Avoid using lines in close proximity to each other, or the wind will use this as 'tear along the dotted line'. Remove excess detail at the fast-waving stress points on the trailing edge for the same reason.

Keep the distance between lines at least a finger width if possible – see



A single upright image lacks appeal. Crop, rotate, duplicate and enlarge for more visual appeal

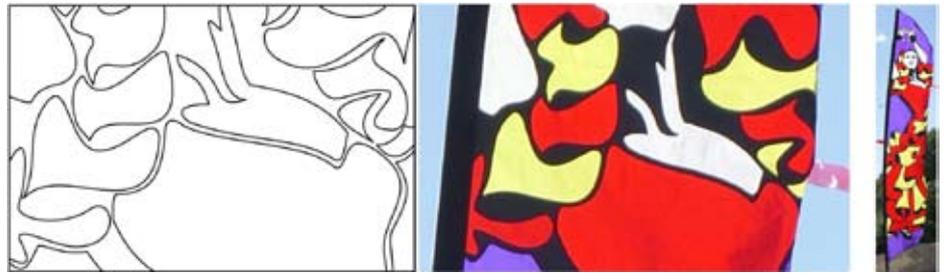


Stuart Lafferty sews his banner at the WHKF workshop

flamenco illustration (above). Too many seam lines can look cluttered on the waving fabric.

What makes a good design?

When drawing, spread designs out to fill empty spaces, if possible. Avoid the 'pea on a drum' look. See Russian Doll(s) example above – a single upright image looks dull; lacks appeal. Solution? Crop, rotate, duplicate and enlarge as this presents a more visual layout.



Flamenco: the pattern on paper, the same section sewn and the completed design. Keep the distance between lines at least a finger width if possible.



Don Baggett uses a soldering iron to hot-dot pattern pieces together at the WHKF workshop



Zigzag spacing - sewing over the dots hides the hot tack holes

Designing by computer is quicker (all work can be stored to revisit later and even replicated) and an outline tool guarantees every pattern line will be the correct thickness for cutting. For hand-drawn patterns, using an overhead projector also works fine, but takes longer.

Hot-dot pieces together, one dot centrally on the overlay per 2cms. To sew, use a standard zig-zag stitch, 4mm wide, with about twelve

stitches between the dots. Sewing over the dots hides the holes.

The 2013 WHKF workshop worked well using pre-cut fabric pieces and full-sized white patterns on ordinary tables, but to guarantee accuracy when cutting your own fabric, a glass back-lit table is a must.

Tools used – hot-knife (a modified soldering iron) with optional hot-dot iron (hot enough to melt the fabric).

Brighton Kite Festival 2014

The 36th Brighton Kite Festival took place at Stanmer Park on 12-13 July

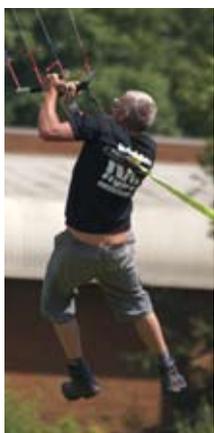
Invited flyers included Team Spectrum and Flying Fish. Karl and Sara Longbottom recruited club members to help with a demonstration of Karl's latest creations including his new jelly fish and large deltas. Chris Gough and friends arrived on the Sunday to give an awesome demonstration of trick flying.

There was plenty to keep club flyers busy with rok fights, spirit flies and a chance to give an airing to some of the larger club kites which could be hand flown in the arena.

An appearance from Smorg the dragon and his keepers, along with great weather, made this event another huge success.



A huge inflatable pig attracts attention. Behind is Solent Kite Flyers' Mike Lowe's display of Aeolian musical instruments



Keith Warner takes flight



Smorg, a Rolf Zimmermann wyverex dragon kite, presented an imposing figure



Club flyers were kept busy with jellyfish and spirits



Evening fun with a patriotic play sail



The children's workshop in full swing



Owls Out and About and a reptile display brought added interest

Recipes from Marian's kitchen

No14: Bread pudding

Despite its humble origins, bread pudding now often appears on the dessert menus of fancy restaurants, as well as being ideal to keep the wolf from the door on a cold kite field. This is Marian's mum's recipe – well almost!

Ingredients

1 loaf of white sliced bread (that pappy stuff) – and it must be white
4 oz block 'marge'
½ lb dark brown sugar
1 lb mixed fruit
1 tsp (heaped) mixed spice

Method

Break bread into bits in a large bowl and add enough water so that when squidged together, it feels squidgy wet but not sodden – there is no excess water.

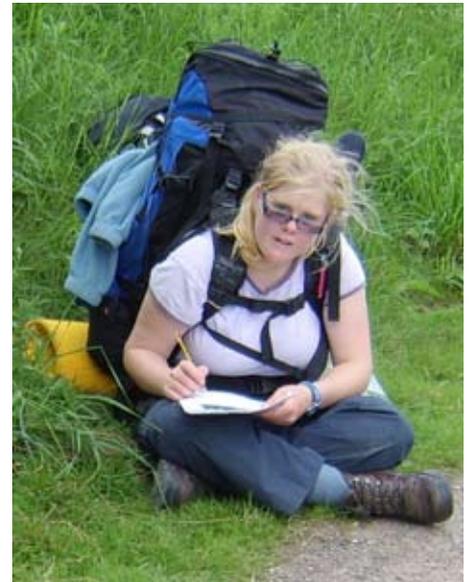
Add sugar, mixed fruit and spice, and mix together (CLEAN hands are the best method, and they should be clean after stage 1). Melt margarine

in jug in microwave and pour over mixture. Mix together using spoon (marge will be hot!).

Put into greased tin (no bigger than 8in X 12in) and cook in pre-heated oven at gas mk 4/5 (180/190°C) for about 50 minutes.

If the top is a bit black, just pick the burnt bits off and cover with custard, otherwise just enjoy!

**Marian
(aka cakelady)
(also, at the time of writing,
very soon to be a Granny!!)**



Congratulations

Congratulations to Kathryn Elvin on completing the final section of the Duke of Edinburgh Gold Award.

She began the Gold Award in 2010, when she was invited to join the Andover Open Centre expedition group to the Peak District. They walked about 8 miles a day carrying full camping gear, camping overnight for 4 nights, while exploring the old railway walking trails, including the High Peak Trail.

Since then Kathryn has worked independently on the remaining sections, each taking about a year to complete.

Kathryn, completing the Gold Award is a tremendous achievement and Janet and John Elvin are rightly very proud of her.

While 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.

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Areodyne/membership

Andrew Scott
T: 020 8404 2274
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Merchandise

Support the club and raise awareness of it by wearing t-shirts and hoodies with the club logo at events:

T-shirts and hoodies
Marian and Alan Reynolds
E: tshirts@bkf.org.uk

Badges and stickers
Simon Hennessey
simon@bkf.org.uk

Club Kites

Any member wishing to borrow club kites should apply via committee members

Club Library

Dave Hollingsworth
E: library@bkf.org.uk

Could you write for Aerodyne?

Send your contributions to Andrew Scott at decorahortensis@gmail.com

Deadline for submissions:
January issue - 1 December
April issue - 1 March
July issue - 1 June
October issue - 1 September

Events List

	2015	
	April 2015	
18-26	Berck International Kite Festival, Berck Sur Mer, France	
24 - 3rd May	Cervia International Kite Festival, Cervia, Italy	info@artevento.com
	May 2015	
2-3	Broad Haven Kite Fliers 'Rendezvous', Beach flying at Broad Haven Pembrokeshire	bill.souten@mkf.org.uk
4	Broad Haven Kite Fliers 'Rendezvous', Flying at Hilton Court Gardens, Roch Pembrokeshire	bill.souten@mkf.org.uk
22-25	Margam Park Kite Festival, Margam Country Park, Margam, Port Talbot, South Wales	Margampark@npt.gov.uk
29-31	Exmouth Kite Festival, The Imperial Recreation Ground, Exmouth, Devon EX8 1DG	
	kites@exmouthrotaryclub.co.uk	
	June 2015	
6 - 7	Mawddach Paddle Regatta and Kite Fly, on the beach opposite the life boat station, Barmouth, North Wales	Waine Hucker waine@barrikiteflyers.com
13-14	Teston Bridge Kite Festival, Teston Country Park, Kent (Provisional)	Malcolmf@kentkiteflyers.com
21	Streatham Common Kite Day, Streatham Common, London SW16 3DW	kiteday2014@gmail.com
28	Herne Bay Kite Festival, Memorial Park, Kings Road, Herne Bay Kent	Malcolmf@kentkiteflyers.com
	July 2015	
4-5	Prudhoe Kite Festival, Highfield Park, Prudhoe, near Newcastle, Northumberland NE42 6EY	john@johndobson.info
11-12	Annual Barmouth Beach Kite Festival, on the beach opposite the lifeboat station North Wales	Waine Hucker waine@barrikiteflyers.com
18-19	Leominster and Hereford Kite Festival, The National Trust, Berrington Hall, Leominster, Herefordshire, HR6 0DW	bill.souten@mkf.org.uk
25-26	St. Annes Kite festival, on the beach, Lytham st Annes, near Blackpool, Lancashire	patmay8@hotmail.com
25-26	Dunstable Downs Kite Festival, Whipnade Road, Dunstable, Bedfordshire LU6 2GY	Joe@projectzip.co.uk
	August 2015	
8-9	Teston Bridge Kite Festival, Teston Country Park, Kent	Malcolmf@kentkiteflyers.com
29-31	Portsmouth International Kite Festival, Southsea Common, Portsmouth	Portsmouth@thekitesociety.org.uk