

THE KITEFLIER

www.thekitesociety.org.uk



This is the 150th issue of the magazine that has been produced continuously since 1979.

Above are all the issues by year that we have produced every three months over the last 38 years.

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

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Pothecary Corner	4
Mandela Kite Design	12
Peter Powell Collection	13
Seeing Stars	15
Kite that got me into kiting	16
Dashain Kite Flying	17
The Wasseige Kite	18
Bits & Pieces	23
G R Lawrence Aerial Photos	28
Dieppe 2016	30
Event News	38
46 Years of Kites & Books	39
Events List	40

Front Cover
Photo—Jon Bloom



The Kite Society of Great Britain
P. O. Box 2274
Gt Horkesley
Colchester
CO6 4AY

Tel: 01206 271489
Email: kites@thekitesociety.org.uk
<http://www.thekitesociety.org.uk>

Editorial

Guest Words.

This issue is the 150th edition of 'The Kiteflier' the newsletter of the Kite Society of Great Britain. Starting way back... Gill and Jon Bloom have worked tirelessly to produce four quality newsletters a year for kite fliers around the world. Many others have been and gone but they always manage to produce the goods. Like ALL newsletter editors they are always looking for new and interesting ways to inform us of what's going on. I believe I speak for all Midlands Kite Fliers everywhere when I offer our heartiest congratulations.

Keep up the great work, we do appreciate your efforts...

Bill Souten (who also created the above logo).

Dear Readers

Thank you Bill for the praise—as a fellow magazine editor he is well aware of the problems of getting enough information to fill the pages. Our thanks go to all the contributors for this issue—both regular and new.

Of course we always need more ☺. That is part of the reason the number of pages fluctuates each issue. Make it your resolution to support the magazine more!

Will we still be here for the 200th issue ☺? That is up to you.

Printing a magazine is quite resource intensive in terms of both the costs of production and postage (none of which are getting cheaper) and the time we need to spend producing the printed copy.

So—please think about taking up the e-copy—it is cheaper for you, easier for us and you get the magazine far quicker. You can always print the pages of the magazine you want to read offline.

We have not given up on the printed version yet—but it is a serious consideration for the future.

See you on the flying field.

Gill and Jon

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Pothecary Corner—Allan Pothecary

Sad News

I hate to have to open with sad news but we lost two great kiting characters in the past couple of months in Cory Jenson and Alec Elliott.

I first met Cory when he worked as a dental technician for Scott Dyer out back of the BFK kite store in Las Vegas. Scott's son in law ran the shop for a while after Scott moved back-stage and then Cory took over.

We still have the posters he gave us when we visited again on Marilyn's 50th birthday.



This larger than life character, with his dark, booming voice and oversized droopy moustache had an unbridled passion for kite flying and many will remember him at the Rev 20th anniversary flight at Portsmouth as he barked out some of the moves without the need of a megaphone.

They Broke the Mould

Alec Elliott was one of the founder members of the Solent kite flyers and was its Chairman for many years. He was a skilled carpenter but had many other strings to his bow.

He was a long-term Venture Scout Leader and, as a member of Hampshire Scout Expeditions' leader team, enthused numerous teenagers to join them in challenging community projects around the developing world from Sri Lanka to Belize, Romania and the Gambia... in the course of each of which, thanks to him, the local children also discovered the joys of making and flying kites!

More than one passion

As well as helping to organise the Southampton kite festivals and winter leagues, Alec provided the sound system for the Bristol Kite festivals in partnership with ProSound Systems of Southampton and travelled around under his own steam with STACK providing sound and even commentary for the events.

Alec had a heart of gold and despite some of his antics and sometimes devilment (which didn't always have health and safety to the fore) everyone appreciated his willingness to muck in at everything.

Fitting Send Off

Hundreds attended the funeral and, fittingly, Alec was carried from the church to the music of "I did it my way" played live by his favourite steel band.

The wake was held at a nearby golf club in the heart of the New Forest and, watched by all those present, I flew a 16m Trilobite up to about 150 feet, much to the alarm of some of the club members out on the course. Everyone, including his wife Anita and son, Mark, agreed, Alec would have absolutely loved that!



Recap

I wrote some of this article just after our return from Spain but I was too late and missed the deadline, thus sparing those who don't read my ramblings a few pages to skip over. I have now deleted most of it and started again.

I offered a big thanks to all those who took part in making a world record of 20 Trilobites flown from a 100m x 80m arena at the 2016 Portsmouth Kite Festival. I gave credit to Jim Nichols and his kiting buddy Carl Gillard for setting the first Trilobite record in New Zealand with

nine and opening out the challenge to the world.

I also gave mention to Quintin Bekker and his friend Evert den Blanken who came over from Holland with about eight kites between them and showed so much enthusiasm for the festival, also displaying some of their huge collection of their other kites in the single line arena.

Trilobite Mania

As we know the guys over the pond have since raised that total and are enthusiastic about going further still at future events.

This friendly rivalry is good for kite flying, great fun to do and such an awesome sight to see and either take part or just stand and watch. As a mass fly event, Trilobite mania seems to have taken over in greater numbers than the Morgan mega delta or Robertshaw flow delta ever did and the Chinese company Kaixuan from Weifang must be loving their accidental success.

Everyday I hear from Facebook about another flyer who has added the first or yet another one to his or her collection.

Love or Hate?

Marmite kites they are for sure but they are doing a great job of filling our skies again and every time they do, even more people get interested, ask about kites and then want to get involved.

I hear the Kite Society are willing to give another slot in the timetable at the 2017 Portsmouth Festival so I am now calling everyone to arms in preparation. In fact there is no reason why other festivals shouldn't try to raise the bar - I have even offered to help out in Sarasota, Florida, when we are over there next year - so far, zippo response.

Make or buy?

I know that there are some flyers who prefer the real 'joy and challenge' of making their own and may look at those of us who only buy kites and don't do fiddly as not being 'proper kites' - and there are those who don't like the Trilobites at all (the other side of Marmite) - please feel free to write in and state your case - I am sure the editors will be pleased to have more stories to fill the magazine - however I am going to waffle on for awhile because there is more to tell.

Since the last article we have purchased a 32metre kite and, WOW, what a difference again.

Both the 16m and this, double size one, need very little wind and, although they both gener-

Pothecary Corner—Allan Pothecary

ate a good, steady pull I felt quite safe hand holding it in a low wind - in fact all the Trilobites were hand held during the making of the Portsmouth world record.



Having just returned from three and a bit weeks in Spain, we soon came to love the reliability and good lifting power of the 16metre (and the 7metre in stronger winds) wishing that we had also taken the 32metre because of the disappointingly low winds in which we struggled to get anything airborne for far too much of the time.

It happens to us all

When I say reliability, you need to remember that we were flying on beaches where people would suddenly park themselves within the carefully measured out semi circle of possible crash landings before we had a chance to shift the anchor or pull in the line if a sudden descent looked likely!

The 5metre frog I have written about before was much loved by the spectators but seems to have a nasty streak where it will react to a sudden swirl by heading for the ground in an unstoppable fashion and walloping down with a noise that would make all the dozing sunbathers sit up with either a big smile or an unpleasant scowl.

One young lady was spreading her towel halfway up the beach (not by the water's edge where everyone else goes - I think she might have decided to be awkward - there was a heck of a lot of empty beach at that time of the late afternoon) when I pointed to the purple dragon a few feet above her.

She proceeded to try to push it away but after several attempts realised that it would only go where the wind took it and she finally moved a few feet forward out of the way. Another lady walked away from the line of sunshades along the water's edge to stand in the middle of the large area of otherwise completely empty beach

Pothecary Corner—Allan Pothecary

right underneath our small TB whilst she made a protracted phone call. I videoed the scene and her disgusted look when the wind dropped and it settled gently beside her as though listening to her discussion.

Try to be patient

I know we don't own the flying areas and we always try to give as much respect as is deserved for the blissfully ignorant, the uneducated, the dogged minded and the yappy dogs that chase the kites but we are greatly outnumbered and there's always going to be one awkward 'b'.

Generally though - apart from the guy who I loudly told to B#: **:;R OFF! when he tried to pick my pocket (Yes, really!), people were so amazed to see our kites. Many had never seen anything like it before - and they came from all over - Russia, Scandinavia, the UK, Holland - everywhere!



All had questions about how did they fly and were so pleased to have a go themselves or loved it when we lowered the kites for them to have their photos and selfies.

The Spanish mainly sent their young ones over first to enquire "How much?" but were always put

off by the price.

Passers by took photos of every kite up - even if we were only flying one of our smiley face deltas the interest was there. We gave away over a hundred cards so hopefully some of the recipients will be contacting our sponsors and getting involved with kites.

Contentious?

There are few people that put finger to keyboard and write so much that I agree with whilst, at the same time, publish equal voluminous passages as would have me (and I am sure others) venting my candour against, than those of fellow columnist Peter Lynn.

Marilyn and I are not invitation seekers, as such, although we are pleased (and flattered) to accept some. (more on that later). The truth is we would prefer to attend and fly when we *want* to (which is most of the time) rather than fly when we *have* to (which we have done with rain blowing sideways).

We do it for Fun

On a day out on our own to the coast or at our local flying field our car is as stuffed full as for any kiting event and we are still there flying when the beach has emptied of day trippers, locals and spectators - because we do it for our own fun and amusement - that's why we pay extra to take 40kgs of kites on holiday with us every year.

No-one will admit to being a "Kite Tourist" as Mr Lynn puts it because, just like any car driver, everyone thinks they are faultless.

Many of the "Invitees" at festivals are kite makers with kites to promote and sell - nothing wrong with that - we need those guys - even if they are up before dawn to steal all the anchors - getting up that early takes the fun out of kite flying for us!

However, there are also kite *buyers* like Jim Nichols who could represent New Zealand for a change, with the biggest collection of kites I know of and representing as many different manufacturers as you could name.

My resolve to write this particular piece was to tell Peter that he would have heartily supported our esteemed editor's robust and motivational send off to the invited flyers at the end of the Portsmouth Kite Festival's pilots meeting "Have fun and **fly your kites!** - or don't bother coming back next year!" - it wasn't needed of course, but a point well made nevertheless.

The Ladybird/bug

We have had a Ladybird inflatable kite for some time now. I have been reluctant to review it because I have not been happy with its set up and have had to make several adjustments, mainly to stop it from wandering all over the sky and often crashing.

My own fault for not listening - Friends as far away as New Zealand and the USA already owned the 5m Kaixuan product - even the manufacturer recommended that I go for that one. However, I was concerning myself with the, then faraway, trip to Spain and wanted to ensure that I had powerful lifters that operated well in light winds. We had taken the 7m TB the year before but this is not such a good lifter in lower winds and that had sowed seeds of doubt.

Work in Progress

Kaixuan insist on calling this the Ladybug - obviously American influence - but to be honest, unless you first viewed the insect from directly behind the anchor point or through 180° and from behind, there would be some difficulty in guessing exactly what type of creature it was intended to look like.



from a long launch.

Upon first looking at the minimalistic bridle it was like David Beckham looking at a paperclip - my brain went in to overload but reducing a length here or there by tying a knot in the line gave little clues along the way. However in blustery winds it was a bit like pushing a supermarket trolley across the Sahara!

I have been given little assurance that the manufacture continue to tweak their products once they have been released on to the unsuspecting public but I suppose the constant trying to get the right balance does keep it all interesting?

I always remember one non kite flying spectator watching me trying to stop a Peter Lynn pilot kite from constantly crashing commented "You'd think they would have got that right before it left the factory!"

The Ladybird has six bridle attachment lines each of which is connected to what I shall call a fin. We noticed that one of the fins in the centre flapped about and was not tight like the others. "What's the point of having it there if it's not doing anything?" we thought - and taking up the slack duly improved the performance.

Launching not always a breeze

In a gentle breeze the kite will sit very high and remain still but then in a gentle wind it's not so easy to get it up there. I like to be able to launch a kite solo and with ones like this, that need to be just about fully inflated first, that means a strong anchor and a long launch.

The problem then is that, even with other three cell designs, there seems to be a stall point just above head height where the kite will either continue to climb (especially if you have given it momentum by flicking it up) or, it will hover for a while before sinking back down, usually deflating as it pushes in to the ground in the worst emergency stop since the Titanic!

The 'hover' time is not usually enough to scuttle far enough back down the line to keep the advantage of a long launch and to get a good enough, gentle, pull that doesn't shake the air out of it.

Again based on the now familiar three cell design, the ladybird (at least the 10metre one we have) still needs a little more work to stabilise its behaviour especially when climbing

Pothecary Corner—Allan Pothecary

So, effectively, in a low wind it really needs two people either side of the kite lifting it and keeping the top flap open to allow in the air and possibly a third near the anchor just to give the line a gentle tighten to bring the kite to the sweet spot where it finds the right angle of attack and allows the breeze to carry it on up.



Educating

Generally, we always managed to launch with just the two of us on the beach and often to gasps and a round of applause as the onlookers appreciated both, our efforts and, the look of the kite.

I am sure that the audience learned a lot about kite flying from watching our efforts and, from our point of view, if it wasn't a challenge then it would not be worth doing! We would soon get fed up with 'easy'.

Our verdict on the Ladybird is that it's Okay if you don't mind playing around with the bridle but even then not too reliable if ours is anything to go by. Perhaps we haven't got it quite right yet but it still takes the occasional wander most times just recovering before it hits the ground.

We are seriously reconsidering what kites we will be taking on our American trip next year and although the Ladybird/bug will get lots of flying done here over the coming months, it won't need to get an ESTA to be allowed in.

What to Take

Of course when travelling to any kiting event we always like to be prepared. Whatever country you are in although the sunshine may be guaranteed and, unlike the UK where at almost anytime of the year you have to take shorts, sandals, T-shirts, thick jumpers, rain coats, wooly hats and wellies, the wind can be just as fickle - anywhere!

Whilst inflatables can be great lifters and showpieces all on their own, we like to have the solid reliability of a sparred kite for the stronger, more blustery winds, usually best in the form of a sled. Naturally when you start talking about rods, transportation has to come in the equation both in what will fit in the case and weight.

HQ Sleds

Without question over the years we have always relied confidently on the HQ Invento 3metre Power Sled.

Pothecary Corner—Allan Pothecary

The 3m will fly, comfortably, in anything from 6mph to 22mph - and lets face it - who wants to fly in winds stronger than that anyway?

We found it to be a very good lifter - easily managing both our heavy, ten metre HQ tube and the 5 Metre HQ tube as well in about 12 to 15 mph. The kite never seems to sit perfectly still so if you are looking to do aerial photography (especially video) then you should move up to the 6m or better still the 9m sleds.

We have never had a problem with the kite losing it altogether and crashing in any type of wind but to add to the stability and help give it much more presence in the sky we added two 50 foot HQ fuzzy tails.

All of the above can be seen in our video on you tube.



There have been a number of improvements made to this kite over time to include bungees rather than lines which you had to tighten and secure and I'm not sure that our

earlier one had loops sewn in for attaching tails as does this one.

If you are looking for a small but efficient lifter I would certainly recommend this kite- we have even used it to lift our extra large pink Octopus on the odd occasion.

One thing does bug me however - They have improved and widened the bag which helps with not over bending the hoops that keep the cells open in flight but the kite only fits in it when it is broken down it needs to be twice as long.



Each supporting rod is joined with a ferrule to another of similar length and that's great breaking it down for travelling perhaps but the main point as far as I'm concerned is - out of the bag and in to the air as quickly as possible.

When 'joined up' it is still no longer than a three quarter sized sport kite.

We even take our six and nine metre sleds fully assembled and

rolled up to save time battling in the wind to get them assembled.

Okay, that's pretty long for some cars but we slide them in from the back, angled downwards between the seats and the doors and down in to the footwell - just room for Marilyn to step over and get in!

Of course you can't do this with the HQ XXXL fifteen metre kite which come with each rod in three sections.

Size is not important

We found that all of the kites in the range were so good that we would try the smaller 1.0 and 1.7 metre sleds. At the time of writing both have been tested in steady and unsteady winds of up to 15mph but not at the suggested top ends around 25mph.

With the 1.7, I certainly would not recommend using the supplied 100lb breaking strain line at the top end - even in a gusty 15mph there was quite a pull and a reasonable chance of doing some serious damage to unprotected digits (trying not to think of the nudist flyers in Fuerteventura).

Sled Power

At full strength, the pull would be easily good enough to lift almost any laundry, not that you would be risking inflatables bursting and shredding but if the occasion really did arise that you really couldn't avoid having to fly - and that such a strong wind was at the same time steady (you would have more chance of finding a vegetarian Bull Terrier) then you'd have no problem painting the sky with lines of tails and streamers.

This kite has 2mm/0.08" fibre glass rods about 41 inches long (back to imperial) and will easily bend to fit in a standard suitcase without creasing your clothes or adding much to the weight.



Mick gets to grips with the HQ 1.7 Sled

The Harlequin style pattern has much the same colours as the 3metre sled and could easily be

Pothecary Corner—Allan Pothecary

confused - not that should make any difference to anything?

There's a very long, three line bridle suggesting the research and development done to steady them down. Well that has almost worked but we found that it fidgeted about in the sky even in a smooth wind as it continually adjusted itself.

Tails, clipped on to the sewn in loops, did help steady it slightly but weren't necessary but improved aesthetics and a looped tail worked even better than two separate ones.

Pricing

At around £58.00 the 1.7m is about £20.00 cheaper than the 3m and £15.00(ish) more than the 1.0m and good value for money but please read my piece on what we pay further down.

The 1.0 sled is what I would describe as an adult's first kite, as opposed to an easy flier (more later) kiddies kite. Some might say that a kite of this size is no more a lifter than Jeremy Corbin is a Sumo wrestler but that's not so. Every thing is there, a 'proper looking kite', including a 200ft, 100lb line and a decent bag.

The only kite in this range that, for some reason, departs from the Harlequin pattern - I would like to see the range re-invented using this style just to freshen up what are already very good kites and, who knows, some people might be tempted to double up on their stock.

Again there's a very long, three line bridle and the kite stays reliably in the air but is still restless. It will easily cope with lifting smaller laundry such as windsocks, tails or some odd small inflatables - maybe even just a flag and the almost unbreakable 200mm rods are bendy enough to fit in the suitcase if you couldn't make that trip without taking at least something presentable to fly.



Grant takes an interest in the 1.0m

New Model

I gave this to my non flying son to try whilst I did the usual video, pleased to have a different model for size comparison of the kite and it was straight out of the bag, lark's headed on to the line and in to the air - no problem!

The flight was gentle and pleasing as the light breeze quickly took it aloft. Reeling the kite in, it was soon rolled up and re-inserted to the bag.



Note to myself - I really must teach him to do daisy chains although with

HQ you do, of course, get quality bridle line and any tangles are easily solved.

I am still amazed at the number of people who have not experienced kites even as simple as this one. Out come the cameras and along come the questions of "Where can I get one?" and the inevitable, "How much?"

Abroad everyone seems to think that we are only on the beach to sell the kites and sometimes seem to be affronted when we don't want to give them up.

Most of all though, as I may have noted before, I believe there is a huge, untapped wealth of potential kite flyers out there to be drawn in and keep our passion thriving.



I think it helps to talk to anyone who shows an interest and put an already flying kite in their hands at the earliest opportunity.

If you don't have a card to give them try to remember Kite Displays on Google or most search engines will take them to our site where there's lots of kiting tips, info and things to see.

Pothecary Corner—Allan Pothecary

Can you fly at an event?

Our weekends, in particular, get taken up fairly well in advance and with our web-site reaching an average, now increased to, 1400 visits per week, we get a lot of requests to attend events that we are unable to accept.

We would like to compile a list of fliers interested in taking on festivals and events so that we can pass on the enquiring organiser's details. We are not interested in discussing details between the two parties we just want to make the link.

I feel that we should encourage new flyers and attending new events is a great way to do so. I do have a list of kite flyers who I pass details on to but often they are already committed elsewhere.

Sometimes the event organiser wants a big display of inflatables all day long and sometimes maybe just a kite workshop or, just a couple of short displays of any type of kite flying.

That would be up to you to ask and arrange with them, including any expenses, arena, timetables, height clearance, sound (if you need it) adequate insurance, risk assessments and safety - Oh and don't forget to check out the site for trees, power lines and if it is even possible to fly kites there.

We were once asked to do a display on a beach about five metres wide.

One thing is for sure - 90% of the country shows, fetes and schools that we have dealt with in the past have just pictured some kites flying and have no idea what's involved! We have turned down many more than we have accepted.

Easy to fly

We recently reviewed some 'easy to fly' kites for kiteworld.co.uk and made them videos for their website.



I like to cover as big a range as possible in my articles so I will choose one of them (our favourite) for the moment.

All of the kites were from the "Knoop Easy Flyer" range and they were, no question, just that - easy flyers!

The second most expensive, yet still un-

der ten pounds, was the Knoop easy Flyer Rainbow. With a granddaughter I have experience of flying with young ones and would straight away say that I don't like the included handle for storing the line for two reasons.

One that it judders in the tiny hand (which they don't like) and two, it is almost impossible for them to stop and the whole line will pay out - I can almost guarantee that it will not be tied to the handle and the kite will fly away if you are not quick about it.

Reliability

But this is about getting a reliably strong kite, reliably airborne, as inexpensively as is possible, in almost any wind - and all of the kites in this range do just that.

So, a little adult intervention is required to get the right length tied off, especially if you don't need to have all the line payed out.

Otherwise this is one of those kites that is still, one of the few, annoyingly, still flying when all the bigger, more expensive kites have been grounded due to lack of wind and it is still quite comfortable in high winds.

With just one fibre glass spar to attach there is no skill at all required to launch (see the video) or, in the case of absolutely zero wind a child (in my case preferably a child) running around will easily get it flying.

All kites in the range come in a bag with a line.

Not just for Halloween.



Pothecary Corner—Allan Pothecary

I had liked the Skeleton kites sold, under license, by Premier kites since I first saw an obscure video of one last year.

I knew who manufactured them but, despite the many favours I had done them in the past, they were not willing to give one up to me - even at a price!

I had corresponded many times with Premier Kites too but, historically, they have only ever contacted me when they wanted something - their customer service ethic doesn't appear to me to stretch to replying to emails - however, in other correspondence, a number of people have told me that I'm not lonely!

UK Supplier

And then I saw kiteworld.co.uk had got a stock of them in and I was swiftly on the phone to order up three. One 21ft long Black, a 21ft white pirate and the only 10ft pirate they had in stock.

It's OK - I had obtained pre-permission from Marilyn to buy them - well, for two of them anyway. They arrived within two days - Happy Bunny!

How do they fly?

I will say that didn't really expect these kites to fly as well as they do. The head is the part that flies (the kite) - and the body is the tail held out by two connecting rods across the shoulder and two rods, under bowed tension, as the hips.

The head's are big and flat and don't look at all as if they will fly but once the 'bones' are unfurled and clipped and velcro'd on, everything makes extreme sense.

There have just got to be some other designs yet to be imagined using this same simple form - or perhaps there are? We both think that they are quite amazing in the way that they fly and have no hesitation in recommending them.

Of course I didn't expect a flying line in the bag from Premier Kites but any light line will do as they launch easily and slowly with minimal pull before gently dancing, just like - well I suppose just a skeleton in the sky really?

Over confidence

A word of warning though - Don't have your first assembly session out on the kite field.

There are a fair number of different sized rods to find a place for and a ribbon to tie them in place at the centre.

Some of the rods are supposed to go through sleeves that you don't notice until you've assembled past that stage and the odd shape will

have you working harder than Lord Sugar's face cream in even the slightest breeze if you're not able to display positivity about what goes where!



Flatly refusing to look at the instructions (Marilyn is getting as bad as me now), we showed great teamwork in assembling the first head in our lounge.

Once we had finally sussed it, the second and third kites took no time at all. The 'body' section just unrolls and is easy.

However, we still have not yet taken up the challenge of setting it up on the field and the kites are put in the car last, on top of the rest of the gear.

Pressure on prices

By the time this article is published, kite buyers like myself will have noticed an increase to the cost of kites.

Yes, the Dollar or Euro price tag should be pretty much the same unless the greedy ones amongst the manufacturers continue on their upward path but the price UK traders have to pay leaves them in a difficult position.

As most of the raw materials have to cross water before they get here even kite makers and kite manufactures will be forced to look at costs too so maybe the companies that have so far thrived on our contributions should be taking a more long term view and not raining quite so hard on the fire that keeps them warm? (Well that's the polite version!).

If I can finish up with words of wisdom to reflect on for all those teaching or learning to fly multi-line or to those with kite making projects stuck halfway.

"You have only failed if you give up - until then it is just experience".

Happy New Year to all.
Allan and Marilyn
kitedisplays.co.uk

Mandela—Jan van Leeuwen, Translation Jolanda van Leeuwen

This is a beautiful 3D-kite designed by Fridolin Anders from Germany. With a nice colour combination, this will be a fabulous kite. Looking at the shape, you would expect the construction to be difficult (72 panels), but building it isn't that hard ☺.

Material Required.

- Spinnaker in different colours (same quality).
- 25 m spinnaker edging tape.
- 6RCF- tube Ø4 mm, 2 cm long.
- 6 brass connector Ø4mm.

Sails

The description is based on using three colours for the design. For every piece (A, B, or C) another can be used but this is optional.

The kite has different parts: 36 x the small triangle (A), 18 x the big triangle (C) and 18 x the diamond shape (B). By sewing the different pieces together, there will be an outer circle. By putting the three circles together, the kite will get its shape.

Because you have to seal all the parts multiple times, a template is necessary. Make it very carefully, this is the first step to success. For the edges the edging tape is used, so an allowance for the seam is not required. The seam for putting the parts together is 7 mm. Seal all parts.

Assembly of the pieces.

First sew the triangles (A) to the diamonds (B). Each time start at the position where piece C will be attached and put the diamond on top.

The needle will be on the other side of the fabric each time, so the deviation will be the same.

When all 36 triangle are attached to the 18 diamonds, we can make the edge of free side of triangle (C). After that put the already assembled parts to the other sides. Put them exactly on the right spot, because there will be problems otherwise.

Once this is done, there will be three nice flat circles. Put edging tape on the outside of the circles.

To connect the circles pin two of the circles exactly together with the seams on each other.

Stitch one side (as marked in the drawing Side view) with a straight stitch together then fold the upper fabric to one side and put the other circle on top. Then sew this side (drawing Front view) then put the two top circles together (drawing Front view).

These 6 stitches also determine if it's possible to put the kite together without wrinkles. Now make the loops. Folded edging tape is the best. 30 pieces of 6 cm, no more or the frame is too small. Now double-sided tape can be useful. With a little piece stick the ends of the folded loop on the edge. Then sew the loop on the edge, by sewing back and forth a few times (see Detail 1).

On the spot where the circles are connected also put a loop, for the two pieces of frame.

Frame

Put a brass connector on one side of the carbon frame with a piece of tape. It is a bit difficult to put

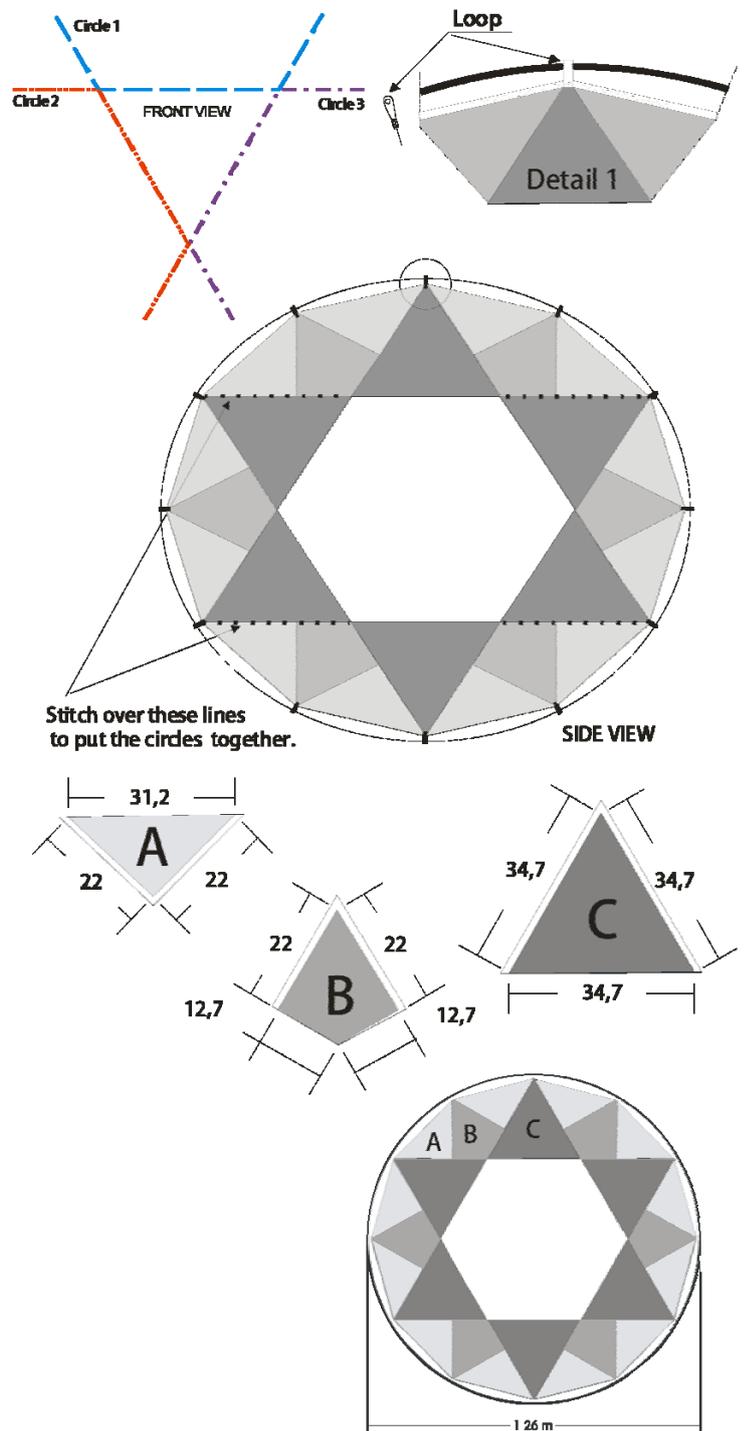
the frame in the first circle, so you need some help. It may seem a bit too long. Now put the other tubes in place. Only when the circles deform, should you shorten the frame. All spares the same length, but be very careful not to make them too short.

Bridle

This is the easy part. This kite doesn't have one! The line is just attached to a cross point of two pieces of frame.

And then... Fly. This model doesn't need a tail and with a thin line, it can be flown with a little wind (1.5 to 3.5 Bft)

Have fun with your MANDELA



Peter Powell Collection—Lex Kraaijeveld

Those of you who know me, or have read some of my previous articles in *The Kiteflier*, will be aware that I have a keen interest in early dual-line kites. My collection of UK and US dual-liners from the 1970s and 80s is gradually growing, and I've been able to get my hands on an example of quite a few of the UK-produced dual-line kites from that era. Part of that collection are obviously Peter Powell kites, and over the course of the last year or so, these kites have started to become a collection in their own right. So I thought it might be of interest to write a bit about my collection of Peter Powell kites, and throw in a bit of history while I'm at it.

Personally, I see the history of Peter Powell kites consisting of four consecutive chapters, and those four chapters are reflected in my collection: 1) The Beginning; 2) Expansion; 3) Going it Alone; 4) Rebirth. So let me take you through those four chapters, and the kites belonging to each.

1) The Beginning

If you're a kite flyer, I don't have to tell you that it was Peter Powell who invented a dual-line diamond kite in the early 1970s. Even though Peter wasn't the first person to fly a steerable kite with two lines, there is no debate that he popularised dual-line flying like no other. It became a massive success, winning the Toy of the Year Award in 1976, and reaching a peak production of 75,000 kites weekly, in five factories. Peter Powell Stunters were initially produced with a 2-point bridle, and these kites are referred to as Mk I. Whereas the sail was made from polythene plastic, the frame material changed over the year: first wood, then aluminium (in a few different versions), and finally fibreglass. Adding a 3rd bridle leg (to the wing tips) turned the Mk I Stunter into a Mk II. Initially, the sail was polythene, as in the Mk I, but that material was subsequently replaced by rip-stop nylon; all MK II kites had a fibreglass frame.



I currently have 11 Peter Powell Stunters in my collection. Nine of these are Mk I kites. My oldest has a fully aluminium frame and a yellow sail. Four have aluminium spines and leading edges, but fibreglass cross-spars; I assume the cross-spars were originally aluminium in these kites, and that they were replaced with fibreglass cross-spars at some point in their lives. These four kites are bridled as two 2-stacks (yellow/red sails and yellow/blue sails). The remaining Mk I kites all have a fully fibreglass frame; one has a blue sail, one a red sail, and I have a pair with black sails, which are usually flying with modern silver-coloured tails (which looks really good with the black sails!). Of the two Mk II kites in the collection, one has a polythene blue sail, the other a ripstop green sail.

2) Expansion

To deal with the initial success of Peter Powell kites in the US, a company was set up there to produce and sell Peter Powell kites under licence. Initially, this US Peter Powell Kites company produced dual-line diamond kites of the same size (4' wing span) as those produced in the UK. However, they expanded into smaller (3') and larger (6') versions. A little later, they also started to produce dual-line deltas and even dabbled in quad-line kites for a bit.



As things stand, I have eight US-produced Peter Powell kites in the collection. Three of them are linked together in a triple-stack of Junior kites (the 3' version of the diamond Stunter). I also have the 6' version, which was dubbed 'The Monster'; it certainly pulls in strong winds! The collection includes three dual-line deltas: a Skyrazer (the very first Peter Powell delta), a Wing (which develops serious power when the wind picks up) and a Skylite (as the name suggest, this is basically an ultralight). Finally, I have the first of the two Peter Powell quad kites, the Double Diamond (or 'Double-D').

3) Going it Alone

Around 1994, the US arm of Peter Powell Kites became independent and changed its name to Caribbean Kite Company, based on Jamaica, and with distribution centred in Florida. The Caribbean Kite Company continued production of a small number of Peter Powell kites, and introduced a range of kites themselves. All their

Peter Powell Collection—Lex Kraaijeveld

kites (except one) carried names of islands in the Caribbean. So, for instance, the traditional Stunter was renamed Cayman, and the Skylite was produced under the name Mustique. Others were sold under the names of Trinidad, Aruba and Martinique, to name just a few. Even though, technically, kites produced by the Caribbean Kite Company aren't Peter Powell kites, some of them certainly do contain the 'DNA' of Peter Powell kites. And the Cayman is a Peter Powell kite in all but name; it even came with handles bearing the name Peter Powell! So, for me, kites produced by the Caribbean Kite Company definitely represent a chapter in the story of Peter Powell kites.



At the moment, I just have a single Caribbean Kite Company Cayman in the collection; they certainly aren't easy to get hold of!

4) Rebirth

The final chapter in the history of Peter Powell kites brings us to the present day. As you may be aware, Peter's sons, Mark and Paul, relaunched Peter Powell kites a few years ago, and you can again buy brand new Peter Powell Stunters. Obviously, we have some of these Mk III kites: a pair, customised for Flying Fish, the

pair I form with my wife Irma; and a set of five, customised for the team we are also part of, L-katz. As I figured you wouldn't be interested in seeing five pictures of five essentially identical kites, I'll just show the two sets.

Having these kites as part of our pair/team quiver gives us an extra dimension to our flying on days when the wind is really strong, whether that is during practice sessions or at festivals.

For anyone who is interested in Peter Powell kites, I maintain a blog at <http://peterpowellkitescollection.blogspot.co.uk/>.

Obviously, I'm interested in expanding the collection. Peter Powell kites I'm specifically looking for are UK-made diamond Stunters with unusual sails, with a wooden frame, and with an aluminium frame different from the one I already have.

With regard to US-made Peter Powells, I'm interested in any that are not already part of my collection, but especially 4' Stunters (Mk I, II and III), Skyblazer, Skytoy, Firefli, Dragonfli and Omni (the second Peter Powell quad).

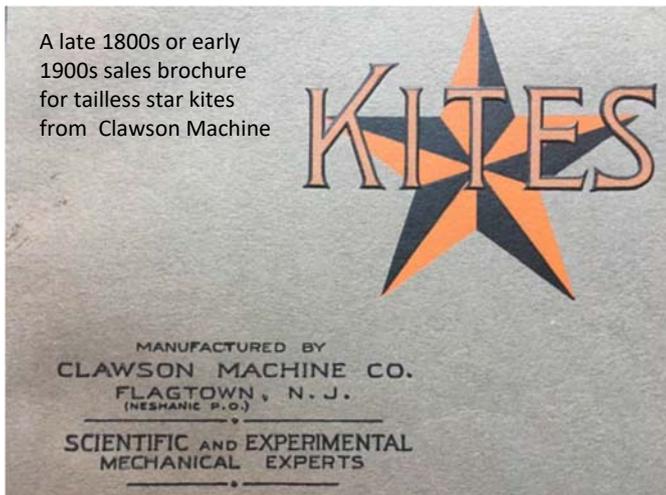
As I only have one Caribbean Kite Company kite at the moment, essentially any would be welcome! And as far as modern-day Peter Powells are concerned, I know that Paul and Mark are working on a few different versions of their new Mk III, but I'm not sure how much of that is meant to be public knowledge, so I won't divulge any details. So, if you have a Peter Powell kite for sale which adds something to the collection, please get in touch: arkraa@soton.ac.uk!

This article is dedicated to the memory of Peter Powell; without him, would we be flying dual-line kites like we are now?



From the Back Shelf—Seeing Stars—Scott Skinner

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I did an Internet search for Clawson Machine Co. – don't ask why, you'll see that I had my reasons – and found a number of interesting patents from the late 1800s: a coin-controlled, musical weighing machine (US381338, 1888), a coin controlled air pump operating mechanism (US619279, 1899), and the one that has appeared to keep the company in business, the "machine for shaving ice" (US387861, 1888).

Established in 1883, Clawson Machine Co. now specializes in "a full line of commercial Ice Crushers, Ice Shavers, and Block Ice Shavers for the restaurant, hotel, food service, and related industries."

Why do you, the kite enthusiast, care? Because at some point in the late 1800s or early 1900s, Clawson Machine Co. of Flagtown, New Jersey, "Scientific and Experimental Mechanical Experts," published a sales brochure for "Tailless Star Kites!"

Precious little information is contained in the brochure, but the company touts their kites as "The Steadiest Sailing Kites" and "A Thing of Beauty in the Sky."

They say: "These kites are made of the best quality flat-fold cambric, the edges are bound with strong tape (to prevent fraying and stretching). All seams are double-stitched. The kites are made in all the standard colors, and in any combination of college or society colors. The frame is made of the best quality selected bass wood, and is of most substantial and simple construction."

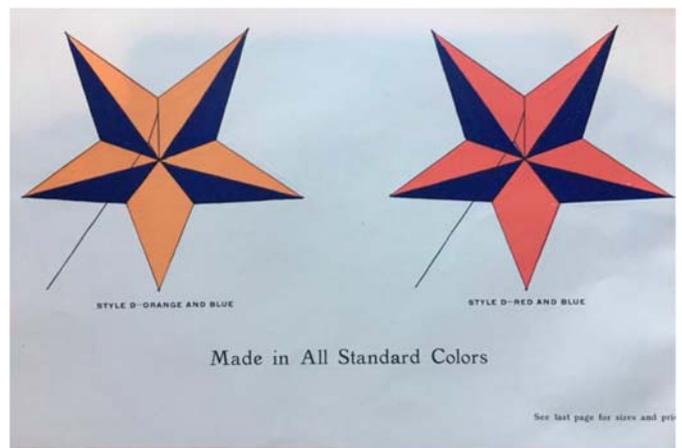
As you see from the kites' images, no clue to the actual structure of this star kite is shown. Was there a "tinker toy" central hub with five equal-sized spars? No clue is given. There is a two-point bridle that looks to be attached to a vertical spar from the center to the forward intersection between the top two points. Which brings up another oddity; most of us would say this kite flies upside-down. It flies with two points up and is touted to be tailless! Looking at Charles M. Miller's *Kitecraft and Kite Tournaments*, published in 1911 (probably contemporary to this pamphlet), we find a three-stick star kite with expected structure; a single horizontal and two diagonal spars forming a single-point-to-the-top star.

The tailless stars were "furnished in any combination of plain colors in the styles noted" and came in four sizes: 4 feet for \$1.00, 5 feet for \$1.50, 6 feet for \$2.00, and 7 feet for \$2.50. Oh, by the way, add 75 cents for lettering.

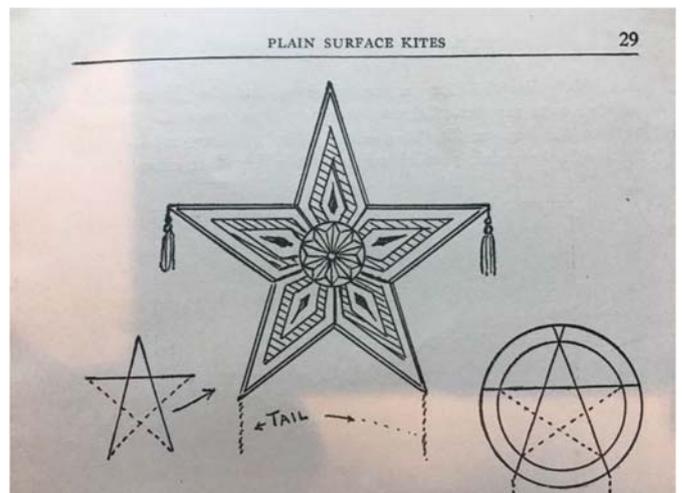
As with any historical kite, the perfect picture just increases the number of questions the kitemaker might have. Here we have specific information about the cotton fabric and spar material. We even have detailed color schemes in the full color catalog and we're told that the kite should fly "tailless." What we don't have is detailed information about the construction of the structure. What is the structural element that the two-point bridle is attached to? When were these kites patented? (C. C. Clawson is noted as "Patentee.") How long were they made? Perhaps one of you in the New Jersey area, while you're looking for a commercial ice crusher, will stop by Clawson Machine Co. and ask about their tailless star kites. Wouldn't it be wild if they had one in their attic?

After finishing this article, it struck me – I don't think I've ever seen a star kite fly without a tail! So here's the challenge: make a tailless star kite and send a picture to the Drachen Foundation. Challenge two: make a tailless star kite that "flies upside down," like this one!

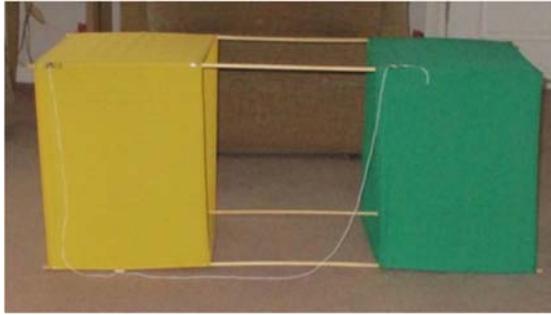
Tailless star kite patent:
www.google.com/patents/US967612



TOP: Clawson Machine Co.'s tailless star kite.
 BOTTOM: Charles M. Miller's three-stick star kite.



The Kite that got me into Kiting—Mark Harding



It was in the summer of 1963 at Walton on the Naze at the age of 5 I first saw kites and remembering that I was quite fascinated by them, but the one that I really liked was the box kite. My parents then bought me a classic diamond with a tail but didn't have much luck in trying to fly it.

Then in the mid 1960's Regent petrol were selling a promotional kite again this was a classic diamond with the Regent motif on it, these flew really well (I wonder if anybody still has one of these). We then got a couple of box kites for both me and my sister but couldn't get these kites off the ground even on a windy day. At this point I lost interest and gave up.

It wasn't until 1971 while on holiday down at Bracklesham Bay in Sussex that I saw this green a yellow box kite (like the picture above) flying really well in a moderate wind. I was so fascinated by the way that it was flying that from this point onwards I was hooked.

I then decided to make my own though my earlier creations didn't fly so I then got books from my library and started to read up on the subject. Today I make all sorts of cellular kites but apart from the classic box kite my other favourite is Lecornu's Ladder Kite.

The kite shown above is a reproduction what I call a retro box very similar to what was made in the 50's, 60's and early 70's not sure who made them but I know they were made really well. These looked very similar to the Gibson Girl rescue kite from WW2.

In my reproduction I have used polycotton for the sails and pine stripwood for the longerons and braces. To start with I made a template of one side of a cell measuring 12 inches by 15 inches. Therefore each cell is 12 inches wide around a 15 inch square. The polycotton material I got from Fabricland and the stripwood can be bought from B&Q.

The longerons measure 36 ½ inches and made of ¼ inch square pine stripwood. The braces are made of ¼ by ½ inch pine stripwood and measure approximate 21 ½ inches. The cloth sails are stapled to the longerons and at either end of each longeron these extend by a ¼ of an inch.

The braces have a V cut at both ends to locate them into each cell see the pictures below showing

different parts of the kite. On the cover of the kite to allow for the bridle I have sewn on a piece of Dacron with eyelets.



I flew this kite down at West Bay in Dorset last year in a fairly brisk wind and it flew really well. I was quite impressed with it so I decided to make a couple of extra ones.



Instead of having internal braces in the cells the cheaper boxes had one set of braces in the centre of the kite and pulled out on strings. Today this method can be improved using ripstop nylon for the cells, dacron tape, buttons to tension the cords and arrow nocks, see the pictures.

Because the way this version of box is made I fly this flat to the wind with a 2 leg bridle at the front edge. The measurements for the cell for this version are 9 inches wide and a 15 inch square cell. I have also made allowance for a ¾ inch pocket on each corner of the cell to take the longerons. The longerons measure 35 inches and the tensioning braces approximately 31 ½ inches.

Dashain Kite Flying—Nepal

How did Dashain kite flying come to Nepal? Five reasons you should be flying one right now



There was a time when kites were flown all round the year in Kathmandu, so the story goes.

Whenever people of the Valley had time to spare, they would go to the fields with their lat-tai and start flying their kites. They would not think much about the inconvenience the birds of the Valley were facing.

Every day, a number of birds got entangled in the manjha and others suffered cuts. This ruffled their feathers (literally).

A delegation of birds met the king and demanded that the people be stopped from flying kites. The king and the birds then reached a deal, which came to be known as the Treaty of Kathmandu.

The treaty says kites cannot be flown during the winter, the spring, and the summer. It can only be flown when the monsoon ends and the afternoon westerly winds starts to blow—exactly when Dashain sets in.

So why do we need to continue this tradition?

1.

Kites send a message to Indra, the god of rains, to stop the rain as the rice fields do not need more water.

Legend has it that Dashain was originally celebrated during the Nepali month of Chaitra. But



because farmers were busy in the fields during Chaitra, it was decided that the festival would be celebrated after the rainy season when the farmers would be free.

2.

Kite flying brings prosperity to the family.

Legends say that flying kites brings good fortune to the family.

When you fly kites, you are welcoming the forces of good and piety, and this of course brings you good luck.

3.

When you fly kites, you are contacting and honoring your ancestors.

When you fly kites, your ancestors in heaven see the colorful objects and feel that you are remembering them. What other sport would do that!



4.

Kites guide recently released souls to heaven.

It is believed that the souls of people and animals that die on earth find a way towards heaven when you fly kites.

The kites join the sky with the earth, something that no other object does.

5.

There's not much to do during Dashain.

Well, all said and done Dashain is a holiday for everyone. This includes the staffers at your favorite restaurant and your favorite shopping malls.

So, flying kites is the best thing you can do during Dashain!

The Wasseige Kite—George Webster and John Dobson

Introduction (George Webster)

The Wasseige is a well-known Belgian kite shown on the badge of the Nouveau Cervoliste Belge (NCB, the Belgian Kitefliers Club — see below). I made one years ago; it has two interesting features: firstly, the lower corners of the sail are not braced and simply flapped, presumably adding stability, although I read somewhere that French designers 100 years ago believed flapping reduced drag; secondly, there was the use of a wooden rod in the bridle to help achieve the best inflation of the Conyne triangular cells. At that time I didn't recognise the connection to the Conyne and indeed when I first saw a Genki in the mid-1980's I felt it could be a Wasseige with fins replacing the triangular cells and with the corners braced. The Wasseige appeared to be one of a series of kites with variations in the number of cells and the sail shape.

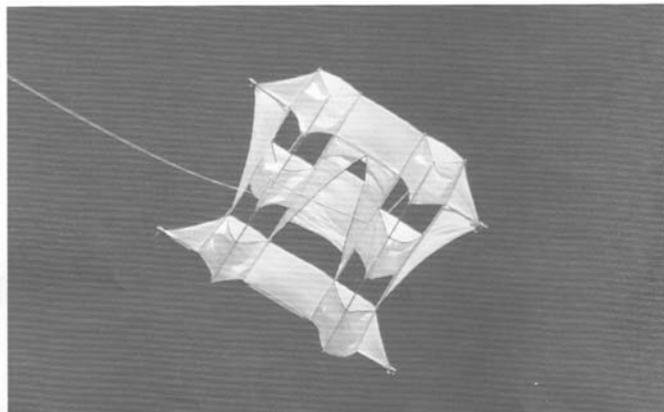
Now, years later, thanks to the work of Nest Lernout presented in NCB 177 we have the story of the 'true Wasseige'. The NCB kite is very obviously a derivative of a double Conyne and should be called a Manson, as explained below. We owe thanks to Nest Lernout for his original work in Dutch and translating it into French. I owe a large debt to John Dobson who translated everything that follows. It is the most dramatic history of kite design which I know. Pierre Wasseige was a 17 year old civilian shot as part of German reprisals after a battle when Germany invaded Belgium in 1916.

The True Wasseige,
Truly

Nest LERNOUT

First published in NCB
177 (July—September
2016)

Translated by John
Dobson



Fécamp, Sunday 11 June 2016.

After weeks of rain in the country, it is our first good day of summer.

Here in Fécamp, there is brilliant sunshine and the wind is ideal for kites. It is an onshore wind, which means that there is almost no turbulence and it is Beaufort 3. What more could you want? In the evening, the wind freshens slightly and becomes a bit harder for our train of bees which have been flying all day. It would be best to take them down before having a bite. We'll be going to eat soon.

Just at that moment I suddenly saw two all-white kites take to the air. I recognised them immediately: they were two genuine Wasseiges, like those which Pierre Wasseige published in 1911! A few seconds later, I was returning to the shingle beach.

The first kite was flown by Joël Lassey (FR) but he told me straightaway that the kite was in fact a copy of a kite made by Bernard Ghesquière (FR, ex-NCB). Bernard described the research which preceded its construction.

The idea of a new article about the kite, emblem of the NCB, was born, and Bernard said he would help me with the plan.

Next day we met at Fécamp with Thierry Nénot who is seriously interested in the history of kites. We talked about the true Wasseige which I had seen the previous evening. He told me in detail about the change in the name of the Wasseige. He is certain that the kite which is found in the logo of the NCB is absolutely not the true Wasseige.

And we have found an old photo of 1911 with Pierre Wasseige and his true Wasseige.

About the Wasseige Kite

The Wasseige had already been the subject of a number of articles in the NCB magazine.

Unfortunately they were about a kite which was not a Wasseige at all.

It began in no. 2 (September 1982!). A plan of a "Modified Double Conyne" by Jacques Durieu was published, which added in parentheses that this kite was also called a "Wasseige". This was the source of the confusion. This kite, which is found on the logo of the NCB, has become very popular with a number of members who have made it.

A year later, in NCB 8 (September 1983), the author of a new plan, Jean-Pierre Dierendonck, reused the name "Wasseige" and spoke no

The Wasseige Kite—George Webster and John Dobson

more of a Double Conyne but of a "modified Wasseige".

Everyone then called the kite a "Wasseige", although it was in fact a Manson.

In NCB 53 (March 1991) Jacques Durieu published a plan under the title "The Wasseige". He gave three versions: 140, 300 and even 420 cm wingspan. But again he was referring to the "Manson".

In no. 60, NCB reprinted an article from the Lettre du Flandre of Marcel Fourez about the true Wasseige, published in the magazine Le Cerf Volant of October 1911. The author was a certain Pierre Wasseige. The original plan is included in this article, made more readable by the addition of a redesigned plan showing lengths and using standard symbols. At the end of the original article the author writes "Pierre Wasseige is Belgian, more precisely from Namur".

The kite in question resembles only slightly that which we now refer to as a Wasseige.

In the Dutch NCB 105 (reprinted in the French NCB 107), Nest Lernout published a series of articles on the subject of "Wasseige".

Throughout he maintains that the kite on the NCB logo is not the original Wasseige but a model which was published in a book by Charles Lebailliey in 1957 called Les Cerfs Volants, 45 Modèles à Construire. On page 136 is found a kite explicitly called a "Wasseige" but which is really the idea of "our friend and photographer, R. Manson".

In 2000, during the preparation of the article in NCB 105, Nest Lernout sent a dozen letters to all the Wasseiges in Namur which he found in the telephone directory. He received five responses. Pierre Wasseige seemed to be unknown . except for the email of François-Louis de Wasseige:

"About Pierre Wasseige, who was alive in 1911, I know only a little, that he was born in Dinant in 1894 and died in 1914. At age 17 he became a student. I do not know of his interest in kites. I do not think I can tell you any more."

Following up on the date of death (1914), Nest Lernout immediately asked if he knew whether he had been a soldier. Immediately the answer came back

"No, he was not a soldier, but a student at the abbey school Maredsous. He was shot along with his father and brother 23 August 1914 following the battle of Dinant".

This cuts short any further reference to kites in following the trail of Pierre Wasseige.

In NCB 107 Raoul Fosset published his plan of a Wasseige (but again this was a Manson) with a wingspan of 300 cm.

And then about 10 years passed without anything more on the subject of Pierre Wasseige.

On 19 February 2010 (10 years later) Nest Lernout received a new email from François-Louis de Wasseige in which he said:

"My father's brother was the author of the article. Following the arrangement of family papers, I have found the article in question with some yellowing photos of the kite with the handwritten date '1912'. Pierre Wasseige was born 9 April 1894 and so was 17 years old. He was in England at the beginning of hostilities and thought he should return to his homeland against the strong advice of his father.

He was killed at the same time as his father and brother in the Battle of Dinant on 23 August 1914.

Here are the photos."

Nest Lernout sent this information to Pierre Mazières who set earnestly to work, but, partly because of the death of his companion Bettina, it was another three years before Pierre could finish the article.

NCB 165 displayed the true Pierre Wasseige on its cover. Pierre Mazières finished his biography, entitled "Pierre Wasseige (1894-1914)".

At the end of that article, you can see a plan of the true Wasseige. And the article finishes with the words "Who can make a replica of the true Wasseige?".

And so you have it. We have finished at last. Thanks to Bernard Ghesquière.

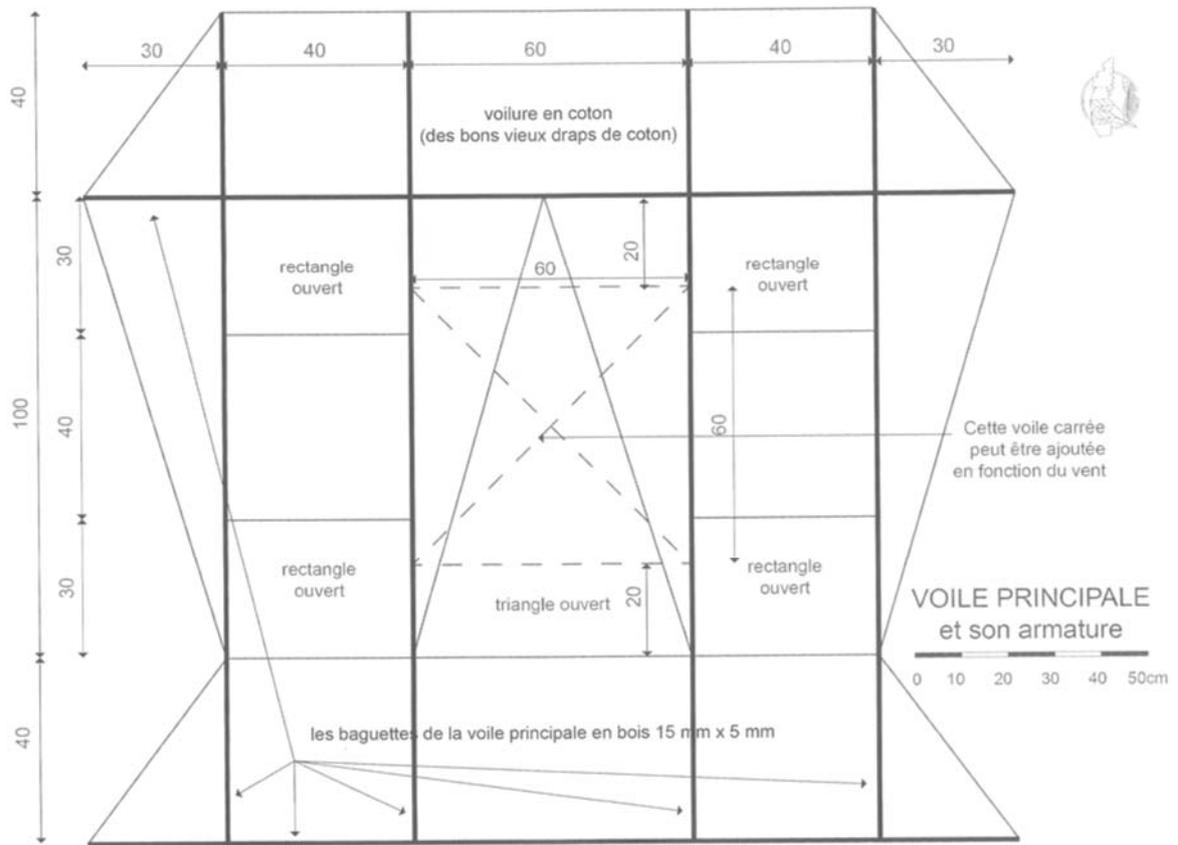
In preparing this article on the true Wasseige, I made contact with François-Louis de Wasseige, grand-nephew of Pierre Wasseige.

He has shown me a retouched photo, the only one of Pierre holding aloft his kite. The photo was in a bad state, but I did some restoration.

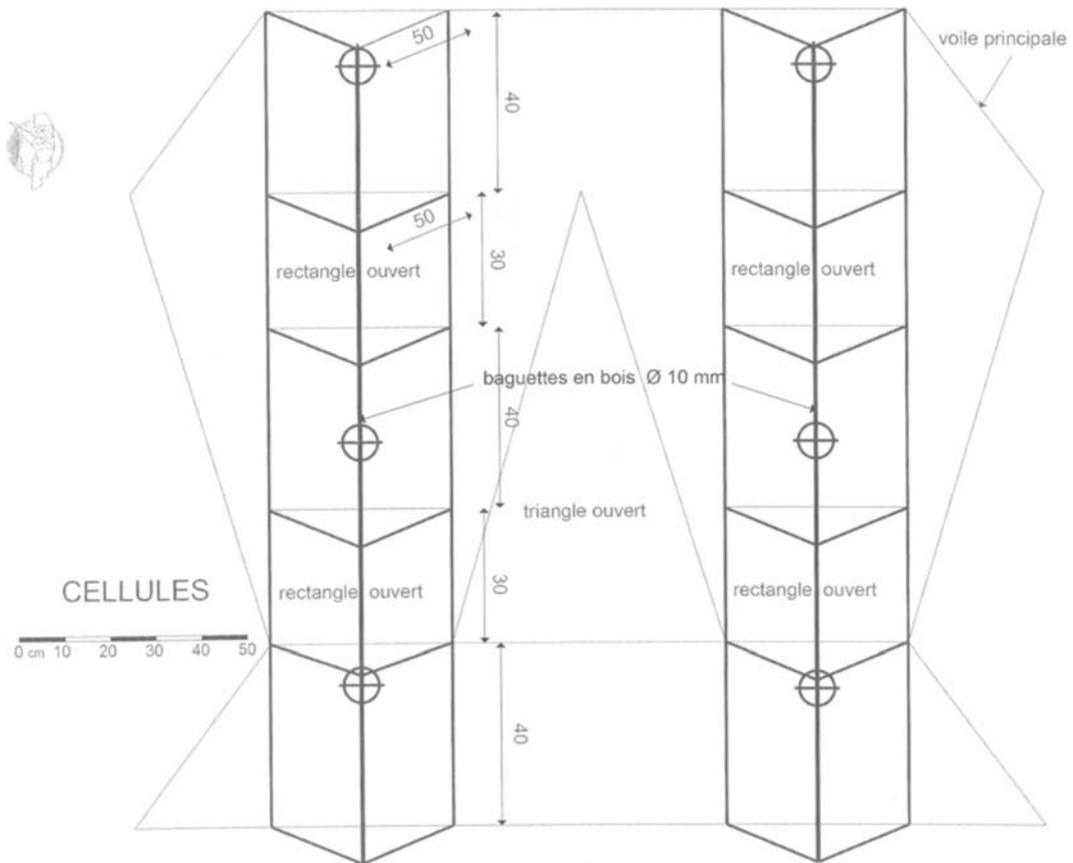
To my great surprise, it is even possible to see the bridle lines. I asked Pierre Mazières if he could restore the bridles on the photo. He got the same result. here is his answer

I do not know this photo. I guess it is taken from a newspaper article.

The Wasseige Kite—George Webster and John Dobson

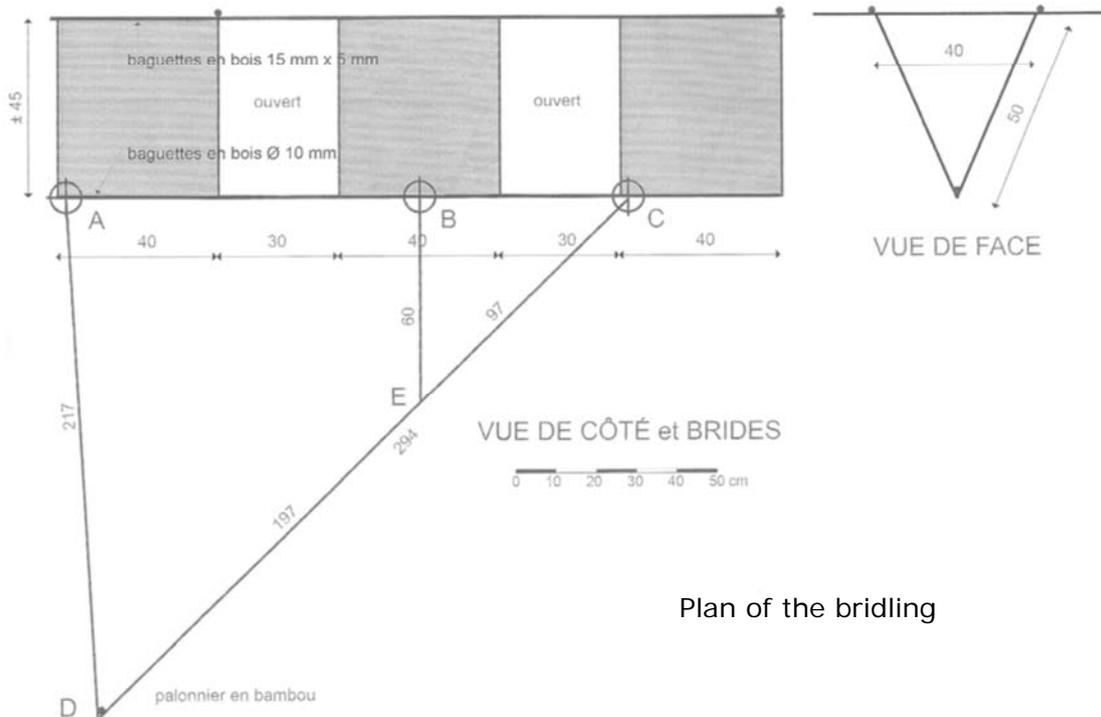
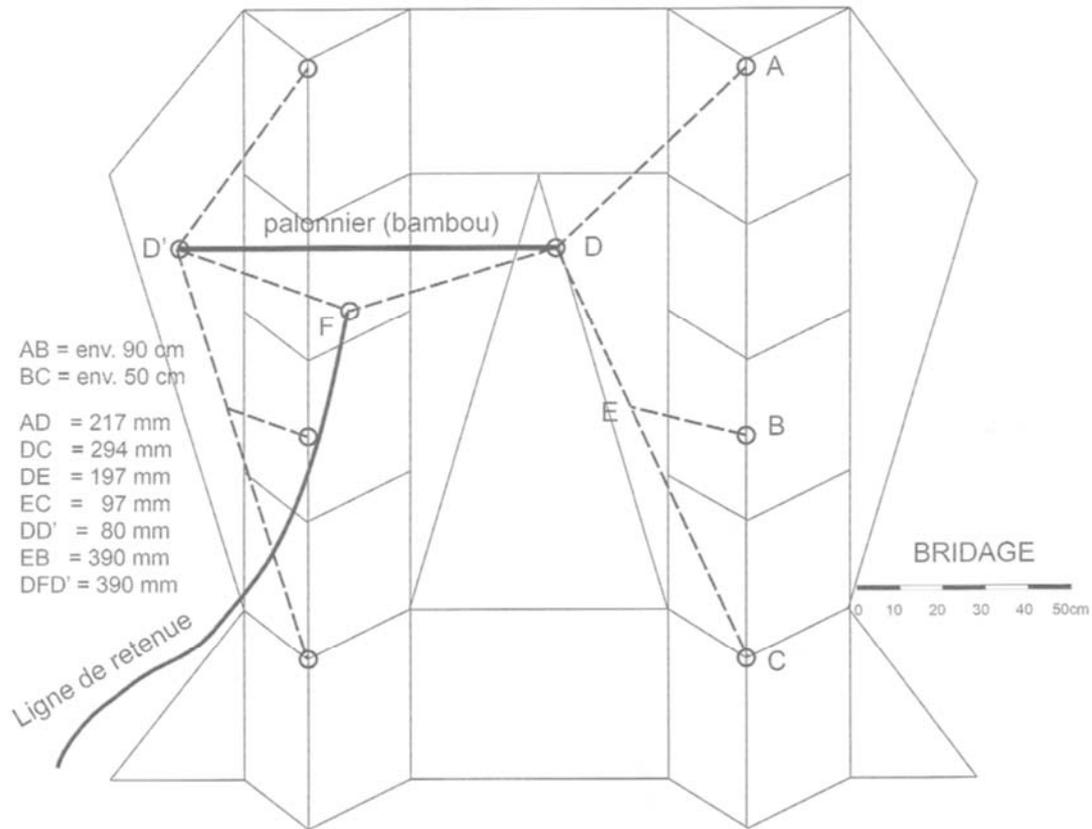


Plan of the sail



Plan of the keels

The Wasseige Kite—George Webster and John Dobson



Plan of the bridling

I am also certain there is no bridle bar (palonnier). There are 4 lines coming together at a point.

The top 2 are fixed and 1/3 along the top cells, and the lower 2 are fixed to the top of the low-

er 3rd cells. The bridle is more like a Brookite which resembles the Wasseige.

See the photo and the design below.

The Wasseige Kite—George Webster and John Dobson

The bridling used is not the original but one inspired by Manson with the bridle bar between the bridles.

When I asked Pierre Manzières if he could estimate the length of the bridles with the help of the photo, I received the following answer, with a diagram:

- The dimensions of the kite are those of the Pierre Wasseige design.
- In order for the keels to be held tight it is necessary that at the minimum the bridles join together on the line XY. Further apart is even better.
- On the kite the lines are attached at A and B and symmetrically on the other side.

A is above the lower cell (that is certain) and B is (according to the photo) about 1/3 of the height of the upper cell.

And now for a bit of geometry. First calculate the angle α which allows the calculation of $EF = CH$. Now calculate the dimensions of the triangle ABC. I find that $AC = 168$ mm and $BC = 1370$ mm. These are the minimum dimensions but they will do.

It would be best to check.



The only known photo of Pierre Wasseige and his kite

Postscript (John Dobson)

In the course of my own investigations into Pierre Wasseige, I came across a letter he wrote to the French magazine *Le Cerf-Volant* which was published between 1909 and 1912. This letter is probably

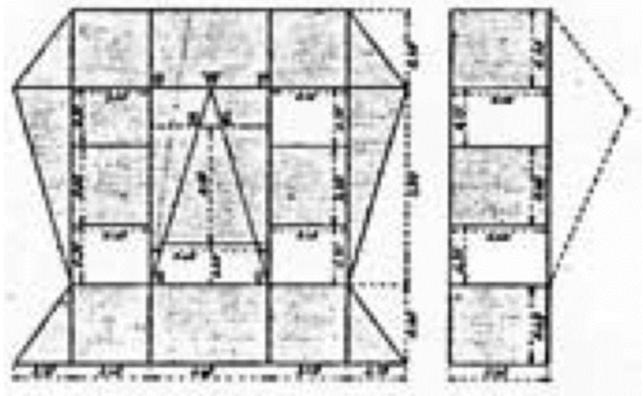
the only place where he described his kite. It appears in issue 27 (October 1911) pages 41-42. My translation follows, my annotations being enclosed in brackets []:

As a reader of *Le Cerf-Volant* I am pleased to make known to kitefliers a kite derived from the Conyne. The kite is very stable and has a large lifting power. In a medium wind of 5 m/sec [11 mph] with gusts of 9 to 10 m/sec [20 to 22 mph] it is well-behaved and returns to earth without breaking up, after being aloft for 1 h 40 min on 500 metres of line. In a steady wind it flew at an angle of 58° to 65° and never lower than 45° .

To make this kite you need the following materials:

1. Two lengths of cloth 2m long and 0.3m wide
2. Two lengths 1m long and 0.3m wide, both cut at an angle to form the wings
3. Two square pieces 0.4m
4. One rectangular strip 0.6m
5. Six lengths 1m long and 0.4m wide for the cells or pockets
6. The total width is 2m and the height is 1.8m.

The clarity of the figure needs no description. [Unfortunately the original text was scanned in at a low resolution so this sentence is not true of the copy.] You can refer to the detailed article by M.G. Dubouchet of a double keeled kite



in Issue 18 [correction: should be 19] of *Le Cerf Volant*. [The text of this article can be found, in French, in the version of this article on my website by following the link on <http://tinyurl.com/z8wwcnu>.]

The framework of the kite is composed of 6 lengths of wood 1.8m long placed longitudinally and two others 2m long placed transversely. Finally note that in the area OPRQ there is a triangular gap WEG formed by the two wings 0.3m wide meeting at the apex and slanting to the base in which you apply a rectangle of cloth 0.7m long and 0.2m wide along the edges.

Pierre Wasseige

Readers of *The Kiteflier* who wish to pursue their own research into French kite history of the period will find the online archive of *Le Cerf-Volant* an invaluable resource. It may be accessed at <http://tinyurl.com/lecerfvolant>, but be warned that the scanning resolution was low so diagrams do not reproduce at all well when the writing on them is small, and there is nothing that can be done about this without access to the original copy. The text is human-readable though beyond the capabilities of my OCR software to render accurately.

**Seen it on Ebay
WWII vintage Sauls Barrage Kite**



A very rare original WWII vintage Sauls Barrage Kite (Navy Model VKS-1 Shipboard Barrage Kite). This kite is in the original crate with the original instructions. It was hanging up on display and the fabric is rather fragile.

For the kite enthusiast or the WWII collector of rare items this is a kite not to be missed.

Sold for \$1900.

**From the Times of India
Kite-flyers take to the skies, say making it a sport will help the state fly high**

LUCKNOW: Kite-flying enthusiasts in the city want the hobby to be declared a sport, saying that if given the status of a sport, professional kite fliers can win laurels for the state, helping it fly high.

Participating in the week-long 'Patang Mahotsav' that took to the skies at Lucknow Mahotsav at Jhule Lal Park, they said that status of sport will not only preserve the Awadhi tradition and the art of kite flying, but will also strengthen the handicrafts industry associated with it.

Speaking on the benefits of kite flying, Suresh Chandra Srivastava, president of the Lucknow Kite Contest Organization, said that kite flying helps a person in not just physical activity that helps a person to stay fit, but also provides an opportunity to unleash "artistic talent".

"Kite flying is an art form that has been handed down to us from generations. Besides recreation, it provides employment to many. If given the status of sport, professional kite fliers in Uttar Pradesh can win laurels for the state," he said.

Around 108 teams are participating in the Patang Mahotsav in which several events, including kite flying competitions, exhibition of colourful and artistic kites of various sizes, drawing competition for school kids, and painting competitions for adults are being organized.

Shaswat Aghrari, deftly flying a kite with the famous Rumi Darwaza printed on it, said "Kite flying helped me perfect my reflexes. My advice to today's children is to take break away from (spending time on) swanky phones and computer games."

Damodar Banerjee, a school student and a participant, said: "I started flying kites when I was only seven years old. Since then it has become an inseparable passion. I always look forward to winters when I can finally enjoy the thrill of it."

Aarti Singh, a first year student of Arts College, said: "Kite flying improves eye-and-hand coordination. Through my painting, I want to depict the importance of this sport and motivate more and more people to participate in it."

Prashant Vishal, another first year art enthusiast, said: "People of all age groups come together every year to celebrate the festival, which shows that kite flying is still popular."

Vintage 1970s Peter Powell Stunt Kite T-Shirt

Reverse has: Peter Powell says Go Fly Your Kite! Condition is good. In original packaging and was sealed until photos were taken. Large size. £53.52.



Bits & Pieces

Kite makers hit hard due to poor business

JAIPUR: For 39-year-old kite maker Muhammad Nisar, the future looks bleak. His designer kites are lying unsold, traders have cancelled their orders, and Makar Sankranti is likely to pass as yet another day in the calendar.

"In November last year, we had sold most of our kites. Traders from across the state had come to us to buy kites at wholesale price. But this year, the demand has come down as nobody has cash," he added.

Handipura area near Ramganj is known for quality kites across north India and traders from Haryana and Delhi come every winter to buy designer kites.



"Most of our artisans have abandoned their work, we don't have money to pay them. I and my brother have been making kites since we were kids. We also had two other artisans to help us meet the demand, but we don't have cash to pay them now," he added.

Adding to their problems are frequent calls from traders who have been calling up to cancel their orders. "Three traders have cancelled their orders in one week. I used to earn Rs 200 a day, now I earn only Rs 50. Traders are asking us to accept payments in cheque which is not acceptable to us. We cannot leave our day's work and stand in queues," he added.

Ashfaq Ahmed (58) said that five of his ten artisans have abandoned the work due to cash crunch. "I have to pay them in cash as they don't have bank accounts. Many of them have refused to join work because they don't see any prospects for themselves," he added.

Such is the plight of kite artisans that they now don't even have enough cash to repay their loans. "I had taken a loan from a trader five months ago to buy raw material. I was hoping that sales would surge this Sankranti, but all of a sudden, the cash crisis has set in. Now I am

begging for more time from the trader," said Abdul, a kite maker.

Not just kite makers, even shop owners like Muhammad Sharif are hit hard too. The sales have taken a record dip.

"During November, thread makers from Bareilly used to come to sell their famous 'manjha'. There used to be prior bookings for their products. But such is not the case this year," Sharif said.

Illegal "fighter kite" blamed for overhead camera falling in Olympic Park during Rio 2016

Reports have indicated that the television camera which injured eight people after falling in the Olympic Park during Rio 2016 may have been cut by an illegally operated "fighter kite".

This was claimed in an Olympic Broadcasting Services (OBS) statement the day after five people involved with the camera's operation were indicted. They are accused of causing bodily injury following the incident. Four people were taken to hospital after a cable holding an OBS-operated overhead camera snapped in the Barra Olympic Park on August 15.

But the OBS insist the damage was caused by external interference.

"The reports by Civil Police forensic experts include statements such as: 'through the tests conducted on the cables, it is possible that a kite - "linha" - had cut the three cables'.

"Tests were conducted with a lower tension than the one present at the accident site with an old linha from a kite and it cut the cables'.

"The presence of such a kite on the day of the incident is confirmed by the testimony of one security agent."

Battling with "fighter kites" is a popular recreational activity in parts of Brazil - particularly in favela communities. A linha is a specially prepared kite line treated with abrasive materials in order to cut other lines. Use of them is illegal, however, because their razor-sharp strings have caused numerous injuries and deaths.

Russia Invents Spy Kites For Military Scouting And Monitoring

A Russian state corporation has created kites to monitor locations and relay communications signals.

"The kites can reach an altitude of several kilometers relaying communications for warships and ground units. They can also be used to car-

ry video and meteorological observation as well as transfer loads in rough terrain, through mountains, rivers and ravines," the United Instrument Manufacturing Corporation (UIMC) said in a statement on Tuesday.

According to UIMC, the kites' design ensures their flight stability even in stormy weather, Xinhua news agency reported.

There are kites of different dimensions and capacity, ranging from 30 to 250 sq.metres to solve various problems.

"The idea to create a kite has interested the military customers for a long time. However, only now it has been realised technically. Our experts managed to create special heavy-duty materials to withstand strong winds, backache and cuts," the statement added.

Architects fly high with awards

A stainless steel Helenvale art piece of a child flying a kite, which has proved so popular that it is used as a backdrop for wedding photo shoots, has won a prestigious national award.

The piece, known as Kite Boy, is the winner of one of two stainless steel awards collected by a Port Elizabeth architecture firm in Johannesburg last week, with the other being for new features at the revamped Port Elizabeth Opera House.

For the Helenvale Community Centre award, Herholdt said the stainless steel art piece referred to as Kite Boy "evokes movement, upon which a figure of a young child [made] out of cast resin, balances, while looking towards the centre and flying a kite"

Helenvale's kite boy has Madiba spirit

The boy flying the kite on the statue opposite the Helenvale Resource Centre in Helenvale is, 13-year-old Kharime Rademeyer.

This Gelvandale High School Grade 8 pupil has since the erection of the statue in July last year become Helenvale's own "klein [little] Madiba", as residents have dubbed him.

Rademeyer, who was then in Grade 7 at Helenvale Primary School, was chosen as the face of children in Helenvale for the statue erected in their name.

Rademeyer's grandmother says he is always surrounded by friends who enjoy his company. "As long as he can play, he is happy. He'd fly his kite until the late hours and play all kinds of games in the street. And he never wears shoes unless he has to."



For the "klein Madiba" the honour of being the statue boy is overwhelming. "I just can't get used to all the attention I get, no matter how good it feels," he said. "All I really want to do is fly kite, play cricket and finish my schooling."

The statue, dedicated to the children in Helenvale, is part of the Mandela Bay Development Agency's (MBDA) Helenvale precinct upgrade. Eldrid Uithaler, MBDA planning and development manager, said the statue tied in with the freedom portrayed in kite-flying.

KyteMe ultracompact multifunction sport jacket

A Kick Starter campaign failed to meet its target of €12500 to produce an "Ultracompact, breathable, weather resistant lifestyle jacket, for cycling, running and flying as a stunt kite."

KyteMe is not just a normal, stylish sports jacket. KyteMe is more. First, we developed the jacket and took care to include the features we would want in a lightweight windbreaker. In order to ensure we could incorporate all the features, a lot of testing had to be done. KyteMe now has more than 18 exciting features.



Bits & Pieces

The text describes it taking 5 minutes to assemble (with a little practice), the kite has excellent flight characteristics and you will be able to fly your KyteMe in loops.

Go to kickstarter.com and search for KyteMe for the complete description.

Kite Power

One of the world's first commercial-scale, kite-driven power stations is set to be created near Stranraer in Scotland in what could be a major step towards finding the "magic solution" to humanity's energy problems.



While kites have until now largely been flights of fancy that have entranced generations of children, Renaissance genius Leonardo da Vinci and poets like Robert Louis Stevenson and Joyce Carol Oates, their practical uses have seemed limited.

But those behind the new power station believe their system could cut the price of offshore wind energy in half. It is so cheap, they say, that there will be no need for any Government subsidy – something currently required to build any new kind of power generation, renewable or fossil fuel.

Microsoft co-founder Bill Gates, who is investing billions in green technology, has said he believes there is a 10 per cent chance that kite power is the "magic solution" to the world's energy problems.

The firm behind the Stranraer project, Kite Power Systems has already demonstrated a small kite-driven power station in Essex. But it now plans to build a 500-kilowatt system at the Ministry of Defence's West Freugh Range near the southern Scottish town after securing planning permission. This will be the first of a significant scale in the UK and only the second in the world after a research project in Italy.

The kites fly to heights of up to 450m in a figure-of-eight pattern, pulling a tether as they rise which turns a turbine that produces electricity. By having two kites working in tandem, one going up as the other floats back down, electricity can be generated continuously.

A full-sized kite will be 40 metres wide and be capable of generating two to three megawatts of electricity, about the same as a 100m conventional turbine. A field of just over 1,000 kites would produce as much electricity as the planned Hinkley Point C nuclear power station if the wind blew constantly.

According to the Met Office, Scotland is home to eight of the top 10 windiest places in the UK. The wind blows so consistently on the unsheltered Atlantic coast that some people cannot stand to live there because of the noise and buffeting. "The number of days we won't be generating is very few, less than 10 days a year," Mr Ainsworth said. "The number of really, really still days you get offshore is very small."

Beer made from 'cloud water' served up by Scottish brewery

A brewery in Scotland has turned to the heavens in an effort to create a one-of-a-kind pale ale. Innis & Gunn, the U.K.'s second-largest craft brewer, recently decided to source the water for its new Sky P.A. directly from clouds above Moffat, Scotland. To pull off the feat, the company used a power kite with an attached turbine and condenser to pull and collect moisture from the clouds. Over the course of the effort, a four-man team was able to collect enough water for 500 pints.

"It tasted like good cleaning brewing water," Dougal Sharp, the company's CEO and master brewer said. He added that the Atlantic-sourced clouds were high in minerals and added some real flavour to the overall finished product. "We're very pleased with the [beer] flavor, we're very pleased with the way it turned out."



Bits & Pieces

Kite crossed from Gaza into Israel, Israel Defence Force responds

Soldiers spotted suspicious movement along the Israeli-Gazan border and an unidentified object floating in the sky that crossed into Israel. After the soldiers fired a warning shot, armed men in Gaza were seen pulling the kite back to their vehicle and fleeing the area.

The IDF spotted this morning (Saturday) a suspicious object in the air along the border between Israel and Gaza. A short while later they found out that the suspicious object was a kite.

While the kite was in the air, the soldiers spotted 2 trucks with armed men 250 meters from the border in Gaza. At a certain stage, the armed men pulled the kite back to their truck and drove off. According to the IDF, these men probably had a camera on the kite for reconnaissance purposes.

"This morning, a kite with a camera was spotted crossing the border from Gaza," stated the IDF Spokesperson's Unit. "IDF forces noticed the kite and fired warning shots, causing the kite and its operators to recede from the area."

Drachen Foundation

Over the past years the Drachen Foundation has been producing an e-Magazine 'Discourse from the end of the line'.

Well it now seems that the end has been reached as the December 2016 issue included in its editorial:

"Perhaps another tear for the passing of Discourse and the birth of something new in 2017. After 24 editions, we move to a new format. Stay tuned – change is in the winds!"

We will be interested to see the direction the Drachen Foundation takes.

Seen on Invaluable

Chinese Enameled Metal Box

Chinese painted enamel metal box, of rectangular form, the lid with a child flying a kite, and



the body featuring floral reserves, base with apocryphal Qianlong mark.

Estimate was \$150-200 but it did not sell.

Other items coming up.

There are a number of other kite items coming up for sale on Invaluable.com



Tanaka Ryohei (b. 1933) Roof with Kite, Etching and aquatint, Signed and dated '72 lower right, numbered 47/100. H: 6 1/2 W: 8 in. From the Kanda's BOQ Gallery in Tokyo, Japan. Estimate \$80-120.

Hexagonal formed body with high footed base, painted scenes featuring wise men in colorful robes and children flying kites in a garden landscape with green borders against white ground. Width 11.5cm., Height 44.5cm. Estimate \$900-1400.

"Kite Fliers" by Jean Baptiste Jean (Haiti, 1953-2002). Oil on board, signed lower right. Cherubs with kites. 20"h. 24"w., framed, 24"h. 28"w. Estimate \$150-300



George R Lawrence and His Aerial Photos—Simon Baker

One day in early May 1908, the citizens of San Francisco were treated to two unusual sights. Out in the bay, the Great White Fleet lay at anchor, having made its triumphal entry through the Golden Gate. Up in the air, a train of large kites hung suspended 1,000 feet above California and Powell streets. George R. Lawrence was back in San Francisco with his captive airship, as he called it, exactly two years after he had used it to photograph the damage caused by the 1906 earthquake and fire. This time, his purpose was to record both the extent to which the city had been rebuilt and the arrival of the Great White Fleet. Lawrence captured the fleet in what is probably the first aerial photograph in history of such an event.



Detail of one of Lawrence's 1908 aerial photographs in which 27 white hulls of the Great White Fleet are visible

In 1908, the airplane was still an experimental vehicle, and no one was yet doing serious aerial photography from the flimsy machines. Hydrogen-filled balloons were in use by some photographers, but Lawrence had tried them and, long before, rejected them as unsafe--with just cause. On 21 June 1901 Lawrence had what might have been a fatal accident while carrying out in a balloon an assignment to photograph the Chicago stockyards. He had completed shooting at an altitude of 900 feet and was being hauled down when, at 200 feet, the gas bag broke free of its retaining net. His fall was broken by a network of telephone and telegraph wires 30 feet above ground. From there he fell again, but was able to get up and walk away unhurt. A second balloon mishap a month later in Minnesota seems to have convinced Lawrence that he should look for some other method of getting his cameras into the air.

Silas J. Conyne, a fellow Chicagoan, invented and patented a kite in 1902 for the purpose of raising aloft advertising banners to attract the attention of the public. Lawrence obtained the right to build Conyne kites and embarked on a

period of experimentation to determine if and how they might be used to lift his cameras. He modified and improved well-known techniques for flying a train consisting of a series of kites attached by short lines to the main kite line. He was thus able to attain heights of up to 2,000 feet, lifting his large but relatively light panoramic cameras along with the piano wire cable used as the main kite line. Depending on wind velocity and the load to be lifted, Lawrence could fly as many as 17 kites in a train, although five to ten kites usually sufficed. From his successful aerial photographs it can be seen that Lawrence had devised effective means for holding his cameras steady while exposures were being made. A mount hanging suspended below the lowest kite in the train allowed the camera to be pointed and fixed in any direction before being sent aloft. Once in the air, a system of booms, lines, and lead weights prevented excessive horizontal turning while at the same time dampening the tendency of the camera to swing in the wind like a pendulum. He solved the problem of tripping the shutter by incorporating an insulated wire as part of the steel kite line and using it to carry an electric current up to the camera.

For purposes of aerial photography, Lawrence built his own cameras. To make very wide angle photographs, he modified an existing type of panoramic camera which had a curved film plane and a lens mounted in a horizontally rotating barrel on vertical pivots. He also modified flat plate cameras to function in a windy environment by replacing the leather bellows of each with a lightweight rigid box. In building his cameras, he used wood and aluminium throughout to reduce weight as much as possible. The lenses of his panoramic and flat plate cameras were mounted lower than the horizontal midlines of the film planes. This produced a high oblique aerial view showing more of the earth's surface and less of the sky, since the camera was usually level at the time of exposure.

In his panoramic cameras Lawrence modified the focal plane shutters to solve the problem of extremes of light encountered in high oblique aerial views. In order to reduce the usually abundant skylight and allow for a longer exposure of the darker land surface, he varied the width of the slit in the focal plane shutter. On entering the camera, the image reached the film upside down, so Lawrence made the slit wider on top to increase the length of exposure of the land surface while reducing the amount of skylight recorded.

By 1905, Lawrence had perfected his system for making aerial photographs, and his work came to the attention of President Theodore Roosevelt, who requested a demonstration for the

George R Lawrence and His Aerial Photos—Simon Baker

military. A group of Army and Navy officers assembled at Indian Head, Maryland, in May 1905 to examine the apparatus and observe how Lawrence operated it. After the demonstration was completed, someone pointed out that the kites, camera, and stabilizing mechanism could not be launched and retrieved from the deck of a ship employing the methods Lawrence used on land. During a few days of experimentation, Lawrence attempted to launch the captive airship from the deck of a tugboat on the Potomac River. Results of this hurried effort were poor, but the reporting officer, Lieutenant L. H. Chandler, felt that Lawrence should be given an opportunity to make the necessary changes in the apparatus and try it out at sea.

The Navy was interested, so Lawrence went aboard the USS *Maine* on 25 August 1905 with his apparatus, two assistants, and his representative, patent lawyer Walter H. Chamberlin. They remained on board until 7 October, working under the scrutiny of a board of three officers: Lieutenant Commander W. H. G. Bullard, Lieutenant Commander A. L. Willard, and Lieutenant J. H. Holden. Among other things, the board noted how long it took from the launching of the first kite to the raising of the camera, making an exposure, and returning the camera to the deck. The officers timed two such exercises involving different cameras, and found that each effort took about an hour and a half. In its report, the board described the captive airship and its various parts and explained how it had been modified since the May demonstration for operation from the deck of a battleship. The report also mentioned experiments in long-range photography with a flat plate camera having a 36-inch focal length lens.

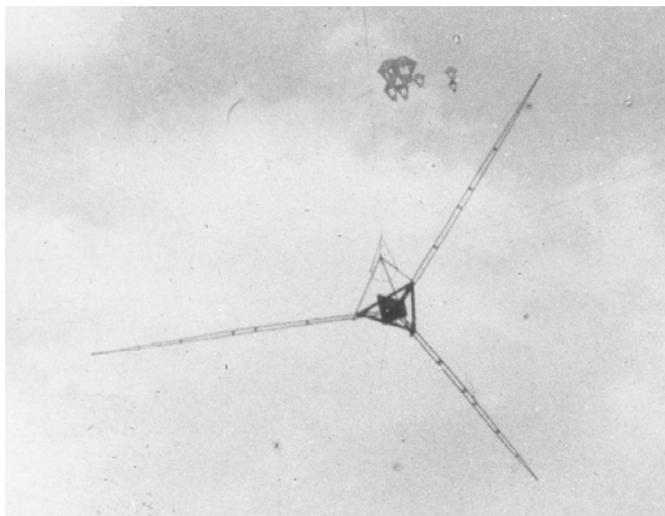
Of considerable importance is a brief note in the report about the panoramic camera used by Lawrence. It was described as holding a plate 20 inches by 48 inches, having a focal length of 19 inches, and weighing 49 pounds. Virtually all the important aerial photographs taken by Lawrence in the next five years were approximately 20 inches by 48 inches in size and must have been taken by this very camera, or another of like dimensions and weight.

After observing Lawrence at work for more than a month, the board was of the opinion that:

"The idea of taking photographs from high altitudes is under certain circumstances, especially during war, of inestimable value: such as locating ships in enclosed or blocked harbours, the interior of fortresses, the location of shore batteries, etc. The scheme worked out by Professor Lawrence both from a purely mechanical and photographic point of view is excellent, though the details of the actual working parts may be

much improved. The scheme can be more effectively used on shore than on ship board where the working room is of necessity limited. It would not be practicable to use the apparatus on board a battleship with the ship's force to do the work, but that with practice, officers sufficiently acquainted with photography could soon become skilful in this kind of work."

The board recommended that Lawrence be invited to demonstrate the apparatus on board an auxiliary attached to the fleet after making further changes and improvements. In case this could not be arranged, the board suggested that the government secure the right to use the apparatus and perfect it. Apparently, neither of these recommendations was ever carried out. Lawrence was reported to have withdrawn his offer to sell the apparatus when he could not get his price. Thus ended the contact between Lawrence and the U.S. Navy. But the efforts of the Navy in examining the captive airship and describing it in the two excellent reports discussed above have provided us with the most accurate and detailed knowledge of the apparatus available.



The captive airship in flight. The camera and its steadying mechanism hang beneath the kite train. A flat plate camera is mounted in the tripod cradle. Three equally spaced (120°) 15-foot-long booms radiate out from the base of the cradle, and at the tip of each boom is a lead weight of several ounces. A fine silk cord 120 feet long hangs down from the tip of each boom. The three hanging cord ends are tied together directly below the cradle, and a three-pound lead weight (not seen in this view) is attached at that point.

This article first appeared in Naval History magazine, Spring 1991, pages 62-65. Visit the U.S. Naval Institute website for more information on this magazine.

Dieppe 2016—Hugh Blowers, Photos—Lyn Blowers

The Festival That Nearly Didn't Happen!

Yes, such was the concern about terrorist attacks in France that there was a very real likelihood of the festival being cancelled, right up to the last few days. That it did go ahead and passed off peacefully drew a collective sigh of relief from everyone concerned. The extra security precautions were very much in evidence though with every approach to the site being barred off and blocked by cars and vans as well. The road leading to the kite village had no less than four sets of barriers at the weekends and roadblocks on the town side as well whilst a row of very large rocks prevented cars getting anywhere near the grandstand. Armed police and VSP were in evidence all week, with the addition of Vigipirate armed guards patrolling at peak times. Parking restrictions were rigorously enforced with the mass removal of dozens of offending vehicles as some of the British contingent will attest to. I have sometimes reported that there can be a certain 'sameness' about Dieppe, but this year the heightened security and events of the past year reminded us all that France is very much in the firing line.

In a PA interview on the last day, Bob Cruickshank was asked what he thought about the festival to which he truthfully replied, good parts and bad parts. The bad could be put down entirely to the wind that came over the town for day after day, full of lumps, bumps and rollers and the loss of the entire Saturday through rain. The good, the wonderful weather for seven days and the two and a half days of superb flying when the wind did change direction. Mind you, Peter Lynn, yes he was back after a four-year sabbatical, reckoned that the wet Saturday was brilliant flying as the wind was onshore at perfect strength all day.

Having arrived a couple of days early and seen the local forecasts, one thing was quite evident, it was going to be hot with the constant southerly wind, and so it proved, culminating in the hottest day on record for Dieppe at 32.6C beating the previous best in 1949. Sunscreen, hats and water were the order of the day as we renewed acquaintances from around the world. Since 1994 an integral part of the festival for us is visiting the church of Bonsecours on the cliffs overlooking the town where we sprinkled my Father's ashes. From here you can appreciate the futility of the Dieppe landings as the gun emplacements that are still there are situated perfectly to create carnage along the beach. The walk up there through the avenue of camping cars reminded us how far the east coast is removed from the centre of information and gossip as we learned of 'uncouplings', life changing accidents, serious illnesses and the

sad and sudden death of Jardin du Vent, Jean Claude's wife so soon after we had seen her at Berck. All in all a bit depressing until positive notes of recoveries and initial diagnoses not being quite so serious. Mind you, the number of arrivals from incoming flights who developed colds, coughs and chest infections and then passed them liberally around was not always appreciated?

The festival always tends to stagger into life and this year was no exception as the very strong winds of the previous week and the uncertainty over the event meant that many of the marquees and the entire delegation line of tents were not finally erected until late on Friday. Saturday is primarily about retrieving boxes, bags, and luggage prior to assembling a multitude of kites to set up displays and workshops. There is also the scrum to register and the inevitable language barrier, although as Louisa is English, this did make it easier for the delegates. It was hard to agree with one antipodean who opined that 'being obnoxious does get results' even if it does not endear them or the nation they represent to the organisers.



Although Canada was the featured country this year, a significant proportion of the display and exhibition space was given over to Native American art, culture and kites, starting with the erection of four huge tepees built from tree trunks with the aid of a large forklift. Never realised just how furry and soft a bison can be, the skin that is not the entire animal. It was the Canadian delegation in their red and white garb that headed the parade, which set off, early for a change, on Sunday morning. We

Dieppe 2016—Hugh Blowers, Photos—Lyn Blowers

Parade Gallery



Dieppe 2016—Hugh Blowers, Photos—Lyn Blowers

were led round by a drum band who must be exceedingly fit as they continued to pound the drums and dance for what was surely the longest parade ever at Dieppe, over two hours before we made it back to the site. It was also probably the most exuberant and colourful seen for a long time, much appreciated by the huge crowds at every turn. Marla and the Sanders' all in purple, the GOGs with their memorial bench on a trolley, decorated mobility scooters and a blue bearded Scotsman, Karl and Sara looking every inch as if they were refugees from a leading public school, or ready for a day at Henley Regatta. George Peters was as understated as usual with his huge competition ancient bird strapped to his back with him in 'birdman' get up. How he navigated through the street goodness only knows? His normal wings had been donated to Steve Brockett and Virginie Trompat who no doubt realised the implications of carrying these for a couple of hours.



Steve Brockett, as well as being one of the 'artists in residence' was also responsible for an amazing exhibition of aerial photos in the town hall. These were not taken by KAP or drone, but by Steve from a paramotor, a huge soft wing with an engine strapped to his back. The images were at times surreal and often stunning and very much appreciated by everyone who made the trek to see them. There was also a photographic exhibition in the Chamber of Commerce from past festivals, including a panel from vol de nuit, possibly the best year ever for art and photographic displays.

First in the air as he was just about every day was Peter Lynn accompanied by chief helper Elwyn, who was blissfully unaware just what a responsible position that could be. Peter was intent on showcasing his new range of single skin kites, but he was thwarted somewhat by half his display being lost in transit and never arriving. Many will be conversant with the sin-

gle skin pilots known colloquially as 'boomers' but now he has extended this principle to an octopus and a snake. By his own admission, these are 'works in progress' and needed constant adjustment as conditions changed. The lack of inflation means they are also very 'busy' compared with the more languid and flowing style we are used to. Not sure that a pilot with a couple of hundred or so foot long tails to stabilise it is a winner either? As well as his own kites, Peter had 'borrowed' a couple of Simon Chisnall's designs, the pig and the dragon, not Toothless as that is copyrighted. Simon from PLK is a prolific designer who has come up with some super kites, although the old favourites are still very much in evidence. George Penney's PLK Car must have had more drivers and photos than any real vehicle and being on the ground suffered far less mauling and assault than any inflatables that got too close to the ground with anything dangly for kids to hang off.

In the main exhibition tent was a wonderful display of kites all built as part of a project by Drake Smith but using original images painted by Native Americans. The artwork was stunning, and a delight for us to meet Alaina Buffalo Spirit, a Northern Cheyenne who accompanied us on the parade in traditional dress and was on hand in the exhibition with her work. There were also two very contrasting displays with a British connection. Michael Goddard had a series of vibrant coloured, printed kites, mostly skiescapes in reds, blues and yellows. The other was by John Browning and his wonderful designs all made from natural materials that he processes and sometimes even grows. The discussion about printed images is never far away and to me, ripping off a copyrighted image, printing it on a piece of ripstop and then selling it at a premium price is indefensible, yet many of the kites seen around use the process really effectively and as an entirely appropriate method of decoration.



At the other extreme was a marquee set aside for kite artists at work, with paper designs by

Dieppe 2016—Hugh Blowers, Photos—Lyn Blowers



Frances Anderson, animal faces from Claudette Gosselin; Claude Collomonga and Therese Ugen with their expressive and totally asymmetric designs and Ton Vinken creating a 'Jack in the Green' entirely from leaves, with each stuck on individually. Centre stage was Steve Brockett with a whole range of his new figure kites. These are almost life size, based on an ancient ritual bandaging of bodies where the specific male and female accoutrements are left exposed, which is not offensive, but might not be to everyone's taste. It is the heads where the treatment differs radically with birds, nests and feathers attached to featureless forms. It has to be said, they also fly extremely well in a variety of winds. That they are wildly different from his earlier work there is no doubt but they do share the same element of fantasy and are superbly made. Unfortunately the mass launch of his work was scuppered by the complete lack of wind at ground level.

The conditions for most of the week tested kites and flyers, with very little being able to fly at low level for several of the afternoon sessions. Because of the festival insurance, several of the larger inflatables were flown in the arena, rather than on the beach, which added to the fun somewhat. Those that did chose to fly on the beach spent a considerable portion of the time retrieving pilots and kites from the sea. Occasionally a kite was seen to drift off, never to be seen again. Peter Lynn did his usual 'ripping job' on a ray and a whale, which involved something like 15metres of hand stitching. The wind conditions, Peter's lost kites, Dirk Kruger's gammy knee and the absence of AWITA left the beach thin at times, although George Penney managed a display of his own nearly every day. Later in the week Andrew Beattie turned up to swell the ranks although he had several excursions into la Manche as well. I was particularly impressed with the large inflatable rocket flown by a local group one evening, which looked even better when a

series of PLK Astronauts were added to the line.

Robert Brassington is a prime example of the 'Dieppe dilemma', being a single delegate. The pressure is always on from the organisation to have kites flying, yet this leaves the stalls unmanned, and several countries come under this category. There is no contest with Robert though; it is kites in the air. He has been working on a series of new and colour coordinated trains with the chiffon tails and in particular, a green where the tail absolutely glowed. Now, I am not keen on green, but this really worked in the sunlight. He also had a series of deltas where he has moved from pure appliquéd colours to using spray to make transitions between panels that looked so good. He had also used this technique on his TriD inspired aero-cell plane. It looked incredible at close quarters but did lose some of the impact in the air. Unfortunately it was not until the last day that the wind was suitable for it to fly.

I usually spend as much of my time as possible at Dieppe flying other people's kites, especially during the afternoon sessions where the delegates have far more kites than flyers. Deltas are not the world's most exciting kites, but Michael Goddard now has a matched pair of his cityscapes that look absolutely stunning. Unfortunately Michael suffered a 'sports injury' early in the week that severely curtailed his flying and with the grotty winds; I did not manage to get my hands on one this time round. I was however, lucky enough to be invited to participate in several mass 'Phoenix fly ins'. Karl Longbottom has come up with what has to be the most perfect festival kite. Not only does it look superb and is large enough to be noticed, but it is super stable and reliable. Since Berck he has made more so that up to five could be flown at any one time. These move so little that they can be placed in very close formation and even at times flown one from each hand as Sara demonstrated. On the last day I was tasked with looking after three of them pegged down just feet from each other as Karl and Sara attended to their competition kites. Happily they required no attention, for which I was very grateful, as any time there was good wind, the kites were flying into a very hot and bright sun. A year since I first saw this kite and a long time since I have been so impressed with a new design.

Sometimes though there are kites that are not as stable, and Lynn and I had been too close to a very large Edo type kite that was scything about, tangling with everything in sight and piling in to the ground on more than one occasion that would have done damage to anyone unlucky enough to be in the vicinity. One would

Dieppe 2016—Hugh Blowers, Photos—Lyn Blowers

Dieppe Competition Gallery



Dieppe 2016—Hugh Blowers, Photos—Lyn Blowers

have thought that after the first few disasters, a degree of common sense might have kicked in, but no, up it went time and time again. During one of its near misses I was constrained to point out that the probable reason for the instability was the total lack of diagonal spars, made worse by the other very flimsy spars. Much to our surprise they admitted that they had come into possession of the kite because it was almost impossible to fly and that the lack of spars was deliberate as it was 'a special kite'. I should have learned by now that advice is seldom appreciated on the kite field.

Something else that did not work too well by previous standards was the commentary and information coming from the display arena. We have become used to Cyril and his enthusiastic, knowledgeable and bi-lingual commentary with his ability to recognise kites and makers, but he had been replaced and no doubt some will be happier with the much-reduced commentary, but the public were seriously short changed over what was happening in the arena. The music over the PA did seem to have universal support this time, with far fewer 'oh not again' moments and the music from the sports kite arena did not kick into life until much later than previous years. I am guessing that it was partly budgetary and partly wind conditions, but the two and four line displays were definitely lower key. Martin, Felix and Ashley were joined by Vince and Chris for the week and Tom, who has been part of the Decorators off and on for many years making a comeback. With Lisa Willoughby on board as well, they had the bulk of the display time every day.

Gill has made my task somewhat easier by reporting the results of the competition in Dieppe, but that does give me an opportunity to comment on the entries as a whole rather than just the winners. It has been a long while since a Dieppe competition theme has produced so many new and varied approaches. In the past anything from the bag that vaguely fitted and even commercial kites were entered, but this year was so different. Mind you the timescale for producing the design was liberally interpreted as Michel Gressier was still painting his on the day of judging and bridling it as the judges deliberated. Another entry was nearly as old as the image it was portraying, but between there were many great interpretations, sadly far too many to present as photos. A number did impress me, none more so than Colin's from South Africa who had used beadwork as his inspiration, impossible you might think? The designs were enlarged and then each bead was a coloured polystyrene ball threaded onto a carbon frame, couldn't fly, but in a bit of wind it did. Ancient images abounded such as the

Easter Island heads, although there was a PLK inflatable version flying and that must have taken some designing? An ancient 'fertility goddess' was also a spectacular image, if you did not mind the fact that she was most obviously a 'goddess'. As well as the traditional artistic interpretations there was an experimental class and here Christian Koltz's asymmetric assembly of ancient and iconic structures and art from around the world got my vote, and it flew extremely well into the bargain.

I have an overlying principle with any art form, that if it needs an explanation rather than be



appreciated for what is there, then it has not worked for me, and several entries were definitely in the 'head scratching' category. There were also some where the explanation enhanced what was already a very attractive image, especially with the more indigenous art. Although not entered, Don Mock had brought along several of his 'primitive' designs that we recall so well from many years ago. Took him a while to remember where all the sticks went in some of the asymmetric ones when there are more than 20 sticks and none are the same length. You have seen the winners in the previous magazine, but there were lots of others that could have equally well been on the podium and one kite maker in particular could have sold as many of his images as he had brought.

The 'jardin du vent' and associated installations can also be anything from the most obvious such as Joel Goupil's wonderful wind driven automata to the frankly bizarre and inexplicable, apart from those putting them together that is. Same principle applies, if what is there is attractive, amusing or thought provoking, it has worked, if it is head scratching time, then probably not. Wendy and Peter Thomas had put in a huge amount of work with their display, continuing with the recycling theme and a series of wonderfully dressed figures, all based on recognisable containers. The centrepiece was a

Dieppe 2016—Hugh Blowers, Photos—Lyn Blowers

native scene with dancers, grass skirts and a witch doctor, superbly imaginative. Michael Lowe was there for the entire week with his wind instruments, but difficult to set up a listening experience relying on the wind when there isn't too much? It was lovely to see Jean Claude there with his ever expanding display of pett bottle inspired sculptures and windmills and the support he was receiving from so many that knew him, even if language difficulties prevented any meaningful expression of condolences.

Unfortunately, the weather turned midway through Friday and showed no signs of any change over the next couple of days. Early on Saturday the decision was made to abandon the days programme entirely, and this included the vol de nuit as well, as there would be no possibility of reinstating the lighting, stage and the security even if the weather did improve. That the rain did eventually stop late afternoon was no consolation, but it did show the flexibility of the organisers and the desire of the council to keep things going. In very short order a large screen was erected in the food hall and an impromptu programme of DVDs, turns from flyers, musicians, assorted acts, Hakas from the New Zealand family present, drumming and other entertainment for the public was put in place. The tent line was turned into a 'world walk' with entrances and exits at either end



and a truck appeared with a large number of

display stands to allow all the competition kites to be erected in the exhibition tent. The rain was miserable rather than torrential and was followed later in the day by very strong winds that made the farewell banquet somewhat exciting, as the food hall was constantly battered, shades of Berck? Of Course Peter Lynn was not put off by the rain and had his line up well before briefing and the news that he really hadn't needed to, but nothing puts the man off so we transferred the social area to his container to admire the others that were made of 'sterner stuff'. There is a cautionary note to be added however. Do not leave pilots and kites that have been in the sea and rained on for a day and a half in the bottom of a compression bag. When they were dragged out on Sunday the smell was truly 'orrible although Kathy Goodwind's description of the pong could not possibly be repeated, at least not in polite company.

In the previous magazine Peter Lynn was railing about kite tourists, a subject that I have also been outspoken about in the past, especially when it comes to Dieppe. Having looked at the length of the list of participants and delegates there should have been a lot more flying on most days and particularly when there are large numbers of spectators anticipating what they have seen in the publicity material. As an enthusiastic flyer I do find it difficult to understand why so many kite flyers come to Dieppe and never take a kite out of the bag? On the other hand I find it gratifying when those with health and mobility problems get out there and enjoy themselves. It has been sad to see Joel Thiez struggle over recent years, but there he was each day being wheeled along by Martine from their apartment to do a full day. In the exhibition hall down all of one side was a selection of his artwork including several variations of his wonderful Leda and the Swan.

Amongst the remaining GOGs and associates, lack of mobility is never a bar to them enjoying themselves even to the extent of keeping an almost open house in their apartment. On our first impromptu visit we ended up feeling socially inadequate when our Pfaff 6091s were derided as being totally unsuited to serious kitemaking. They did make up for it with a truly international evening later in the week where English wines were the order of the day, unless you sampled Gary Mark's maple liqueur that is.

As previously remarked, PL reckoned that the wet Saturday was one of the best flying days up to that point. Michel Gressier had a flock of his crystal boxes flying and Alain Micquiaux spent a long time putting out almost every one of his stylised fish to make a very colourful statement on an otherwise very dull day. Karl Longbottom had one of his 'enigma boxes' up

Dieppe 2016—Hugh Blowers, Photos—Lyn Blowers

for much of the day yet even those who did not fly found they had wet kites as the wind and rain blew into the back of the tent line for much of the day. Some of the paper kites did not survive and the dampness did for the kids kites that were being handed out as the tails detached themselves in short order. A sled with no tail does not do a great deal. Somewhat surprisingly, the fighter kite competition did go ahead in very difficult conditions but yet again I question the advisability of holding this on the sea front as the hotels and apartments opposite the flying site were liberally covered with cut cotton, manja and worst of all, nylon monofilament. All of these materials could be reached from our window well down a side street and we have seen the distress it can cause when unsuspecting members of the public become entangled.

Sandrine and Jean were less than optimistic about the weather prospects for the weekend in the Saturday morning briefing, but the very detailed forecast and radar plots that we were able to get in the hotel indicated that the final day could be getting on for perfect flying, with sun and a decent sea breeze. This was a welcome prospect as the one and a half days flying up to that point and a great deal of sweating, running and long launches in numerous futile attempts to get something in the air was not my idea of fun or the way to enjoy a kite festival. Optimism paid off as Sunday dawned bright and clear with a lovely wind from the sea. The public flocked to the site and the beach while the flyers put as much into the sky as they could manage.

Dave Mitchell joined Peter, George and Andrew on the beach in a PLK lock out at the northern end, while at the southern end a multitude of fire deltas were down to the contingent from the Kent club. In the arena, the Thai heritage team put on a traditional fight between the Chula and Pakpo, collecting an innocent rok in the process, truly multicultural. A last Roche Mazet and jambon complet on the beach for lunch and it was back into the fray. Navigating a kite through the mass of lines was fun and a great way to pass the afternoon and all too soon it was time for the competition results. Being France however, it was suddenly decided to get all the competitors to fly their entries, which led to a certain degree of panic and search for lines. Most flew well and some flew exceptionally well and had been doing so throughout the week. George Peters' bird is huge and had been hung in the exhibition tent all week, but there it was flying happily off a peg, even if Robert Trepannier had to haul it down in double quick time when George was announced as a winner.

Despite the superb weather, there is certain inevitability about the last day as the delegates have to get their kites and stalls packed away and into the containers ready for a ludicrous o'clock departure in the morning. We slowly wended our way along the tents bidding farewells and reflecting on what had been, in reality, a thoroughly enjoyable and successful festival. Yes the wind could have been better but the festival did go ahead, there were thankfully no incidents and being British, even the rain did not faze us too much, so the good more than outweighed the bad.

Monday is always strange, as the bustling site and tent village is suddenly deserted with just a very attentive German shepherd guard dog eyeing up those of us collecting cars as a possible breakfast. Having thankfully come through Calais on the way down without so much as a sniff of trouble, it was with a certain degree of apprehension that we made our way back up the A16. Luck was with us though as there was no sign of the threatened demonstrations and disruption or any other activity, other than the start of 'the wall'. In fact our entry to the port was the quickest and easiest ever, even the search teams waived us through without so much as a second glance. Not the best Dieppe ever, but given the underlying situation in France and how closely the kite community was connected with events in Paris last year, there can be no complaints. With the announcement of the Brexit timetable, the next festival, if it goes ahead as planned, should see us as still part of the community, but let us all hope fervently that the security required this year is no longer necessary?



Event News

Martin Lester Goose Workshop.

18th & 19th March

Being organised by the White Horse Kite Fliers.

We shall be holding a kite workshop at St Josephs College Swindon on Saturday and Sunday 18/19th March 2017.

The workshop will be taught by Martin Lester and it will be his Goose Kite.

There will be a choice of 2 different Geese, the Barnacle Goose which is Black White and Grey, or the Snow Goose, which is all White with Black tips on the wings.

The cost of the workshop will be £110, which includes lunch on both days and endless amounts of tea/coffee.

A deposit of £50 is required to confirm your place at the event.

As usual other people attending but not doing the workshop will be asked for a donation of £5 towards lunches.

Confirmation of your choice of colour MUST be with me by the 18th February at the very latest. For any further information contact me at donald.baggett@virginmedia.com

North Hants Kiter's Jolly Up 20

April 22nd & 23rd

Gate open from 12noon on the Friday.

The site is located in the village of Cliddesden, just south of Basingstoke (not far from J6 of the M3).

On-site camping is available from *Friday* midday onwards (£8 per tent/camper for Fri and Sat night).

Fish and chips available on the Friday evening (via the zipwire!) from 6pm to 9pm.

The Saturday evening food will be the BBQ, tickets available on the weekend (£7.00) and please try to bring a plate and cutlery!

Once again we will be doing Jacket Potatoes for those interested at lunchtimes over the weekend, and Bacon rolls will be available on both mornings.

The Auction will once again be held on the Saturday evening, and any donations gratefully received before or on the week-end (*before 4pm please* if possible to give us time to set it all up).

We may run the Beer Lift competition, wind permitting, same rules as before.

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

For further info, please either contact:

Roy on 07778 352825
Colin on 07770 338419

Or e-mail roy@kitesup.co.uk

You can pre-order your tee-shirt / polo-shirt, etc. Please [email Hayley](mailto:hayley@kitesup.co.uk) if interested in doing so. For orders: hayley@kitesup.co.uk

(The dates for this same event taking place later this year again are Aug 5th & 6th).

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

The Felixstowe Kite, Craft, Kids & Car Festival

Sun May 21st 2017 at 11.00 - 17.30

A day of family fun with classic cars, kite flying and craft fair at the Felixstowe International College 99 Garrison Lane, Felixstowe IP11 7RE

A day of family fun with classic cars, Kite flying and craft fair on 21st May 2017 in Felixstowe.

Classic Car Show

We aim to have around 100 Classic and vintage cars with one or two novelty vehicles. The real enthusiasts will have their vehicles judged by qualified judges for best Car in class.

Toward the end of the Festival we will ask drivers to drive around the kite enclosure to show their wonderful vehicles to the public.

Craft Fair

The location of the Craft Fair provides the opportunity to showcase well over a hundred stalls. There will be dedicated parking area for stall holders with access to the main sports field.

Also, there will be a limited number of external Gazebo pitches 3x3m available.

Kite Flying Demonstrations

Throughout the day Kite flying demonstrations will be performed by a number of nationally recognised Kite clubs.

The area enclosed for Kite demonstrations is 80m x 80m. Those clubs attending are the Essex Kite Flyers with more to be announced.

Facilities and Features

- Programme of events on arrival
- All day 11.00am—17.30pm
- Pay on arrival Adult £5 Child £2
- Kite Demonstrations throughout the day
- Craft Fair with 100-120 stalls
- 100 Classic and Vintage Cars on display
- Food and Drink Vendors- ice cream, fish and chips, burgers, hot dogs, sandwiches, tea, coffee and cakes etc.
- Toilets- large number of external toilets
- Parking- 150 free parking spaces in two locations. Parking assistance will be provided.
- Security- First Aid post, Lost Children and Information Kiosk
- Music- Local Bands

Event News

- Dance, Martial Arts, Cub, Scouts, Guides
- Full range of children rides, amusements and novelties

Basingstoke Kite Festival

3rd & 4th June

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

Come along and help us to celebrate our 25th Festival and join in the fun!!!!!! Guests from Home and Abroad will be joining in, and as well as things going on in the display arena, there will be the usual array of activities, along with various Kite & Food traders.

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

On Saturday evening we will have our usual Social Get Together in the marquee, and all are welcome. (There is a small fee if you would like to join in with the Buffet, please pre-book and pay on the Saturday morning, from the Raffle Team as available numbers are very limited!).

Camping is available on the Friday and Saturday evenings only, for £10.00 (payable on the weekend) and you will be able to get onsite from 1pm onwards on the Friday, no earlier please! (Council stipulation) There are Showers and Toilet facilities on site.

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

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

The Beach Kite Fest

9th & 10th September

Burnham-on-Sea in Somerset will hold its 4th event 'The Beach Kite Fest' on September 9th and 10th 2017.

Details will be posted on the web site (www.burnham-on-sea.com) with details and updates including competitions and displays.

2 days of flying from 10.00 to 5.00 with a social event and illuminated display on the Saturday evening.

We have reserved parking for experienced flyers and permission for beach siting for giant kites and their vehicles. Accommodation and camping contacts available.

The event takes place on our three beaches both sides of the Pavilion with stall space along the Esplanade. In addition we have workshops, competitions, prizes, a 'learn to fly' area and kite sales.

A beautiful site with no space limitations.

Contact Gaynor (01 278 238714) or gaynor.brown1@talktalk.net.

46 Years of Kites and Books—Bill Longley

My first step on the road to kiting was taken about 1970, when I made my 5-year old son a traditional diamond kite of brown paper, bamboo and string with newspaper bows on the tail, just as my father had done for me at a similar age. My wife created step two, the crucial one, when she gave me Clive Hart's 'Your book of kites' which introduced me to the tailless Malay, the tetrahedral, and the one I best remember, the forward-bowed kite, which I have not seen in any other book but was a great flier and survived much abuse, including landing in the sea. Up till then my materials had been plastic sheeting and bamboo or dowel, but I had graduated to ripstop nylon by the time I bought the 'Penguin book of kites', from which I constructed at least a roller and a Russell Hall (still with me but in need of repair) and a sled, still going strong, along with a parachute sled (great fun) from Ron Moulton's 'Kites', which I still regularly use.

I have collected a large library of kite books and selected from them those models which struck me as different from the norm. Once when I visited Malvern Kites, they were clearing their personal library, so I bought several items, including one book in Hungarian which enabled me to build an asymmetrical kite from its diagrams, which is an oddity to watch in the sky. My all-time favourite is an Indian fighter from Philippe Gallot's 'Making and flying fighter kites', which I made of Tyvek and flies in a range of winds, along with his Alert Birdie variation. Margaret Greger's book 'Kites for everyone' gave me the Harper's Ferry delta, which I have re-

produced in ripstop many times for sale for charity; I also have a train of 17 of them which I put up when I feel like impressing people - I add another one every time I get a new colour of ripstop. Another crowd-pleaser is the Raspberry Twist drogue from Jim Rowlands' 'Kites and windsocks' - a tricky one to sew. Any kites I have bought have again been the more unusual ones, such as UFI-Jo or UFO-Sam, but they are outnumbered by my own makes. You will have noticed that there is no mention here of two or four-line kites which generally fill these pages. That's how I like it, but having said that, I have just been given a two-liner to get to grips with... For me is still One Line Good.

A cautionary postscript on what kiting can get you into. In the early days of my ripstop sled, I turned up to a Kite Group meeting when the wind was particularly strong. "You won't fly today", they said. Disregarding the advice I lofted the sled. It flew all right. I had improvised a reel of a length of broomstick fed through a large treacle tin or such; the wind wrenched the kite and reel out of my hand as the kite sailed merrily away across the field and the next one, dragging the reel until over the next road it caught the line in a tree and was stably flying from its summit. I panted after it through two hedges. The kite soon dropped to the ground and I was able to pick it up and heave on the flying line to retrieve what I could; the line snapped, so someone probably still has 50 yards of line and a treacle tin gracing his tree. The kite lives on, unscathed.

Events List

April		
1-9	31st Berck International Kite Festival, Berck sur Mer, France	www.cerf-volant-berck.com/
22-23	Kiter's Jolly Up, Cliddesden, Basingstoke	roy@kitesup.co.uk
21 - 1st May	37th Cervia International Kite Festival, Cervia, Italy	www.festivalinternazionaleaquilone.com/web/
29 - 1st May	Broad Haven Returns	bil-ly.souten@btinternet.com
May		
14	Streatham Kite Day, Streatham Common SW16 3BT	www.streathamkiteday.org.uk
21	The Felixstowe Kite, Craft, Kids & Car Festival, Felixstowe International College 99 Garrison Lane, Felixstowe IP11 7RE	Rotary Club Felixstowe
June		
3-4	Basingstoke Kite Festival, Down Grange Sports Complex, Basingstoke	Roy Broadley 01256 812487
July		
1-2	3rd Bognor Regis Kite Festival, West Park, Silverston Avenue, Bognor Regis, West Sussex PO21 2RB	www.brkf.org
8-9	Brighton Kite Festival, Stanmer Park, Brighton	www.brightonkiteflyers.co.uk
8-9	Barmouth Kite Festival, on the beach opposite the Lifeboat Station, Barmouth, Mid Wales	mrkiteflyer@googlemail.com
15-16	Leominster and Hereford Kite Festival, The National Trust, Berrington Hall, Leominster, Herefordshire HR6 0DW	www.kitefestival.org.uk
29-30	Dunstable Downs, Dunstable Road, Whipsnade, LU6 2GY	www.facebook.com/DunstableKiteFestival
August		
5-6	Kiter's Jolly Up, Cliddesden, Basingstoke	roy@kitesup.co.uk
5-6	Exmouth Rotary Kite Festival, The Imperial Recreation Ground, Exmouth EX8 1DG	ellisondavid@me.com
12-13	Portsmouth International Kite Festival (PROVISIONAL)	www.portsmouthkitefestival.org.uk
12-13	Teston 30th Anniversary Weekend, Teston Bridge Country Park, Teston Lane, nr Maidstone, Kent ME18 5BX	Malcolmf@kentkiteflyers.com
September		
2-3	6th St. Annes International Kite festival, on the beach, Lytham st Annes, near Blackpool, Lancashire	www.stanneskitefestival.co.uk
9-10	The Beach Kite Fest, Burnham-on-Sea	gay-nor.brown1@talktalk.net