

# **THE KITEFLIER**

**40 Years 1979 - 2019**



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

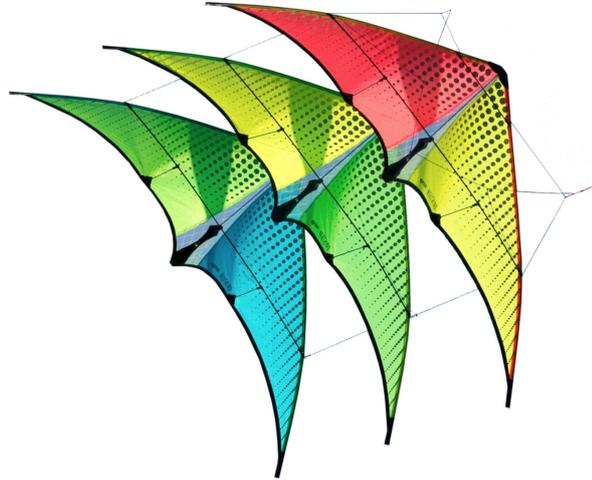
# KITEWORLD

All The Fun Of The Air!



*Sky Burner  
Fulcrum*

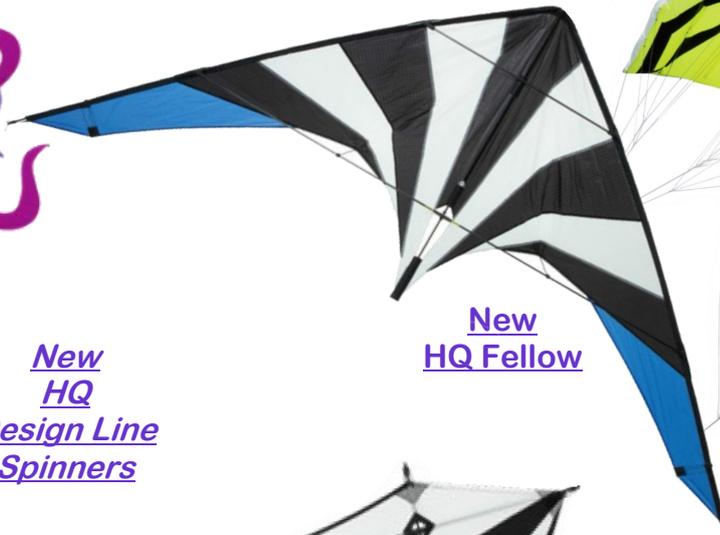
*Kite  
Accessories*



*New  
Prism  
Neutrino  
Stackable  
Stunt Kite*



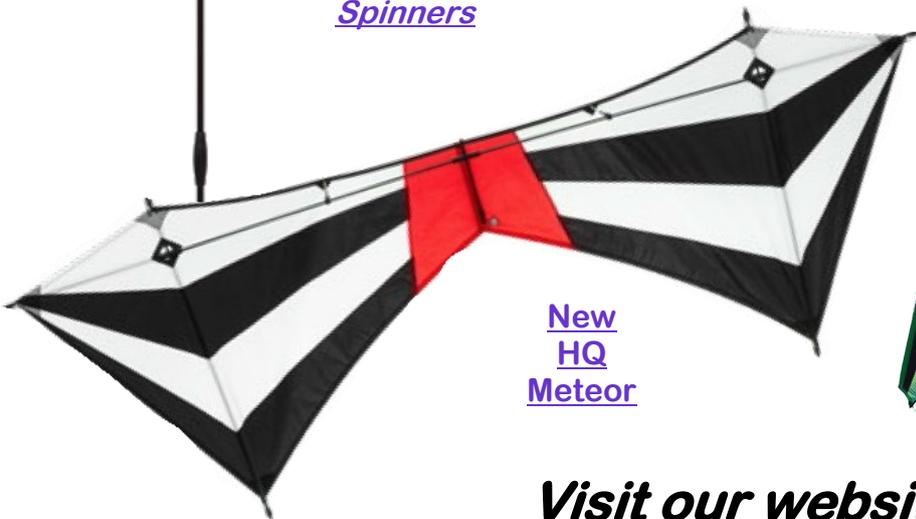
*New  
HQ  
Design Line  
Spinners*



*New  
HQ Fellow*



*New  
Prism  
Mentor  
Power Kite*



*New  
HQ  
Meteor*



*New  
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Dear Reader

Happy new year to our readers and we hope to see you on the field somewhere in 2019.

This is another landmark for The Kite Society—40 years of publication in it various guises. Always done by us—you get less time for murder. We are giving ourselves a pat on the back and would like to thank all of the people who have contributed over the years.

Looking back through the old issues there use to be a lot more adverts, articles, just generally more contributions from people. Just looking back 20 years there use to be many more kite festivals, kite groups and kite shops around. How things have changed.

We were sad to hear the news about Ray Bethell—the kite world has lost one of its best ambassadors. Many kitefliers will have fond memories of him when he came to the UK and—who knows—without his influence we would not have the multi-kite fliers we have today.

As always—we need contributions to the magazine—we thank those people who have been stalwarts, providing items—Hugh Blowers, Paul Chapman and Allan Pothecary (some under duress ☺) and welcome Tony Collins to the fold of contributors. The membership numbers have remained stable over the past 5 years, so people obviously still want the magazine. Maybe **YOU** can write something. There is no magazine without the kitefliers.



Gill and Jon

Membership Type	Fee
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## Pothecary Corner—Allan Pothecary

### Legends

Sad to hear Mike Dennis, another kite legend, has passed following a heart attack. Here's me thinking it's too cold out there and I'm too weary today to fly but blow that, I'm still here and I should be thankful so let's dig something out and fly it in his memory.

I still have two custom built, SUL Prodancers sewn in the workshops of Pam Kirk and Mike. We were in San Diego, only a few miles away from where and when they were sewn but we had to wait for them to be shipped to Jon Trennepohl at SkyBurner for assembly, quality control and test before they came all the way back down to us to go fly on Mariner's beach on a windless day.

We also bought two of the last North Shores ever to come out of Top of the Line. I am not sure that I ever met Mike. I met Pam once, a lovely lady but I didn't realise who she was at the time and only learned about it months after.

These guys were pioneers of their craft and leave a legacy never to be repeated. Bless them both.

### I Don't do Fiddly

I use a couple of old Eolo "Over" sport kites for coaching dual line flying. Many a person has flown and crashed them across the years. There's probably as much repair tape as there is sail cloth but they still serve their purpose.

I just had to change an APA connector on the leading edge - never a favourite job with lots of gripping things tight and wiggling, breaking the seal on 'C' clips, bunching up the sail, feeding rods through, re-tensioning, re-gluing and I like to tape over the tensioner whiskers to help stop slippage and keep them out of the way.

Just to announce that everything went perfectly for the first time I can ever remember so well done me! Then I noticed I had put the old one back on again.

### Joel Scholz

I was looking through my collection of kite videos and realised that I didn't have any of Joel Scholz's Raven or Parrot nor do I have a decent one of Floyd, the large size pink flamingo which we lovingly renamed as Daphne and, often known also as the big pink bird with the broken neck (mental note to borrow that one back off Tim R.)

### Different birds

I made a short video of The Raven then had to take it down and redo it just after publishing on YouTube, when Michael from kiteworld.co.uk told me I had called it a crow which, as I should have known, is a completely different bird and would have done had I looked at the pack it came in. Apparently, a Raven lives over twice as long as a crow—amazing some of the asides you pick up from kite flying!



### Lesson remembered

Joel's Seagull is a similar shape and also has two tow points to connect the (supplied) line to - forward or aft depending on the wind strength and the line has a cheap plastic hook with which to connect to either—in a lighter wind the weight of the hook might make a difference.

This, to me, is one of those kites where you need to have two or three in the air to have any effect or, perhaps, it would make a great accompaniment to my inflatable witches—(mental note to try that next time). The Raven flies quite easily although I was surprised at how inexperienced flyers struggled to self launch it. However, once it's five metres away from you it will happily soar way up high without a problem.

Any overly sideways motion to the ground probably means that you need to change to the other tow point. A bit like being told how to fasten your seat belt by the stewardess as your plane pulls back from the dock, if you struggle to assemble this kite then you really shouldn't be out on your own. However, my buddy, Mick, does demonstrate this on the video at fast forward speed.

### Parrot

Joel has told me that the photo in this article and also the video has a slightly misshapen head so apologies for that but I hope you get the general idea anyway. Obviously this kite gets more attention from passers by than the Raven because of the splendid shape and colours. There's only the one tow point on the Parrot and a line is supplied.

I found the launching from standing still easy and really enjoyed how quickly it accelerated to a great height - probably too much, so I reeled it back in a bit. Both kites dance about a bit low down but you soon find a sweet spot as more line is payed out.

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### Who for?

I would class them as 'crossover' kites in that they appeal to youngsters and beginners but also held by the more experienced flyer as the one to get out and quickly assemble to gain the interest of those with questions.

They are that little bit different from the flat kites that entice people at the stalls at events in that they are three dimensional (3D) and look good from any angle - not just the flyer's point of view.

I imagine there are a fair number of people worldwide who admire Joel's work and have a collection of all his kites - they would, of course, look something extra special when all flown at the same time. I will try to keep you informed.

As to price? Most good retailers will have the Raven, Parrot and others in this series on their website for roughly the same at around £24.00 - we got ours from Kiteworld.

Look out soon for the Pelican which is rumoured to be going back in to production.

### The Fulcrum

If there was ever a kite prone to putting a spar through the sail on the first assembly or disassemble then this is definitely it. My strongest advice is to go to the [kiteworld.co.uk](http://kiteworld.co.uk) website and watch the video on how to put your kite together and pack it back up again.

I admit that as a man and therefore, never one who needs advice in such things I did watch the video and was glad I did. Watching the other video's there too helped me make up my mind over whether I should make what is rather a substantial investment in a kite.

I am starting to think I will never be old enough to know better!

The main thing to remember is to erect this kite with it going away from you, long-wise down wind making sure the bridle is on the front side, the rest, I won't be patronising by trying to tell you how to do everything that you can work out for

yourself - other than to ask please, exercise caution.

### Someone Loves Us

The kite designed through a collaboration of Carl Robertshaw and Jon Trennepohl at SkyBurner Kites was certainly going to be of good construction and thoroughly tested before being brought to market but I just wanted a closer look for myself first.

I had seen the kite around the festivals during the year but it all seemed to be a bit of a secret and guys like me didn't get a chance to have a go which is a shame for the makers/designers/sellers because I am part of a much larger market they should look at rather than the elitist few.



Thank heavens for Kiteworld and their understanding, as kite flyers themselves, of the prospective market or it could mean having to buy directly from America when, combined with import duty and single shipping costs the final outlay would have been prohibitive. They are a big enough company to invest in new products to the market and imported ten.

You couldn't even buy one from Carl.

Unfortunately shipping and import costs have an unhealthy impact on a price which was already not cheap enough for anyone to be thinking of buying two or three in different colours.

### My First Time

I was at one of the Jolly ups this year when I saw a Fulcrum being flown. From where I was it looked extra large but it turned out to be one of those optical delusions that you often get with

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kites—the same as a new full moon appearing to be larger, waxing on the horizon.

It is a big kite as you will note from the photo of Marilyn holding it but I found it also easily controllable and conducive to low winds due to the large sail area and dynamic shape. I ventured across to find Ian Webb flying it.

It wasn't long before he offered it over for me to fly (decent bloke eh?) and I immediately liked it. I liked the ease of control, the way it stopped dead and the difference in spins on its axis but especially around the ends.

The design of the Fulcrum does not allow a twisting of the sail and therefore you can fly backward or just throw it around in the sky flying it like a two line kite too if you wish and it's not going to collapse on you. However, I could not create a side slide when holding the kite level although this was easily achievable when put in the upside down position.

### Line Idea

Ian also had a great idea with lines which I was very pleased to employ when I ordered my own kite.

I have already reviewed the excellent Vector SK75, 30 metre lines (that's 100ft x 150lb lines for two line kites in ordinary speak!). The idea was to use two sets of 20 metre X 50kg (100lb) Vector lines, which, when they quickly arrived, were perfect for the job.

They were all *exactly* the same length which pleased me enormously and I do like to wind on to two winders - I have been shown by the best but I still get four lines on one winder in a fiddly muddle.

I did think these lines looked and even felt, a bit course and was concerned that they might bind but I was putting in several twists and finding very little difference even after several uses on sandy beaches.

Vector 30 metre lines are also available from kite-world.co.uk in 100lb and 150lb.

I wanted to fly more of the kite at the Jolly Up but I was a bit nervous of crashing a kite that someone had only just acquired and even before I ventured across the field Marilyn was getting the coffee and sandwiches ready so it was time for me to go and gratefully but sadly handed back the handles.

### Black and White

I would have preferred a kite with colours but this was number ten of ten and I did so want to take it on my upcoming holiday. The problem with mono chrome is that it's difficult to see which is right-side down and, until I was more used to it, resulted in a few unplanned meetings with Terra Firma but no damage.

As you would expect, the Fulcrum comes in a nice carry bag and, unexpectedly for such a wide kite, fits nicely, corner to corner, in a large suitcase! Again good advice is given in the instructional video on how to use the bag so that you keep everything safely inside including lines and handles which is great news for me.

There are four stand offs, two at 3mm and two at 4mm. They are easily distinguishable and you only have to remember the fatter ones go on the outside.



You may note that mine have white sections on them - that's tape, I wrapped it around because, from previous experiences with other kites, they are so much easier to find should one flick away on to the ground when assembling or packing away.

### Customer Service

Despite the rigid quality control my Fulcrum had the bridle legs attached top to bottom and vice versa. I was puzzled at first why my handles weren't level when I knew the lines were exactly matched then I realised what had happened. I needed to check which side was the correct setting.

Jon was most surprised when I told him. It was easily corrected—even for me and Jon even sent me a spare bridle just in case—now that's just another reason you pay a bit more, great customer service from people who are interested kite flyers themselves!

I'm truly sorry to say that I have spent more money in far eastern countries on kites and the customer service for this sort of thing has been zilch—zippo—non existent, they only talk to you when you want to spend money—rapid delivery or sending you what you ordered is not customer service, its just a good shipping department.

### Tech Spec

The Fulcrum is quite large at 104 inches wide x 32 inches high and has great presence in the sky because of this.

The PC31 Icarex sail is framed with SkyShark rods and the standard frame has an XLS centre strut with Nitro Strong outside rods.

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### *Two kites for the price of one!*

There is a set of light rods available to purchase separately for around 45 quid and what this does is to convert the kite in to an ultralight with a claimed wind range of 2mph to 10mph.

I reckon a certain amount of athleticism is required to make much of the extreme low end but the ease at which it stays in the air without continual pumping in just a puff of wind is very pleasing.

### *Swapping around*

When to move up to the standard rods if the breeze gets stronger is judged by the feel of the kite and the noise it makes but changing up to heavy means that there's more wind (obviously) and that operation is not so easy with the kite flapping about—better to shelter out of the wind somewhere as my big worry (as said before) is how easy it will be to puncture the sail if extra care is not taken.

I have heard some people say that it can pull a bit, it has an advertised range of between 4mph and 18mph. I have flown it with the standard rods as low 4mph and also tried when, at a guess, the wind speed was around 12mph to 15mph. Perhaps my brake (bottom lines) settings are different. but wouldn't say that it was getting away from me and I'm not so big and strong anymore.

I always knew I'd get old - How fast it all happened was a bit of a surprise though! However, if you do want to venture out in the higher winds there is a vented model available, its the same frame as the standard model - but with vents - Duh!

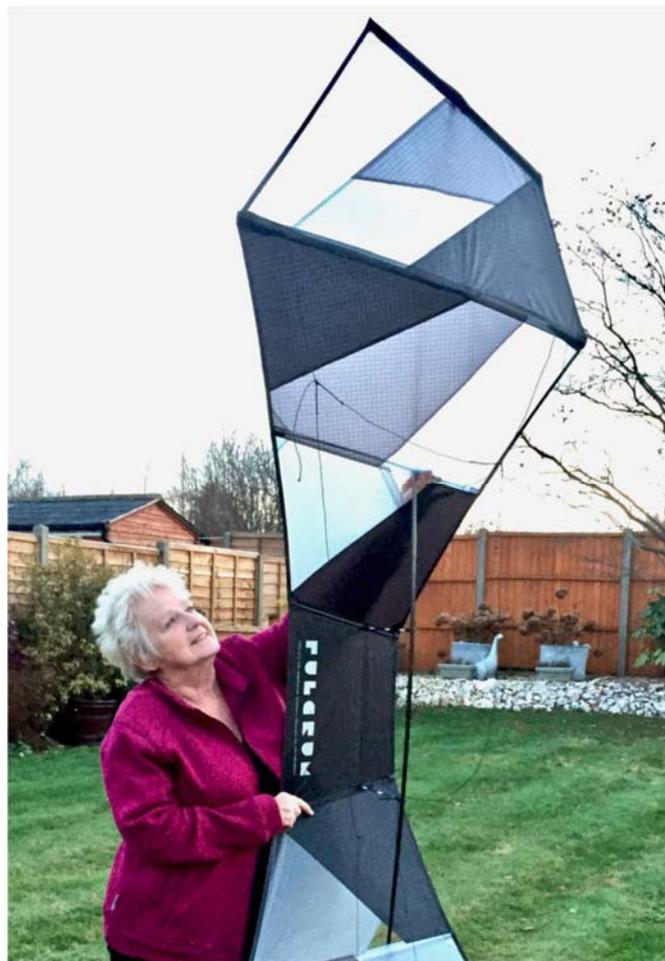
The claimed wind range for this one is 8mph to 25mph—I haven't seen the vented version yet although I am sure there would have been one available for some to try during the summer.

### *Helping to choose*

Here in the UK you'll be paying around £350.00 for just the standard kite and, therefore, be doing a bit of research before getting permission—even if it was available in Pink!

There is a colouriser to have your kite personalised but that is likely to slow down your delivery. I have said before that you should never make up your mind to buy a kite after watching a video of an expert flying it. Well, multi-line world champion Carl Robertshaw does a very good job of showing what this kite is capable of and what you might aspire to and, if you're an experienced four line flyer, you might get what seems to be close but the Fulcrum certainly makes you look good anyway.

I would class myself as 'experienced' level (lower end) and there's a video of what I achieved with my first few flights on the Close Encounters Kites YouTube channel.



If you only have the basic skills then this kite is great for honing them but my advice would be to start in the lower wind range.

### *Compare this ...*

People ask, "What's it like compared to the Revolution" and my reply is that it's a different kite. It wasn't supposed to be a knock off of something else. It flies, feels and handles differently. It does most of the same things, some different things and is great fun to fly.

### *Conclusion*

If you read the blurb on Skyburner's web page it's claimed that the kite will execute some of the tricks that clever flyers can perform with two line kites such as Yo yo's, Lazy Susan's, Slot Machines and fades which I read with some scepticism but the answer will be that it depends on your skill level and how many hours you put in. I did recognise a fade on Carl's video but it was only held for barely a second or two before it moved to the next scene.

It is very rare, if at all, that you would need a 'walk of shame' to this kite because it doesn't fold when flying backward nor lay flat on the ground in a 'dead', unlaunchable position, its always easy and constant flying. There will, no doubt, be a few dedicated, Revolutionists who won't not like it at

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all, some SkyDancer or Benson Bow flyers might think the same.

I like the SkyDancer, I didn't like the Benson Bow. I like my Revs but this one's different than all of them and I have derived great enjoyment from the hours spent so far with the Fulcrum and I am still learning so thank you Carl and SkyBurner Kites.

### Misreported

Gwyneth suggested that we get out the Halloween kites for our weekly fly in, the last week of October. The wind was good and photos were duly taken and sent off to the local paper for 32,000 people to read about our website which helps to promote our passion of kite flying.



We had a few people pass by, two or three couples stopped to chat and take photos and a guy scooted off to get his drone and take some aerial shots—we're often surprised that we still find so many people that have never seen large kites like the ones we fly so often! The paper somehow got it that "crowds" were drawn to the field and amazed by the kites flown by me, Marilyn and my sister Gwyneth. Well it was a cold, midweek day, the "crowds" were as I just mentioned Marilyn wasn't there, Gwyneth is my cousin, not my sister and they didn't mention our web-site either! Any good publicity for kites is great but do the press ever get it right?

### Retired again

As part of another thread on Facebook (some may have already seen it and know more than me) I see that the infamous Dodd Gross has thrown his toys out of the pram again and says that he has given up with kites (again, I'm told it's not the first time).

My guesses are that he's either gotten too old to keep up, lost the support of his backers or that his ageing rock and roll band have has got on the revival trail and started making money. Not many of the few flyers coming through these days will have heard of Mr Gross or of his pioneering spirit back in the last century but he did help and inspire many in his own inimitable way. Good luck in

whatever your future ventures are sir and thank you.

### 100 Teddy Drop

I was looking through some old files the other day when I discovered something I thought lost forever, a recording of the attempt by the White Horse Kite Flyers to beat the, then current, world record teddy bear drop of 29 bears. This attempt was to drop 100 bears and was mostly successful. I say 'mostly' because I seem to remember that that there might have been some issues in the loading, some might not have detached, some might not of actually been "bears" and there were the few, inevitable, Roman Candles.

You need to type in closeencounterskites youtube to find the video which, although not the best quality records the event quite well.

### Leaner and fitter

There were a lot of very keen, skinny young men and the occasional youthful lady well wrapped up in the launch day following on from the previous week's high wind failure which, unfortunately, was recorded for the BBC 'Record Breakers' program.

It does rather highlight the fact that we don't seem to have the same amount of young enthusiasts coming through these days. there are exceptions like BKF for instance but in the main, there seem to be more, young at heart, 'old geezers' per capita.

### Might be Interesting?

I will try to put up a couple of other old, never seen before, videos by the time you read this. One is of early Decorators with Andy Preston, Chris Matheson, Felix Unger and Jacob Twyford and another with Mark and Jeannette Lummas and Steve Hoath in SkyDance. I remember putting the camera away just before Airkraft came on saying "How many videos of kite teams do we need?" - DOH!! Luckily, there are videos that others have taken of all of the above which can be found without too much detailed searching.

See you next time

Allan and Marilyn [kitedisplays.co.uk](http://kitedisplays.co.uk)

(All videos mentioned can be found via the web site).

We have just received news of the passing of Ray Bethel. We met him briefly a couple of times and the memories of his gracious persona will live with us always.

Our small tribute will surely be lost amongst the thousands of praising anecdotes of those who knew him and will miss his presence, not only as probably the greatest kiting legend ever but as an inspiring human being too. The man who brought the most "Wows" to any kite field and encouraged countless numbers to take up or follow our passion of all things kite.

Thanks Ray, it won't be the same without you.

## Vive Le Difference. Dieppe 2018. Hugh Blowers, Pictures—Lynn Blowers

Was it, as some suggested, the best ever? Well, Gill and Jon threatened to read through my past reports to establish some credence for this claim, but it was certainly near the top, and vying with 2014. For the past four years there have been rumblings about takeovers and alternative organisations, yet when the festival got the go ahead, it was Sandrine still at the helm, along with Tiffany and Guillaume heading up a very extensive team. Those who question the need for a full time secretariat should consider just what is required to put on this event and the length of the planning process. Early rumours did indicate that there would be some changes as new flyers were sent invitations and some long established attendees were either not given invitations or required to fulfil specific criteria as to what type of kites they would bring. The intention was to reduce the number of large inflatables and discourage flying them on the beach as far as possible, and better represent the kites of the delegate's countries. In the event some made the choice not to come, whilst others acceded to the organisation's wishes, which gave rise to some interesting conversations over the week.

The motor home encampment was already well established by the time we arrived on Thursday and with an almost perfect on shore wind, what else was there to do but fly, the first of ten days of thoroughly enjoyable kite flying. Throughout the week, the wind started to come in offshore around mid morning, almost perfect strength, if a little squirrely on a couple of days and apart from a bit of mizzle one morning and a very brief shower one lunchtime we were glad that the sun tan products had been packed. Friday, if anything, was even better, giving an ideal opportunity for a 'Brockett' fly in and the first of our 'Jambon Complet' and 'Roche Mazet' lunches on the beach.

It is also a baptism of fire for the organisation and helpers as they distribute packages to the delegates, many old hands, but also a number of newbies that have to be shown the ropes and directed to various hotels around the town. As a mere 'participant', the status of invited flyer/ delegate always fascinates me, as there are some who are there to run their country's booths, some to fly, and sadly, some that appear to do little of either. A case in point was the USA who had a raft of delegates, yet George Peters who was due to occupy the booth wanted to fly, so Scott and Marilyn Hampton took up residence, and a great job they did too. It is around seventeen years since they were last over here and Scott has been even busier than previously, building huge numbers of kites, banners, shelters and pole decorations, all in his unmistakable vibrant colours.



It is a while since we have seen Jim Batten at a festival and he did not let us down with his ever-increasing collection of weird and wonderful bikes that he finds. As well as his pocket penny-farthing he had a huge safety bicycle and something called 'A bike' that folded and telescoped into a shoulder bag, not easy to ride with its tiny wheels apparently although he did carry it round the entire parade, where he informed us that sadly, there were no flapjacks. Happily, Sara Longbottom had been busy and provided more of her sumptuous Parkin that just has to be sampled to be appreciated. A piece of Parkin and a glass of whisky as an afternoon restorative, perfect. One very noticeable absentee was Roland, who has been present under the arch for many years. Not only was he gone, but so was the shop where he operated from. He has been our source of supply of carbon, glass and fitting for many years so left a very large gap, no doubt to the delight of the traders on the field, but they don't supply all the little bits and pieces that we need to keep our kites flying. It is a sad fact that the older kites seldom come out of their bags without cracked end caps, nocks and grabbers, is anyone moulding these nowadays? We did spy large quantities of carbon being transferred between vans at one stage so hopefully we may be able to replenish supplies at Berck next year?

Saturday for the delegates is always about putting up the displays in the booths and exhibition halls and a chance to welcome some of the new faces to the festival. Cambodia was the guest nation, so they had a whole space of their own, whilst Columbia had a raft of young and enthusiastic flyers. Those who complain that there is no new blood coming into kiting should have little worry on that score. A few established countries and faces were missing for various reasons so it was great to see Fausto and Alessia Marrocu representing Sardinia along with Alicja and Szymon making the 1400km drive from Poland, the first time that country had ever been represented. The Asian Kite Council stall was empty, with a note pinned to the curtains thanking Air France for losing all their baggage. Royame Uni was reunited, with

## Vive Le Difference. Dieppe 2018. Hugh Blowers, Pictures—Lynn Blowers

Karl and Sara Longbottom and Dave Ellison providing the bulk of the decoration as Michael Goddard also had a very large display in the exhibition hall. Michel Gressier was not going to be flying at the festival so George Peters took over 'Gressier Corner', yet Michel was still well represented with his chief flyer of many years, Jacques, flying much that was recognisable, although in distinctly different colour ways. George did have a few of his old pieces, such as the spider and a kite roach in colour, but with him, Jacques, Dave Ellison, Steve Brockett and Michael Goddard, much of the demo arena was black and white. Another blast from the past was George's 'Sky Dart', a mere 19ft by 12ft, not surprisingly banned from the competition as it was in excess of twenty years old, not two.

Opinion is always divided about change, some embrace it, others dislike it, but festivals, as with most other things, must evolve. The reduction in large inflatables was noticeable, with Simon Chisnall from New Zealand, Andrew Beattie and Dirk and Sonja Kruger providing most of the mainstream material, along with a selection of Taiwanese octopi and centipedes that were usually being flown low enough to get a right mauling. George Penney filled in the gaps with a large mermaid and horse and with the arrival of the La Sens Ceil Nautilus and Millenium Falcon and Dave Mitchell later in the week, there was more than enough variety, which was the intention.

Something that I had not seen and that caused a bit of consternation was a French flyer with an airborne generating system that he had been invited to demonstrate. This was based on a very elegant propeller unit underneath a large lifter. In order to keep weight to a minimum the flying line was a continuous loop of line that was driven at the top end and attached to the generator at the bottom. The builder did reckon that it was too dangerous to have the system working all the time, so only connected the drive belts at the top for demonstrations. The concept was to generate electricity for charging

phones, communication and lighting on a small scale. It worked very effectively, although the whirling prop was somewhat intimidating in the main arena. It did not pay to get too close either as Bruno found out.

Bruno Cocandeau has produced some lovely designs over the years and had a flock of turtles, if that is the correct collective noun, up for most of the weekend. Unfortunately, one of the turtles swam too close to the prop, it survived, the prop didn't, but most remained wary of the replacement for the rest of the week. A fluffy tail and whirling prop, mayhem.



The flying hours were totting up already, but Sunday is given over to the parade. 2014 was the longest ever, yet that was easily eclipsed, in no short measure down to the amazing steam punk, drum band that led the festival. These are some seriously fit people with amazing energy levels. By way of a total contrast were the Cambodians following on, all exquisitely dressed with ballet dancers, traditional dancers demonstrating their lovely hand movements, each having a precise meaning and two wonderful peacocks that folded and unfolded their tails around themselves in a series of perfectly choreographed movements.



## Vive Le Difference. Dieppe 2018. Hugh Blowers, Pictures—Lynn Blowers

In addition there was a very serious, studious and very accomplished hummer whirler doing performances at regular intervals.



Dotted through the unbelievably long parade were fantasy figure such as the raven and water nymph, rumoured to be Michael and Fran Goddard and a wolf. That is without the hundreds of banners, flags and kites being carried, I think it is fair to say that I have never seen such large crowds assembled in town although the number of heavily armed VPs did concentrate the mind somewhat? This was a clear example of why the town embraces the festival as publicity talked in terms of half a million people coming into Dieppe in the course of the nine days. Eventually the front of the parade was headed back towards the site when the first of the medical emergencies arose, so we were all halted while an ambulance made its way through the traffic. Tired legs and aging bladders, along with people at the back not having a clue what was going on, had the parade slowly disintegrating, but full marks to the drummers and dancers that kept going full on right until we arrived back at the starting point.

A bit of refreshment and then back to the flying as the wind was performing just as forecast, turning on-shore. Those who remember back a few years will recall the constant exhortations from Sandrine and Cyril for delegates to put up kites in the arenas, especially during the demo slots, and how sparse they could be at times, often with the enthusiastic 'participants' having

unlimited space to fly. This year it was very much, find a space if you can, although the organisation in the delegates arena was somewhat chaotic at best and delightfully 'French' throughout. One change that has not worked is the choice of commentators. Cyril was completely bi-lingual, enthusiastic, knowledgeable and with the power and ability to organise a flying schedule off the cuff. We missed him last time out, but this time the job was given to a professional announcer who could do little more than repeat what he was told, with a resultant lack of any real organisation. Certain things did happen each day, more or less, but the mass flights of the past were now down to individual makers to organise.



Late on Sunday afternoon a whole range of original Gressier kites appeared over the arena in something of a silent protest. Michel and his team were all flying from the public spaces and clearly making a point, as well as promoting his

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exhibition at the town hall. It is now twelve years since he held that wonderful exhibition of art and machines in Dieppe, and following on from his very successful show at Cervia last year, the city had commissioned him to put on an exhibition of kites in the 'Hotel de Ville' for three weeks. Michel was only going to be present for two hours on the Monday, leading to large numbers of flyers trooping down to the show, although one English artist remarked that 'he did not go to other artist's exhibitions'. It was his loss as it was an amazing display of colour. The exhibition was entitled 'Transmission', which translates more or less as 'passing on' the knowledge or designs. One of the larger pieces just lodged in between the floor and ceiling and given that a 5.8m Dague had room top and bottom gives some idea of just how big the kite was. My favourite was a vibrantly coloured double fan 'bird' that was just one element of an entire family with two large parents and four juveniles, what a sight that must be in flight although eminently unaffordable in its entirety.

Four days of superb flying for us and the days were beginning to merge seamlessly. Constant winds meant that kites could be pegged down, leaving plenty of time for chat. That does depend on kites being stable of course, and to me that is the prime requisite of a good festival kite. After numerous changes, Lynn's Brockett kite now falls into that category, even if Steve did wander over and suggest that she was being brave. Another well-respected maker suggested that the length of a tail on a kite was in inverse proportion to the ability of the designer, possibly too near the mark if a pilot needs tails. Talking of which, Simon, one of the new attendees was the co-designer of the single skin inflatable kite that gave rise to the 'boomer'. Seeing his version constantly scything round the sky may give a clue as to why the 'boomer' disappeared almost as quickly as it arrived. The latest PLK pilots though are, without a doubt, the most effective and stable to ever come out of NZ.

As is often the case, the arrival of guests from all over the world brings a number of minor and not so minor ills and ailments, tales of serious and not so serious health problems as well as a few spaces where last minute problems have kept people away. The mobility scooter and wheel chair, along with crutches and walking sticks does make the festival more inclusive as long as accommodation is not up any of the three hills surrounding the town. Lots of manual manoeuvring and amp powered travel over the week, but then another medical emergency. Andrew Beattie had eaten someone that disagreed with him and was in a bad way, which in turn illustrated the difference between the emergency service in this country and France. There they have a whole raft of numbers de-

pending on what sort of emergency it is, from burglary, pick pocketing, explosion and fire through to terrorist attack. Health is down the list at 15. Luckily, after an ambulance trip and some pills and potions he was back by early evening. What was not generally understood was that for this year, the site was divided into numbered zones and two ambulances were on station, ready to head off to the appropriate zone, fortuitous as this was not the last time blues and twos were needed.



The invitations were clear on having new work to show, as it is inevitable that much of what we see is recycled year after year. Of course, after a ten-year gap, the appearance of an old design can be exciting and unusual. Strange to see that there were only two of Robert Brasington's large cell kites in the air all week as his trains and deltas now dominate, and how they did as he continued to throw stuff into the air all week. Fifty kites was a cause for him to pause for another red wine, not to stop, his record for the week, over seventy. How ironic then that a delegate from another country said that they had no intention of flying, so why were they a delegate and accepting the hospitality?

Peter Lynn waxes lyrical about kite tourists, and there were a few of these, one group even calling themselves 'the freeloaders'. Going back over the years, one high profile traveller has flown the same two kites for over twenty years, although he did remake the skin when the previous version had faded so badly it was pastel shades. The same could not be said for Scott Hampton, now retired and making kites full time. The colour density he achieves with his material and spraying is amazing and every design is just hit with colour, primarily reds, blues and yellow/oranges, but what designs. Most of us recall his bugs from his last trip to Europe, but here was an entirely new set of designs, yes, bugs in all shapes and sizes, aliens, faces,

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things and lots of eyes and the star of the show, the giraffe. Could have been the prototype for the rainbow sweet advert with the fabulously coloured face and detachable tale as the neck. She was a very attractive giraffe as well, with beautifully long eyelashes. Not sure that there was anyone who had seen it that did not want to take it home—my kite of the festival. Scott was also the antithesis of some of the less enthusiastic delegates as he was flying from nine in the morning until packing up time, only taking time off for a baguette as to queue for lunch in the tent was too time consuming. Another flyer in the Robert Brasington mould. Marilyn Hampton went from interesting bystander to running the USA stall in double quick time, on hand the entire week surrounded by those uniquely coloured kites. To Scott must also go my accolade as display of the festival with his kites, stall, banners and other ground material.

Something that is never far away when so many designers and makers are gathered together is the thorny subject of copying. How about this for a sordid tale then? After having attended a kite workshop. The person in question took what he had built to a well know European commercial kite company to copy and market, which they did. Workshop kites are an anomaly, but commercial reproduction is a total no-no, which they discovered to their cost, having to pay substantial damages. You have to be a bit cheeky though when you put your rip off of a design into your booth just two doors down from the original designer and expect to get away with it. How you can turn up to a festival as a guest with ripped off kites is beyond me, but still it happens. More difficult if the design is published of course as a beautiful Peter Malinski star went up. Several of us marched over to see if it was an original, but no, it was a copy, although enhanced with an extra facet, and it has to be said, tensioned perfectly. The owner told

us that it took seven years to get it right. That then led on to another of my favourite topics as the question was put to us, who is Peter Malinski? Unfortunately it is a case of was, but how short memories are and how little the recent history of kite making is valued. Not the only instance unfortunately. Jackie Penney was having her gorgeous Randy Tom 'seven sisters' extensively photographed by a European kite maker who is well known to us all but then said that he 'had never heard of Randy Tom', oh dear. Reminded me just how lucky we were to have been involved when all these designers were at their peak.

Usually, poor flying conditions give ample time to wander round, but this year I had to make a conscious decision to take a morning off to see what else was happening. Kapping is getting ever more sophisticated due to the digital revolution, but kite fishing? The real thing happening out at sea backed up a display in the main tent and a land based version for the children, it was fascinating to watch.

This year a rota of kite artists was scheduled for each day so it was possible to see a whole range of different techniques in operation over a shorter period of time. Michelle Bubre from Canada who was producing skins as delicate as English watercolour pictures particularly impressed me. She uses wood dyes to give the colour and then outlines precisely in black pen. It produced the opposite effect of paint or printing as the images were akin to pastels and against the windows of the tent looked stunning. Michelle has had some of them mounted as pictures on white board. Robert Trepannier also had a kite that was done with pastels and then varnished, another of his studies of eyes, small but a very powerful image. Michael Goddard had embraced printing with a whole series of images based on the image created by slowly moving a digital camera on a time exposure. Sunsets, sunrises, seascapes, landscapes, like most modern art, make up your own mind. I either like the image or I don't, if it needs a long explanation then it probably hasn't worked.

A stroll down the booths always reveals a great deal, some delegates take it extremely seriously, others less so. Still cannot see the validity of putting a hem round a printed image ripped off from an album cover and then trying to sell it, but someone was. It was obvious than Jan had put a huge amount of effort into the Dutch stall, the centrepiece being a miniature kite workshop, full of Jan's miniature kites, and exact scale material and equipment to make them, even down to tiny dog stakes, with the correct swivelling link, amazing. Jan spent much of the week flying his soldier as well as making more miniatures, such precise workmanship. We did discuss the fact that he had swapped his usual

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flowform pilot for a conventional one and how stable it was by comparison, something of a surprise to him as it had mucked about so badly that it was consigned to the cupboard for many years before being dug out again. The Polish stall had a selection of kites, many made by Alicja's father, who it transpires manufactures kites commercially. Many of these were in blues and white to commemorate her brother who died so recently. Working particularly well were her Brogden derived designs that flew really high above the festival for most of the week. The French stall had a series of kites with appliquéd faces of the various 007 actors for the public to identify, some easier than the others, especially when it came to Lazenby and Dalton plus David Niven had several scratching their heads.



Moving on took me to the Jardin du Vent, and here as with the stalls it was obvious that some had made a huge effort and others barely justifying their camping car pass. Jean Claude now has so many set pieces from the pett bottles that he had a large box trailer delivered to store them in over night. It takes him ages to put them out each day, but what a show. Michael Lowe now has the finest Aeolian display of anyone, numerous large pieces, perfectly displayed and humming away, again a labour of love erecting them and taking them down, and not a small transport problem either. He had laid them out as islands with walkways and the trodden down grass showed the huge number of visits he was experiencing.

What I particularly liked was a series of steel, kite flying mobiles, all balanced with large stones and interspersed with smaller bird like sculptures from sheet metal. Talking of balancing with stones, an entirely new departure was a group of stone balancers. They came from all over France to engage in, uh yes, stone balancing, a growing movement, not without its critics though. The principle is simple, put one stone on top of another and so on, not just as a pile,



but with each stone balanced precariously on a point or edge. They were experts and produced some seemingly impossible arrangements including bridges and arches that were quite stable. At the end of the week, they barrowed the stones back to the beach to await the next call to meet via social media.

What did seem to please many flyers was the almost total lack of larger inflatables in the participant's arena, yes, a few did venture in and seemed to reinforce why they are better off not there. Threats of physical violence were traded when one flyer persisted in dropping his pilot and line junk amongst the smaller kites and then trying to re-launch time and time again. Ron Spalding explained to us that the Asian and far eastern countries had specifically been asked to bring smaller and more representative kites so there was lots of paper and bamboo on display and flying. Always did seem a bit strange when a team is flown in from a country

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with a long culture of kite flying only to put up American, Chinese or New Zealand built commercial items. Whether the festival was better for having fewer large kites on the beach is open to question, but there was certainly less aggravation evident or problems evident. Inevitably there was one kite vs lamppost incident that kept the public amused for much of the day as various futile attempts were made to remove it. The 'fretted bag' syndrome was also evident as an entire train of octopi sped through a group of 'enfants', thankfully without damage.

There was no doubt that the changes and wind direction resulted in packed arenas most days, especially on Thursday when passengers on the mid day ferry piled up on to the deck to see kites filling the front from the pier almost down to the swimming pool. This was in no small part to a number of mass flies that were under way. Steve Brockett had a number of Aviators, augmented by privately owned ones, Moth Man, an Edo and the Sun Kite, which he reckoned he had now tamed after many years so that it flew well. 'Team Phoenix' had been in evidence all week, having arranged to borrow or have more of these super kites delivered as well as the stock and new examples off the sewing machine. One of these did not last the trip on to the field as it was sold before it had made it in to the air. Five to seven was the norm most days for the team, but with other owners and helpers it was into double figures on occasions. Finally, a plan was hatched to move on to the beach on Thursday and put up every available Phoenix, setting a new record of fifteen, so thanks to those who loaned their kites, came along to fly their own or helped in any way. Chris Beel's kite was never actually flown by Chris although in the air most of the week.

We did have one near disaster though when a train of roks got out of control and took out seven phoenixes in one go. What made it worse was that the roks were under full tension and that the six bridles were knotted to the flying line, not the other way round, making anything else other than a knife ineffective. Of course, no one was looking after the train so it was a desperate fight to save everything, and then the tension pulled a peg that went whistling off with 1500ft of line unwinding from a reel behind it. Why is it that a bouncing and unwinding reel is always slightly quicker than the person running after it? I thought my sprinting days were long over but I did eventually catch the reel after a few comic misses with the kite somewhere over the casino and a few choice words for the owners of the train that had still not turned up. Mind you, the three trains on the beach from Asia remained unattended every day, no matter what havoc they caused.



In the main arena Dick Toonen organised a Drum Box 'wall' with ever increasing numbers, something of a tall order when nearly 100 flyers and holders were required. Coordinating all this was akin to herding cats and getting the flyers to launch on cue problematic. This was especially true when one of the flyers is 'Boris' the kite dog, with his own appliquéd version. In truth though he did better than some of the more human flyers. He was fine in the lighter winds but anything stronger was too much for him to hold the winder in his mouth so he has a harness to attach the kite to. Lovely to see him proudly bringing the kite back to base as only a Labrador can. More and more boxes appeared until on every launch, including numerous personal versions, hand painted, a superb reflective mylar one, Shula's intricate appliquéd one and many others. The final count, as close as it could be, was 69 and it was certainly spectacular. But then a disaster, the following morning Dick was missing a bag containing 32 kites, which he initially thought he had inadvertently left somewhere. After further investigation he came to the conclusion that his car had been broken into as other items were missing, yet there was no sign of forced entry. The only clue was that his car has keyless entry, so had his 'thingy' been scammed? What was interesting was that all three major thefts from cars recently have been from the same make of car with the same entry system, suspicious or what. As of writing this I have no information as to what may have transpired subsequently.

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Not the end of the problems as the ambulance was summoned again to one of the Austrian kite artists who had collapsed on the field, adding to the casualty and illness list for the week with a few noticeable absences and others complaining of the onset of the 'lurgy'. Time for more antiseptic red wines, calvados and whisky to ward off any errant bugs flying around. On the other hand it was wonderful to see the return of several flyers that have had a less than happy time of late, bypasses, stents, heart attacks and all manner of debilitating and life threatening issues. Best of all for us was to see DJ, who has had the most horrendous eighteen months, back in action. Talking to Dave and others puts the odd creaks and groans and bits that don't work too well into perspective.

Confusion still reigned amongst the organisation as the delegates were instructed to fly kites in the demo arena and leave the other area to the participants, yet when they got down there numerous arches and smaller kites were pegged down making flying difficult. Having got sorted, several of them were then told to get their kites out so that the guest nation displays could take place, much was the muttering and bad language as normal positions were resumed. In my view, the stage shows were better than the kite demos, as the small kites were lost in the crowd and the accompanying music definitely not easy on European ears. What were spectacular though were the dragons. Can't really call them Chinese dragons but they were all of that form. We have seen mass launches of these before, but seldom where they could be launched and left for a long period, A couple of very large ones were still in the sky as we went to dinner in the evening. Oddly, one stood straight up, but the other had the tail falling off badly.

For the first time ever I never made it down to the sports kite area, yet one can get a fair idea of what is going on from afar. Individuals and small groups of Rev flyers joined forces to create ad hoc teams and a very large grid fly, aided by the wind being from the sea, rather than over the house, which is more normally their lot. Working up throughout the week was a routine using the twelve black Revs that had last been used at the World Cup in Russia. For all sorts of reasons the kite element of the opening ceremony did not quite go as intended, so it was a bonus to see this live. Simon Chisnall deputised us to look after his kites while he went to see the final routine, luckily he was back before the wind softened even if a few kites did land on the promenade, but not his we are pleased to report.

Friday and Saturday are very much about the creative kite competition and here there has had been a quick bit of editing as Gill managed to get the photos and results into the last issue

so I am excused long and rambling descriptions. One of the great difficulties is in translation of the themes as they always leave some doubt, as did this year's. Was it the Fantastic World, which we believe the case, given the other elements of the festival, or the more literal Fantastique, or to us fantasy world, mmm? I have this theory that there are excellent kite designers, equally excellent kite makers and superb kite artists, but relatively few that are able to combine all three talents. It was pointed out that as this was a 'creative' kite contest, workmanship was not going to be judged, leaving the design and art elements to dominate, tricky already.

There were numerous established shapes with varying levels of decoration, Oliver Reymond with another appliquéd Ghenki, this time a stylised 'how to train your dragon' several roks and Edo shapes, many of which seemed to be of the 'what have I got in my bag that might fit' genre. I liked the two arms and hands that held a rock between them, although the well blessed but naked and disassembled lady within the rock required some explanation, was it Eve? I come back here to my earlier statement that if it needs a long and verbose explanation as to its connection with the theme then it has not worked for me. Two entries that we had seen throughout the week were both inflatable. The first was a complex Flowform by Michel Trouillet with a very complex printed bottom skin that magically morphed into a face when viewed at a distance, an incredible piece of artwork and printing, but was it original? The other was a seal entirely covered with printed scenes. Now here I had a problem, as it needed a large delta to get it into the air, so was it a kite? All the entries were on display in the VIP tent, giving rise to much discussion about their merits or otherwise but with little consensus as to likely winners. The Columbian entry that was actually six cartoon kites on a single frame was in with a shout as was a fantasy Rok, by Michael Alvarez and a rectangular kite by Jan mimicking the British Gas advert.

Judging would take place on Saturday with the kites flying, a prerequisite in my view, and some of them failed at the first hurdle, including previous winner Joel Goupil and his feathers. Others never even made it off the ground despite the eminently flyable conditions. Eventually a number were called forward for an Edwardian style flying contest, up in the air and keep it there until everyone is fed up. Here, Karl Longbottom with his red and gold Phoenix was at a distinct advantage as they will fly high with the minimum of attention, but was the image and concept too obscure, especially as there we had three others flying in support? All would be revealed on Sunday at something o'clock on the main stage. First there was the Vol du Nuit.

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The Dieppe night fly has had its problems in the past, lack of wind, light failure, lack of organisation and no back up like a firework display or dancers and of course the total cancellation two years ago. This year the forecast wind did not look too promising, and indeed as we headed into town for dinner, the flags were hanging limp. There was a glimmer of hope by 9pm as an offshore breeze was developing although little more than a zephyr at this stage. The two and four line kites were to have the demo arena at their disposal with everyone else in the second area.

As 10pm neared, more kites were staggering into the sky, aided by exceedingly long launches and plenty of athletics, none more so that Simon Chisnall. He had his illuminated space-man on a pilot that was way up and by dint of coming all the way down the beach from the pier and then over the road and barriers managed to get it flying from the arena. As the wind softened he had to pull it in until it was kneeling but still fully inflated and flashing away, but then it slowly went back in the sky, flying for the whole hour, all credit to Simon and Andrew. After the work put in place for Berck there was lots of ground based material to maintain the interest of the huge crowd, Fausto with his very colourful inflatable jelly fish, the hearts with their LED lined leading edges and numerous PIC controlled light displays. High above, as at Berck, was Karl with his Angel and its reflective hems. Unfortunately, as with the sand bags on the beach, the lights and follow spots were on the downwind side of the arena, great for shining on the hotels but not so good for the kites behind them. I am always fascinated by the fact that a town is prepared and able to switch of its entire seaside street lighting for such an event, but it does make a difference.

The Rev flyers really came into their own, having to fly their kites as they were reliant on movement and a breeze coming down a side street to keep in the air, a departure for some of them I was told. In the end, a goodly selection of kites was in the air until it was time to pull down at 11pm and the arena full of flyers and others having done a super job. Certainly the best Dieppe night fly for over a decade and even beyond, although it does emphasise the need for alternatives if the wind is at all iffy. Inevitably a late night for all with the packing away of some very damp kites but very successful.

Suddenly, there we were, the last day, a few flyers missing and the wind as well. In fact, it mucked about for much of the day before coming in late in the afternoon to keep many flying long after they should have been packing up. Eventually everyone was summoned to the

stage for the announcement of all the winners of the various competitions. The CVC of France gives a series of awards for outstanding contributions and displays and there would not have been any argument and even a few damp eyes when Dick Toonen received one of these. The flyers had all rallied round after the loss of his kites and the final wall, although smaller was in recognition of the man and what he had set in motion. Jan was rewarded for his wonderful miniature workshop before it was on to the competition results as covered by Gill. What a success the Phoenix has been for Karl both in competition and commercially and what a great kite to fly at a festival, ticks all the boxes?



Unfortunately the week did not end well for everyone, as again the medics were needed, this time for Gill Ferrers who had repeated Kaatje Valke's Berck episode by also breaking her ankle. There was an additional complication that she was in a motorhome that had to be got back to Norfolk somehow with all the attendant complications, but thanks to some nifty work from Karl and Sara this was accomplished. Sunday is always a bit emotional as you say goodbye to people for possibly another two years, if Dieppe continues that is, and again there were talks of take-overs and alternative organisations, but only time will tell the truth or otherwise of these. The traumas were not entirely over either as Andrew Beattie's van was called into action to start all the electric gadget ridden cars that had run out of battery over the course of the ten days, and we later heard of breakdowns on the way home as well.

All in all a wonderful festival, loads of kites in the sky, more hours flying than we have ever managed and a huge sigh of relief that it was not held over the following week as gales have been the order of the day from Monday evening onwards and still causing chaos six days on.

## Re-purposing Flexifoil Stackers for displays – tethering a beast – Tony Collins

It is always fun using a kite for a different use than intended e.g. taking the tail off a nice stable flying kite and turning it into an interesting fighter kite etc.

With this in mind I was sorting through my kite collection the other day and realized I hadn't flown my Flexifoil 6 ft stackers for ages and I guess this was for two reasons - firstly I no longer used them for kite bugging since Blades came on the market and secondly if no one else is around its hard if not impossible to get a stack off the ground on your own !

So what else can you do with a Flexifoil stacking power kite ? To answer this I first had a read through the Flexifoil History on the Cobra Kites web site and I noticed two things, Ray Merry and Andrew Jones had proposed the possibility of using Flexifoil Stackers to lift tethered art installations and secondly, back in 1985 a stack of 153 Flexi's had been tethered via a ground rig to 2 fire trucks – the Chicago Hook and Ladder stack. Based on this I thought having a go a tethering Flexi's with a mind to creating a static display may be fun, additionally the basic Flexifoil Stacker instructions show how you can add a tail to a Flexi using a V in a 10 foot length of line and attaching the tail to the middle of the V and the ends of the line to the spar tips using the usual larks head knot, the instructions further say for stacks attach the tail to the bottom kite where there is maximum lift.

I also fired off a mail to Cobra kites asking if they had ever used Flexifoils as lifters and tried either 2 lines tethered or single line with bridle and tail. I was lucky enough to get a reply from Ray who wrote back saying :

*"The FlexiFoil Stacker is a dynamic kite and is not inherently stable. It develops power at high air speed and so is best when flown steerable on 2 lines. We have tethered them on 2 lines but they are far from stable and tend to sway from side to side with only minor lifting power. Flying a FlexiFoil Stacker on a single line is virtually impossible. The bridling from each wing-tip has to be super accurate and a tail doesn't create any stabilizing force as it would with a normal one line kite. We suggest trying either method to see the difficulties you may encounter. Smooth steady wind would be a must to have any success."*

Armed with this information I planned to have a go at setting up a tethered Flexi display using a stack of some kind and trying one and two tails and one and two lines.

Materials I used :  
KITES

For kites as my own collection of 6 foot stackers were a bit worn and I thought there may be

more stability and success with 10 foot stackers. I searched on e-Bay and found 2 really nice matching 10 foot stackers and a Pro-team 8 – all about half of original retail price and in great condition.

### TETHERS

Not having any spare Fire trucks at home I used two Large Gomberg Sand anchors I normally use for anchoring single line kites as I thought they should be a suitable size

### TAILS

I thought it would be good to use tails with some good drag for stability so I used Fuzzy tails from two HQ KAP kites I have. Single tail was 7 metre length for 2 line tethered kite and 21 metre tail for single line tethered kite.

Pair of tails were 14 metre length for both 2 line tethered and single line tethered kites.

The pair of tails were each connected to the spar ends using a 1 metre length of 200lb black dacron line

### LINE

When flying single kites I used the standard 40 metre 300lb line that came with the stackers and then later transitioned to using 20 metres of 500lb for Stacked kites

### Experiment 1 – Single 10 foot Flexi on 2 x 40 metre lines with and without a single tail

This was a great success flying in a 6 to 8 mph breeze, the kite took off like a rocket from my hands and reached the zenith with a fair level of stability, I then added the single tail and this further increased the stability.

Sand Anchors were placed about 25 feet apart and aligned to be at right angle line to the wind before launch – positioning was adjusted slightly after kite launch for best stability



2 x 40 metre lines with single tail

## Re-purposing Flexifoil Stackers for displays – tethering a beast – Tony Collins

Gomberg Sand Anchors did the trick



to the ground – just as Ray had said in his e-mail for single line flying the bridle would need to be super accurate. I tried many minor adjustments and even tried 2 x 20 metre lines going directly from the kite to one Sand Anchor but sadly nothing made any difference.

In desperation I also tried a 2 stack of 10 foot Flexi's on the single line with same result of kites arcing, at even greater speed, to the ground !

### Experiment 3 – Stacked 2 x 10 foot Flexi's on 2 x 20 metre 500lb lines with and without a single tail and then with a dual tail

I stacked the 2 kites following Flexi's standard instructions and flew them first with no tail, then single tail on the bottom kite and finally two tails on the bottom kite. As the tails were added so the stability increased. The final very pleasing result was a pretty steady 2 stack with 2 tails at 20 metre height coping very well with gusty 12 to 14mph winds and the kites were very stable

### Experiment 4 – Stacked 1 x 10 foot, 1 x ProTeam 8, 1 x 6 foot Flexi's on 2 x 20 metre 500lb lines with a dual tail

I stacked the 3 kites following Flexi's standard instructions and flew them with two tails on the bottom kite. As with Experiment 3 this was in gusty 12 to 14mph winds.

As you can see this looks a nice stack but the kites were oscillating quite a lot and not as stable as the pair of Super 10's in the same conditions. This may be because each of the 3 kites being a different size responds at a slightly different rate to the wind changes than the matched pair of Super 10's.



### CONCLUSION

Flexi's can be re-purposed to make a great static display and this offers a wonderful alternative use.

### Top Tips:

- Sand Anchors work great.
- 20 metre lines seem a good height to use from display perspective.
- 2 tails are best – probably Fuzzy tails add more stability.
- Use matched size kites in a stack may give more stability.



Flexi straps clipped directly onto Sand Anchor line by "D" ring



Pair of Sand Anchors positioned at right angles to the wind and about 25 feet apart

### Experiment 2 – Single 10 foot Flexi on 1 x 40 metre 300lb lines with and without a single tail and then with a dual tail

The single line from one of the Sand Anchors was attached to the kite via a second V line made from 500lb Dacron. This V line was 12 metres long.

In all 3 cases after launch - kite alone, kite with one tail and kite with 2 tails the kite steadily veered either to the right or left and arced down

# Kite and Wind Festival, Gozo, Malta—Gill Bloom



Children’s kite making workshop. Several groups of local school kids were brought to the sports hall to make and (indoor) fly the kites. Some of the kites appeared at the festival and flew well



The team from Japan together with Guilherme Linares Palau the event organiser



The centre of Gharb (West in Arabic) - there was a good welcome from the local council as well as the Minister for Gozo. There was musical entertainment from the people of Gozo.



The Basilica of Gharb



My ground display with the Chapel of San Demitri in the background. The festival was incorporated into the Saints festival. Interior shown here.



### Kite and Wind Festival, Gozo, Malta—Gill Bloom



The flying site was challenging and consisted of many small farmed fields spread over quite a large area. The fields were also terraced which led to the kites launching from below the kite flier. Just to add to the complexity—some farmers arrived and objected to their newly sewn crop being trampled!

It had rained recently, so the fields were muddy as well.

Everyone pulled together to put on a great display and the public appreciated our efforts



Bob C with his own “field”. This was his third attempt after being moved on by irate farmers.



There was a competition for the children. This is an example of the local traditional style. It supposedly has a history of 100's of years. Influences appear to be from the Indian sub-continent with tails and fringes added for the strong winds.



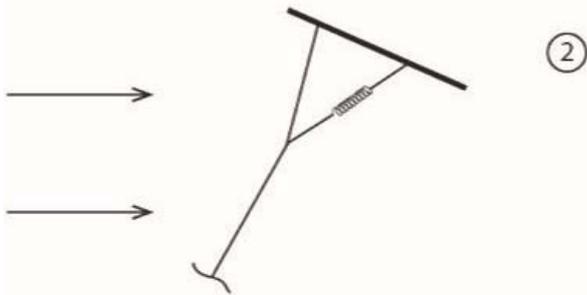
## A Self Adjusting Bridle for Single Line Ram-Air and Single Skin Kites—Peter Lynn

[Reproduced from the Peter Lynn Newsletter with permission].

Which sounds like a patent claim description, but it's not. This is free; adapt it, copy it, use it as much as you like, and welcome. The problem is simple enough: How to make a self-adjusting bridle for frameless kites so they don't have to be pulled down and adjusted every time the wind changes.

For framed kites, bridles that adjust automatically in response to wind changes have been around for a long time and were a feature of the cellular kites used for lifting instruments in the late 19th and early 20th centuries.

In simple form (diagram 2) the rear bridles are spring loaded so that the kite's angle of attack decreases as wind speed increases, causing the line pull to increase at a rate less than the square of the wind speed (which otherwise defines the line pull/wind speed relationship).



Frame flexing can also be used for this purpose (deltas and bowed kites for example), but kites that don't have a way to do this won't fly higher than a km or so unless the wind is constant and doesn't vary with height- which doesn't describe anywhere I've ever flown. We've all seen kites let out until their line is dragging on the ground- after which they don't get any higher. This happens because, with no way to limit pull increases as the wind strengthens, line strong enough for gusts has too much drag for the kite to lift at other times.

The ideal kite for an altitude attempt would fly at a consistent high angle and have constant line pull across the entire wind range, and the nearest any kite has ever approached this ideal is probably the cellular kites designed by Rudolph Grund for the Lindenberg Observatory in Germany. These used a system that changed the angle between the front and rear cells, which very effectively controlled the increase of pull in stronger winds and also enabled more lift in lighter winds than is achievable with a simple spring bridle. Their altitude record for a train of kites, of 9,740 meters, set on 1 August 1919, still stands.

So why won't spring loading the rear bridles do the same job for single line ram-air (soft) kites? One reason is that most soft kites are stable for only one bridle geometry; change any bridle by more than a small amount and they lose most of their wind range - or won't fly at all.

But there is hope; this used to be true for steerable soft kites, until 20 years of intensive effort by very many designers eventually cracked the problem. Latest ram-air inflated traction kites with substantial de-power (by way of active bridles) are what's driving the amazing developments in kite foil-boarding.

But don't hold your breath waiting for single line soft kites to become less sensitive to bridling. For starters, traction kites don't have to be auto-stable as they have a person steering them all the time. And most single line soft kites are theme kites; their purpose is to look like something, and there often aren't options for extending their angle of attack range without compromising appearance.

And then there is their lack of rigidity. With framed kites, pulling in or letting out a bridle tends to change the angle of the entire kite. For a soft kite it just pulls in or lets out a small area.

Single line soft kites have only recently achieved wind ranges that framed kites have enjoyed since pre-history: Invented by Jalbert in the 1950's, until well into the '90's, even soft kite styles that weren't compromised by appearance generally flew well only in mid-range steady winds. When the wind dropped below 15km/hr they stalled and fell from the sky and in stronger winds they generated insane pull and tended to loop out.

In this early development period the usual way to achieve stability was to bridle for quite high angles of attack (Doug Hagaman's excellent 1980's parafoils for example). But gradually, starting with pilot style lifters, soft kites have been developed that will fly stably when bridled to low angles of attack- so as to fly in lighter winds and not pull too much in strong winds. Some themed soft kites are now equal to the best pilot styles and are challenging even specialist light weight framed kites to be last down when the wind drops. Smiley Faces, Rays by PLK and Andreas Fischbacher and Mr Ma's Trilobite, are notable examples. These perform very well pilotless at show kite events where the challenge is usually at the light end, while still being able to handle strong winds provided lines and anchors are up to it.

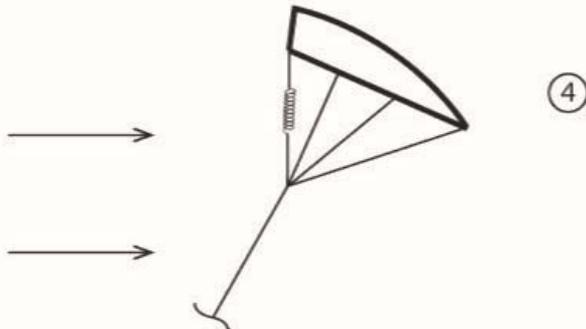
But for kites that are required to either lift payloads or fly very high, low angle of attack (called flat) bridling is not the entire answer:



Such kites do need flat bridling when the wind is very light, but as soon as there is adequate wind, the bridling angle needs to be increased to generate as much lift as possible. And when the wind increases to 'more than enough', the bridle angle needs to be reduced again so as not to break the line. For this, active bridles are required- and one such is shown in diagram 3: As the wind speed increases from zero, the front (weaker) spring is first to extend, increasing the kite's angle of attack. When the wind then increases further, the rear (stronger) spring progressively extends until the bridling returns to a low angle of attack setting.

## A Self Adjusting Bridle for Single Line Ram-Air and Single Skin Kites—Peter Lynn

PLK uses half of this system on OLO Octopus kites (diagram 4). Octopus kites were our second completely soft theme kite design (1990, Rays were the first in 1988). To prevent looping type instability, their front bridles are rigged with bungies so as to lengthen as the wind strengthens- the kite doesn't then have to be pulled down and adjusted whenever the wind changes. This gives them good enough light wind performance but more pull than I'd like when the wind is up.



Fixing this will require an acceptable way to make them stable at lower angles of attack in stronger winds. ('Acceptable' to me means not just adding drag. I know, picky!).

Unfortunately, this type of spring bridle system can't be used with most styles of soft kites because, unlike the Octopus, they have neither sufficiently robust leading edges nor long heavy tentacles to prevent the nose suddenly folding down when the wind momentarily drops. Called luffing (when a kite's angle of attack becomes negative, causing it to dive forward), this sets the minimum angle a kite can be bridled to. Luffing is not a trivial problem, especially for soft kites, because it usually also causes the inflation opening to close, deflating the kite and making recovery even more unlikely. I've been looking for a self-adjusting bridle system that doesn't trigger luffing for 30 years.

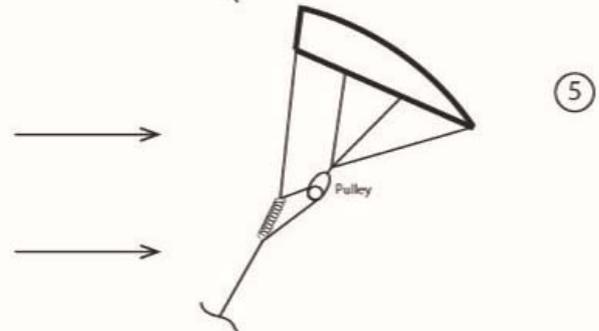
The problem is that frameless kites, and especially the single skin types, are very sensitive to front bridle lengths:

If these are any longer than absolutely necessary, the kite's light wind performance will suffer. But if they are even slightly too short for the wind at any moment, they'll luff uncontrollably—and spring loading exacerbates this:

Say a diagram 5 kite is flying stably in stronger winds with the front spring stretched out—the kite's leading edge being held out and up by wind pressure. Whenever there is a momentary lull or down-draft, the spring reacts immediately by contracting, which causes the kite's leading edge to fold down- and instead of a kite there's now a disorganised heap of fabric falling from the sky.

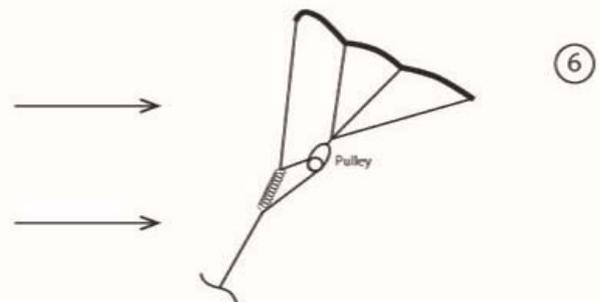
I've tried 'slow' springs (devices that extend fast but contract slowly), separate and closed-off leading edge inflation, mechanisms to lengthen the front bridles whenever a luff seemed imminent, and even a few attempts at angle of attack sensing via centre of pressure migration – including one using lever mounted bridles, which did sometimes seem to work.

I have even considered using sensors, servo motors and a power source. This would work, but similar systems were generally unsatisfactory when used for



steering pilot kites, because the weight of batteries and mechanism seriously degraded the kite's light wind flying, and battery life caused the kite equivalent of electric vehicle range anxiety. Finding an answer became even more imperative since I've immersed myself in single skin kite development, as single skin kites are always closer to stalling and more susceptible to luffing than any ram-air kite.

At last a solution, whew; (diagrams 5 and 6), and it works perfectly, changing the front bridle length only (well not only, but near enough to) in response to the amount of tension on the main bridles, so doesn't cause luffing. Spring rate, length, and limiters are used to arrive at the precise dynamic response which works best for each kite style. The only problem I've had so far (10 or so versions) is with the bungies used on a 6sq.m 1Skin version stretching out- which can be avoided by using purpose built helical springs when I'm sure the parameters are optimised.



Unfortunately, I can't claim the development of this mechanism as evidence of either cleverness or persistence: If I was even half clever it would have been working years ago, saving myself and other kitefliers a heap of grief.

Nor is it the inevitable fruit of persistence, as I'd pretty much given up looking, having concluded (wrongly as it turned out), that what I was trying to do was not possible without a power supply. Luck then? To what else can I credit an unbidden middle of the night idea that, for once, was still a good idea in the light of day?

It doesn't mitigate line pull at the top end so is not useful for high altitude kites, and it's not necessary for the few designs of soft kites that are fixed-bridle stable across the range (Pilots and Rays for example). But it will improve the light wind flying of all other ram-air kites and works best of all for single skin kites, eliminating all bridle adjustments for Serpents, Octopus's and 1Skins- that until now required up to 5 different settings.

## Portsmouth 2019

### Portsmouth International Kite Festival 10th & 11th August

Portsmouth City Council continues to support the kite festival.

This year celebrates the 28th Portsmouth International Kite Festival and we are bringing many new kite fliers and their kites to the festival.

Planning is in the early stages and more details will be available in the April edition or on the web site [Portsmouthkitefestival.org.uk](http://Portsmouthkitefestival.org.uk).

**Free parking** is available for KSGB members on request from us IN ADVANCE. No passes will be available during the weekend. Please send an SAE or (preferably) an email to us with your name and car registration number.

Please note that each pass will be specific to your vehicle and NOT transferable to another vehicle without a new pass being issued. Your name and registration number will be printed on the pass. Also note that if you do not supply the registration number you will not get a pass.

Finally a CAR pass does not equal a CAMPING pass—a separate pass is required for CAMPING.

**Camping** is not officially permitted on site by the council. On request of the council we are keeping the number of camping spots static to avoid complaints from local residents.

Some passes will be available to non guest kitefliers. Please note the following if you intend to apply for one of these.

Camping is only open to Kite Society members or affiliated club members.

A ballot will be used to allocate any spare passes. Therefore anyone who wishes to enter the ballot **MUST** request a pass from us together with the vehicle registration number.

All requests for camping must be with us by **31st May**. We will notify both successful and unsuccessful people by the **8th June**.

It is important to note that this concession

is only between **Friday 10th August 10am until Monday 13th August noon**. You will be moved if you arrive earlier or stay later. Please do not abuse this concession.

Please park considerately and as close to your neighbour as practical for the vehicle/unit you are using (there has been a creeping tendency to spread out more over the years).

Send requests to:  
[portsmouth@thekitesociety.org.uk](mailto:portsmouth@thekitesociety.org.uk).

Note requests for camping will NOT be acknowledged—we have better things to do! - unless you ask for a read request via your email system.



Circus themed kites by EX<sub>3</sub>—Eliana + Enrico + Ettore = EX<sub>3</sub>. Some of the guests invited to Portsmouth

**From the Auction Sites**

**E-Bay: Kite Kit Box—Design your own kite trace an Image onto material diamond kit**

Get creative by designing your own kite. The kite box comes with 3 brand new kites, 10 coloured markers and a number of graphics. Go Fly Your Kite uses proper material kites, flexible, robust fibre glass rods, 30 metres of string & handle & kite tails.



Designing and flying a kite couldn't be easier. Spend hours of fun. Tracing your choice of image onto the kite and flying it. Priced at £26.50



**E-Bay: Disney Couture Kingdom Mary Poppins Rose Gold-Plated Kite Necklace**

Let's go fly a kite! Disney by Couture Kingdom's magically whimsical Mary Poppins Collection celebrates the practically perfect nanny with this pretty longer length necklace. Wear this necklace as a reminder to dream the impossible !

This beautiful necklace is crafted in high shine rose-gold plate with crystal decoration for extra sparkle.

The kite measures approx 72mm x 35mm. Length is 70-76cm. Presented in branded Disney packaging. Priced at £49.00.

This is also available in White Gold Plate. A bracelet of similar design is available at £32 in both Rose and White Gold Plate.

**E-Bay: Roger Capron ceramic artist Picasso era girl with kite signed art piece**

Original signed Art piece by famous mid century ceramic artist Roger Capron in situ at Vallauris the famous southern French region at the same time as Picasso. In superb condition beautiful large ceramic set in solid quality wood.

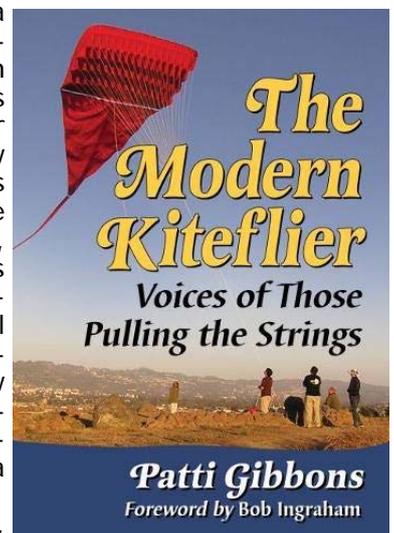
Girl with kite. Delightful naive figure of a happy girl flying a kite. Beautiful glaze no damage and a quality piece of art work highly collectable. Back hook for hanging.

I have put dates between 1960-79 as likely and could be a little either end.

Dimensions approx: overall 45 cms x 20.5 cms. Central ceramic approx: 36 cms x 10.5 cms. Priced £145.

**The Modern Kiteflier: Voices of Those Pulling the Strings by Patti Gibbons.**

Over the past generation, kite flying has evolved beyond a childhood rite of passage into a mainstream adult activity. The kites popularity skyrocketed at a time when kite makers adopted modern synthetic materials developed for other industries. A new breed of sport kites appeared and kite artists emerged, dazzling onlookers with three-dimensional aerial sculptures. Inventors perfected new designs and accessories while entrepreneurs created a multimillion-dollar kiting industry. Yet,



## Bits & Pieces

the kite fliers themselves have remained largely anonymous.

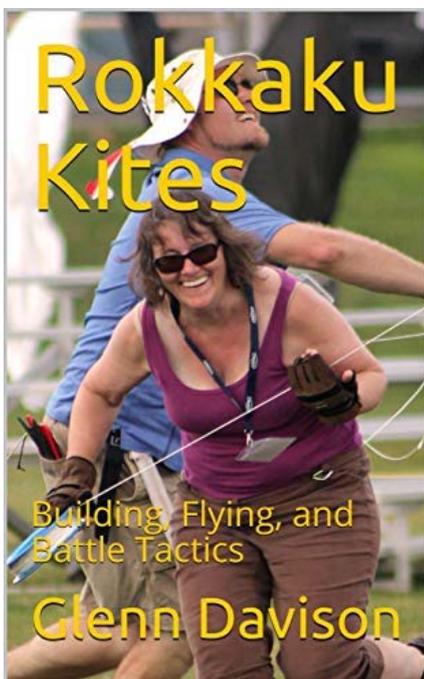
Drawing on the World Kite Museum's audio archives, this book brings together first-hand stories from the community of devoted enthusiasts who pull the strings.

This book look upon the kite scene from a total different perspective: the perspective of individual kite fliers. No discourse on building materials, no kite plans.

This is not available on Amazon UK, but you can get it from Amazon USA (\$39.95 pre-order) or Amazon Germany (€37.50).

[Note the Bob Ingraham doing the introduction is the son of the Bob Ingraham who help found the American Kite Association and who died in 1995].

To pick a few random names from the index: Marla Miller; Pete Dolphin; Corey Jensen; Margaret Greger; Peter Lynn; Steve Brockett; Masaaki Modegi; David Gomberg; Karl & Sarah Longbottom.



### **Rokkaku Kites: Building, Flying, and Battle Tactics** by Glenn Davison

Learn how to build, fly, and battle with this traditional kite style called a Rokkaku. This style was invented in Japan over 400 years ago. At that time large Rokkaku kites were made from paper and bamboo and flown by teams in competition. This kite style has remained popular

because it flies so well and this book shows you how to adjust it for varying wind conditions. Design suggestions are included and there are many examples for you to use. Since Rokkaku kites are steady in flight and provide a broad canvas for decoration they are popular during festivals. Rokkaku kites are also used in a kite battle which is like a demolition derby in the sky. You can try it too!

"I would definitely recommend this book for people who are starting to build kites since it is an easy shape, a large kite with high impact, and a stable flyer." -Guillume

Available from Amazon UK at £7.69

### **From The Sun Online**

Parrot fell in love with owner's Amazon Alexa and uses it to order shopping.

This African Grey has used the owner's Alexa to order things off the internet. One of those things—a Kite!

No make or model has been specified for the kite though.

### **Kites for Peace**

St Michael's Church in Macclesfield used kites as part of the commemoration activities to mark the end of the First World War.

Their leaflet explains:

It is 100 years since the end of World War 1 and we are remembering this in Macclesfield Team Ministry with music and art focusing on 'Building the Peace'.

We have a week of events between 3rd and 11th November to help us remember our own stories of conflict and resolution, focusing on how we restore and rebuild peace in our lives.

We are making kites as part of these events. Kites are used throughout our world to symbolise hope and peace. They lift the eyes and heart. We would like everyone to be involved: make a kite for peace and add to a town-wide display of kites. Your kite will be unique and carry your story and your hopes for a future based on peace.

As part of this there was also an exhibition called Building the Peace—an art installation of 100 peace kites and mixed media installations made in collaboration with local schools and groups in Macclesfield.



**Mary Poppins Returns**

As most probably know by now the new Mary Poppins film once again features kites (although a lot less kites than the original film.

Disney have, obviously, got loads of merchandise around the film and therefore there are some kite articles.

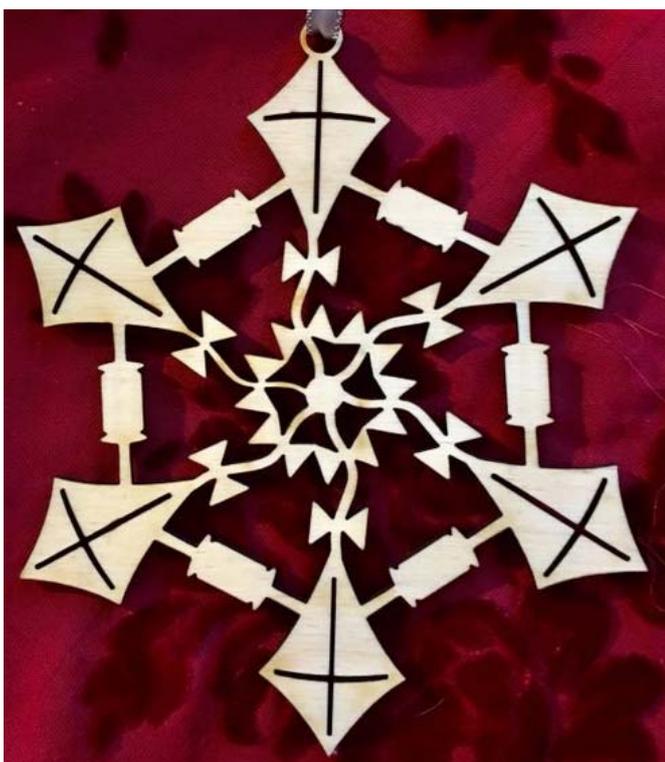
In the UK there are the pendant and bracelet (as mentioned earlier) but you can also get Silver Stud earrings, a kite crossbody bag and a keyring.

In the USA they have the bag, a wrap ring and a 'Magic in the Air' necklace \$114.95 (gold plated)



**Etsy Kite "Snowflake" Ornament**

Description: Let's go fly a kite! Delight the kite enthusiast (or perhaps the Kappa Alpha Theta sister) in your life with a laser-cut "snowflake" ornament featuring high-flying kites and sting spools. Lightweight and ready to adorn a Christmas tree or enjoy year-round. This ornament is a little under 6" wide. \$18 plus shipping.



**More Auction Items**

E-Bay: **Giuseppe Gambino "Portrait of a Girl and Kite". Original Oil Canvas Painting 1961**



Image size is 18" x 24" and has minor wear and some cracks in the paint.

Listed at \$3,999.99 (why not \$4000?) plus shipping.

**Invaluable: Malcolm Moran, 1971 Bronze Sculpture**

Bronze Sculpture of Two Sisters sitting on a park bench reading a book and flying a kite. Mounted on blood stone granite base. There are no breaks or repairs in the stone, only natural surface grain lines in the stone. Estimated less than 50 years old. The auction estimate was \$750—\$1500. Sold for just \$60!



**Bits & Pieces**

Invaluable: **Anonymous (1st half 19th cent.) View of Gorcum, with children flying kites on the ramparts.**

Drawing, pencil and brush and brown wash, 18.6 x 27.5 cm. Scene identified and dated in old (the artist's?) hand in German in pencil on verso: "Gorinchem (Gorkum) v. der Windmühle de Hoop aufgenommen" (with year "1826" added in pencil in possibly later hand).



(This is the section of the larger drawing where the kite is!).

Estimate—€250-350. Sold for €400

Invaluable: **Japanese Imari Porcelain Charger**

Early 19th Century With decoration of children flying kites before Mount Fuji. Exterior with ho bird and paulownia design. Diameter 17.5" Estimate \$800—\$1000. Did not sell.



Invaluable: **Rare French 1902 book on kites and kite flying**

Les Cerfs-Volants by J Lecornu. first edition of the famous LeCornu book Les Cerfs Volants, with magnificent half leather binding with bright gilt lettering on the spine, title page printed in red and black with 240 richly illustrated pages and printed in Paris France.

At auction 13th January with an estimate of \$350—\$500. On-line bids accepted.

Invaluable: **Royal Doulton Prototype figure Man with Kite.**

Never mass introduced. Green and blue, rainbow colours on kite.

A prototype designed by artist Bill Harper and produced in very small quantities with colourway variations to the man's hair, clothing, etc.

Stamped to base ROYAL DOULTON ENGLAND. Impressed shape number 2657.

At auction 19th January with an estimate of \$2500—\$3500. Online bids accepted.



**From the Early Modern Low Countries Journal**

The Kite of State. The Political Iconography of Kiting in the Dutch Republic 1600-1800 Authors: Gert-Jan Johannes, Inger Leemans

*Abstract*

This article analyses the iconography of kiting in the Dutch Republic and the role kites played in the conceptualization of political order and conflict. We argue that the introduction of the kite in Europe around 1600 provided authors and artists with a new, multi-layered and dynamic

symbol, to help understand and imagine the new political reality of the Dutch Republic.

Although the kite in Europe was mainly perceived as a children's game, leaving behind its more adult and sometimes violent Asian background, it acquired a serious and powerful set of meanings in texts and images.

In competition with the traditional iconography of bubbles, Icarus, the Ship of State and the Body Politic, the kite provided new opportunities for cultural imagery. It facilitated the analysis and visualisation of complex phenomena such as the state system of the Dutch Republic, the interplay between Stadtholder and Land's Advocate, the ambition of statesmen, and the international balance of power.

The kite, a new technological device, helped to narrate the story of a proud Republic, based on technological accomplishments and moral superiority, and admired by other nations for its high flight.

See <https://tinyurl.com/yckbr87c> for the full article.

There are a number of images shown in the article including this one:



Dutch School, A boy making a kite, 18th century, oil on canvas, 23,8 x 17,1 cm, London, Christie's

**Another from E-Bay  
Eames Era Signed Jere Bronze Sculpture  
Boy Flying a Kite 1968 Mid Century Modern**

Here is an all original "A Boy with a Kite" bronze sculpture by Curtis Jere. It is signed with a small plaque on the top of the base "JERE 68". The diameter of the base is 5 1/2" the height of the base is 3 1/2" and the height including the figure is 13 1/2". The kite sticks out beyond this. That is why it will be shipped in a large box.

Jere catches a moment in the drama of a boy flying a kite, in fact he is shown here pivoting off of one foot. It is an endearing subject as we all have probably flown our own kite. It can serve as a reminder of our own youth.



Priced up at \$550 plus shipping.

**Secret Google Kite Project**

A project from Google's secretive X division that uses giant plane-like kites to generate renewable electricity may be about to be launched. Makani Power has been developing airborne wind turbines with the support of the Internet giant's research and development facility founded to pursue "moonshot" ideas.

If successful the plan would negate the need for costly construction materials and labour that is required for ground-based wind turbines.

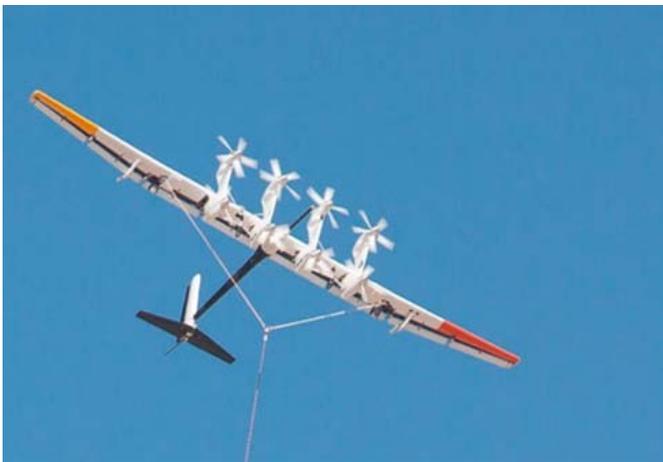
## Bits & Pieces

But after more than 10 years of development, the kites are yet to be used beyond testing. However, a new job listing has prompted speculation that the project might be about to enter a new stage.

Posted on the LinkedIn website it says that Project Makani X is on the hunt for an HR leader.

"Makani will likely be 'graduating' from X soon and needs someone to lead HR now and post-graduation," the job post states. "Makani is working to make clean energy accessible for everyone by developing energy kites, a new type of wind turbines that can access stronger and steadier winds at higher altitudes to generate more energy with less materials."

The project began in 2008 using just a fabric kite capable of generating around 2 kilowatts of power. By 2010, the energy-producing kites were being built with rigid wings that could harness more power from a higher lift. The most recent version of the Makani kite was first flown in test flights in December 2016, performing loop-the-loops in a wide circle in the skies that produced up to 600 kW – enough electricity to power around 300 homes.

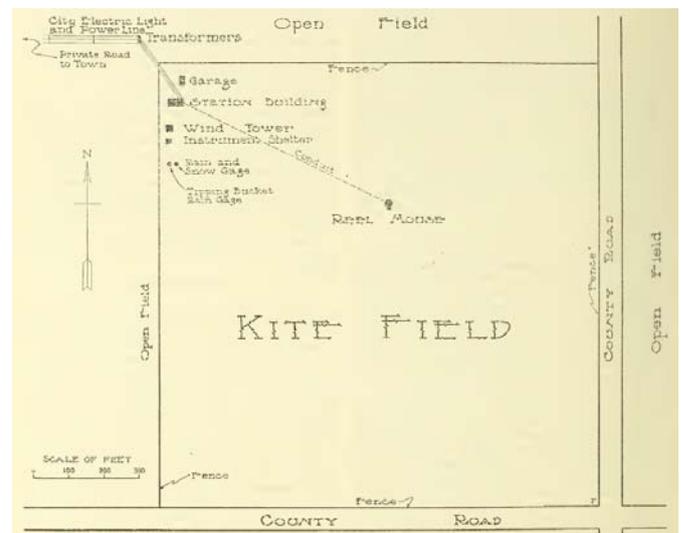


Look at <https://x.company/makani/> for more information

### Archive.org

Amongst the various items available from archive.org comes Instructions for aerological observers published by the United States Weather Bureau in 1921.

The book has a number of references to kites in part 1 which is called The Use of Kites. It goes on to describe how to select and establish a kite station, talks about having a kite reel building, and shows how the kite field should be laid out. See picture below.



More information is provided about the motor required for the kite line, how to connect the motor and the kite wire itself.

"In meteorological kite flying, steel music wire, popularly known as "piano" wire, is generally used for the main line; it is far superior to any other material thus far tried for this purpose, because in it are combined the very desirable qualities of great and uniform strength in proportion to weight and bulk, and a smooth surface."

Much more information is provided, including the plans and instructions for making observation kites.

It is possible to download the book in a number of formats including most e-book formats plus pdf.

### Inventor Solves Kite Stability Issues

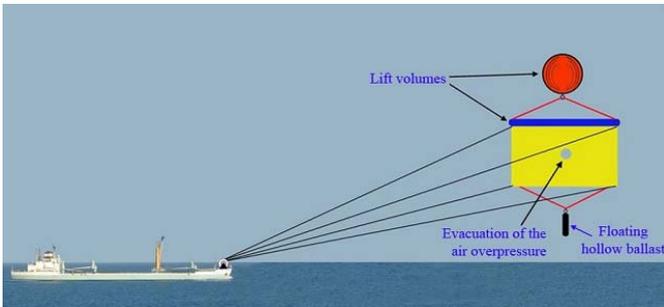
French inventor Christophe Verna has recently filed two patents for a kite system for cargo ships that he says solves four major problems for such systems. He says his design will ensure that they don't spin constantly, they don't draw the vessel vertically, they can be easily be controlled and kept from falling in the water.

"The first patent allows the sail to rise on its own, and thus never to fall into the water," says Verna. Another arrangement allows for limiting its elevation, so that it pulls the vessel forward and not up. The second patent, which completes the first, keeps the sail horizontal using four different systems that can be used alone or in combination with the first patent.

Verna says that fuel savings of up to 20 percent could be achieved with the kite if used on large vessels on global routes.

Bits & Pieces

The first patent is available here: <http://inventions.a.verna.free.fr/voile.htm>. The second patent is available here: [http://inventions.a.verna.free.fr/voile\\_horizontale.htm](http://inventions.a.verna.free.fr/voile_horizontale.htm)



**Sotherby's Auctions**

Etienne Parrocel—Angel Playing with a Kite 1763. Oil on canvas.



Sold for £2375.

**From Grimsby Live**

Cleethorpes to host huge Festival Of The Sky with kites, hot air balloons and water displays

A spectacular Festival Of The Sky will be staged in Cleethorpes. Hot Air Balloons, kites, and light and water displays are all likely to be part of the inaugural Cleethorpes Festival Of The

Sky, which is likely to be held during a long weekend in September.

Events and activities will be taking place across a range of sites across the resort, including the beach, promenade, Pier Gardens and public spaces, as well as venues such as the Meridian Showground. Kite sports, wildlife events, hot air ballooning and a light and water display are some of the core event activities that are being considered as part of the event, which will focus on the theme of the sky.

It is hoped the festival will provide a platform to showcase new, innovative arts and culture activities which will create a vibrant and exciting programme over a weekend open to all ages and abilities. Kite Festivals were held in Cleethorpes during the 2000s, when hundreds of brightly coloured kites filled the skies. They were popular weekends with residents and tourists, especially in better weather.

**New World's Largest Kite Record (or not)**

It was reported in the Qatar Tribune that the record had been broken by a new kite in December 2018.

"The Guinness world record for the largest kite ever flown now belongs to a Qatari citizen. Hussain al Khayarin flew the giant kite over Smaisma beach for 20 minutes on Saturday in the presence of officials from the Guinness Book of World Records to bag the honour.

When laid flat, the kite covers a total area of 2,673 square metres. It is 66 metres long and 40.5 metres wide and is made in the colours of the Qatari National Flag. It also features a photo of the Amir HH Sheikh Tamim bin Hamad al Thani.



However, it is now clear that the kite did not fly for the required 20 minutes and videos of the kite show it to be very unstable despite, what appears to be, good flying conditions.

**Dazzle Kite—David Ellison**

A simple shaped kite that is an ideal platform for strong graphics and flies well in medium to strong winds.

Essentially it is an Edo shaped rectangle with a long tail. By incorporating thin spreaders at regular intervals down the length, the tail retains it's width in the sky. This allows the maker to flow their graphic from the top to bottom of the kite.

It can be made to any size but the 10:1 length to width ratio seems to work well. The bridle is a simple 2 part cascade layout attached to the spine at 3 points.

5 bow lines induce curve in the top section of the kite in order to aid stability. A strip of venting mesh at the trailing edge helps to minimise fluttering and prolong the life of the ripstop.

To see photos of construction details visit

[flickr.com/photos/161254535@N08](https://www.flickr.com/photos/161254535@N08)

[ellisondavid@me.com](mailto:ellisondavid@me.com)



5 x 6mm glass fibre tubes act as horizontal spreaders. Use bow lines to induce curve

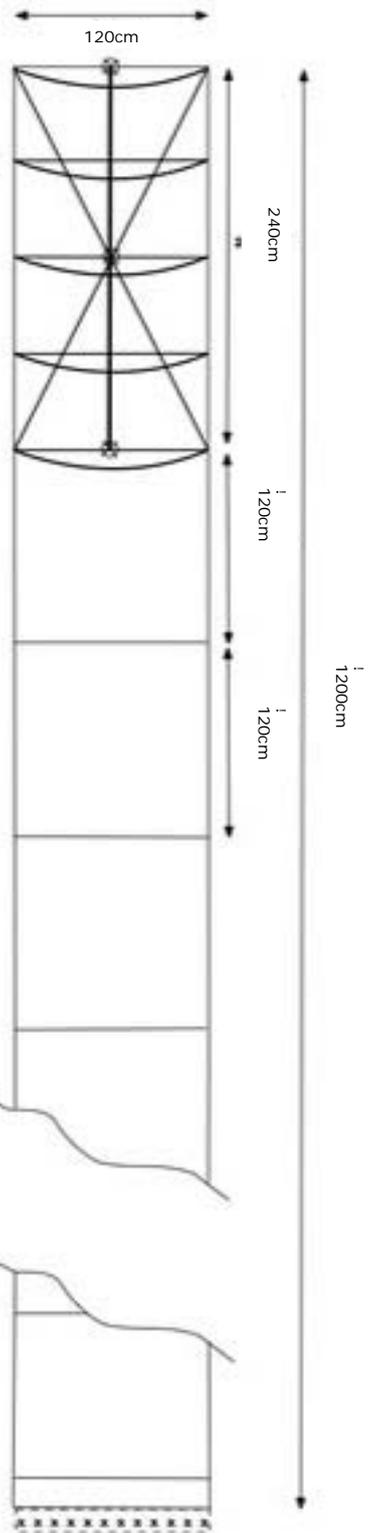
10mm carbon tube spine

2 x 6mm carbon tube diagonals

2mm glass fibre rods sewn into pockets spaced every 120cm down the tail. These help to retain tail width when in flight



100mm strip of venting gauze velcro'ed onto the trailing edge to help diffuse vibration and reduce fabric wear



## Ray Bethell—1928 to 2018



We were very sad to hear about the passing of Ray Bethell in December. Ray was a professional kite flyer who resides in Vancouver, British Columbia, Canada. He held multiple endurance world records related to simultaneously flying three stunt kites, one from each hand and one from his hips. Using the same technique he could fly multiple stacks of kites (up to 39 kites in total). Bethell travelled extensively since 1991 displaying his prowess at International Kite Festivals. Ray was the inspiration for many of the multi-kite fliers around today.

Ray started sport kite flying in 1980 and for many years he flew in team competitions with his team "The Vancouver High Flyers", often placing first, second or third in North American competitions. Individually Ray always was an innovator and began flying two kites around 1984. It was a long road to success since there was no one to copy or learn manoeuvres from let alone find the required accessories. Slowly but surely Ray developed and refined a kite flying technique that is now copied by many multiple kite flyers in the world. Being a craftsman by profession it also didn't take him long to develop and manufacture special handles, kites suitable for his style of flying and find the proper lines required to achieve the perfection he was so well known for. He built hundreds of different kites. Some his own design, others copied but modified to suit his needs.

Ray first taught himself to fly two sport kites simultaneously, one Kite from the hip and the other steered with his hands. Adding special handles to his kites was later able to add a third Kite to his routine: One Kite attached to his waist, One Kite in the left hand and the last Kite in his right hand. While competing with his team, organizers started to ask him to give demonstrations during the festivals. It wasn't long before Ray began competing with his three

kites in events like Freestyle, ballet, and mystery ballet at kiting competitions. With his team, Ray was a competitor in the first Sport Kite World Cup held in the U.S.A. during 1990. They also qualified to represent Canada again at the 2nd World Cup at Bristol UK in 1991.

His success in competitions, combined with the popularity of his multiple Kite demonstrations soon attracted the attention of kite manufacturers and event organizers. Slowly but surely sponsorships to events came knocking at Ray's door. His first international sponsorship was to the World Kite festival in Napier, New Zealand, followed by the Australian Nationals in Melbourne, Australia in 1990. During these events Ray gave many demonstrations and was also present as a judge. This was the beginning of Ray, the multiple Kite and frequent flyer. From small, local kite festivals to international and World Cup events Ray was sponsored to the US, Europe (UK, Germany, France Italy), Asia (Japan, Malaysia, Thailand, Singapore, Hong Kong, Taiwan,) South America (Columbia) Australia and New Zealand.

Ray continued to compete in the Freestyle event during national and international events. As the list of 1st places proves he was and is the Worlds Number 1 multiple Kite flyer. He even received a perfect "10" score during international competitions in Australia in 1995. This has never before been achieved and many believe it will never be repeated. But at the South Padre Sport Kite Competitions in February 2004 Ray scored another perfect 100.

But what made watching Ray fly so incredible is the fact that you can see himself in his Kites. They are no longer pieces of nylon and graphite, but have come alive. He moved like his Kites graceful and in harmony, and his strength was reflected in the slow and precise movements of his kites no matter how strong the winds are. He had the technical sophistication of an aerodynamics engineer, he has the poise and precision of a ballet dancer, and he has the endurance of a professional athlete as proven again and again by his World records.

Ray has also had many occasions to star in film and TV productions on both local and Canadian national Television programs, including Canada AM and Middy, as well as many international film and newspaper documentaries covering the amazing art of multiple kite flying plus being interviewed on radio stations in France, UK, Germany, New Zealand, Australia. Thailand, US, and Canada.

## The making of the Japanese Kite—Paul Chapman

The following is an extract from a lecture Paul gave at the "Cerfs-Volants du Japon a la croisee des arts" at the Galerie Colbert, Paris on December 20th and 21st.



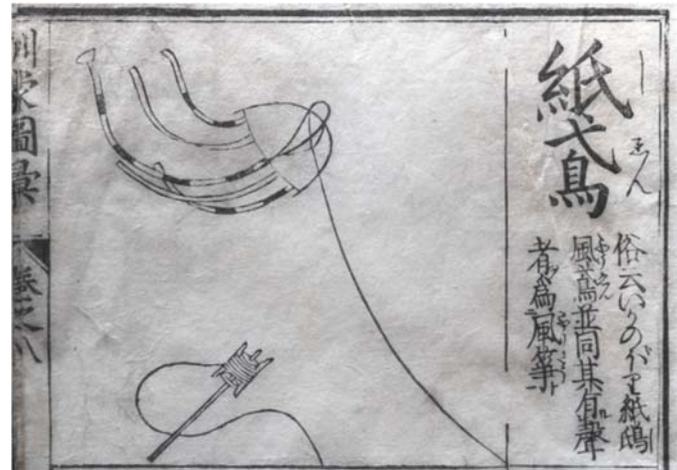
I was lucky to spend my working life as the designer of flying machines. It was a job that took me all over the world and, of course, I always enjoyed flying. I would look down and try to imagine the lives of the people below me. As a kite maker and kite flier I would always take the opportunity to meet similarly minded people in the countries I visited.

After I retired I continued, but this time to find and document the traditional kite makers from Asia and the Orient. India, China, Vietnam, Korea and, of course Japan. This brief talk cannot explain Japanese kitemaking in detail. That is too complex. Instead I will focus on some details taken from material in my private collection.

To the untrained eye the kite is a simple toy. The Japanese kite is usually made from bamboo and covered in paper. The paper (washi) is often decorated with traditional images or Japanese characters. The kite is flown on a string line that wound onto a winder. But the kite is more complex. Different districts have their own kites. This may be because of the local winds as well as cultural traditions. Many kites carry the singing 'unari'. In many districts there are festivals for giant kites.

I will try to explain the difference between the European and Japanese kite. I will talk about a very old, but simple, children's kite. Then I will introduce the highly complex kites of Owari. My last example will be the use of the woodblock in kite making.

There are two rare illustrations in a book that show the difference between Japanese and European kites in the early days of the Edo period. The Japanese image is from the first illustrated children's dictionary of 1666 and shows a simple, but well developed kite and winder that may have been made for centuries. The Dutch illustration (1625) shows children flying kites



whose origin is from the Malay Peninsula and which had only been known since the voyages of Jacob van Neck and Wybrant Warwijk in 1599. European kites, therefore, have their origins at the start of the Edo Period, but are influenced by the East Indies.

The Japanese book also shows fireworks. This is interesting when we consider the early British books that show kites and fireworks.

The two old books tell us different things about kites.

Already the Europeans are making jokes about politics and morality. How pride (the kite) invariably precedes an embarrassing fall; 'the dirty paper on the street'. The Japanese dictionary is more simple, but typically enigmatic. Maybe this is because the language is so difficult. The word 'shien' tells us it is a flying bird; a hawk or 'tombi' made from paper. But elsewhere there is the character for 'broom'. Does this mean that it has bones made from broom reeds or is it a reference to the shape. Is it 'The Sky Sweeping Broom'. I like to think the latter.

The best descriptions of the first European kites are in two very rare English books. Both were published in 1635 and both refer to fireworks. The authors knew each other and they had the same publisher. My research shows that they both originate in the Khmer region ('Etude sur les rites agraires des Cambodgiens' Eveline Poree-Maspero 1964 etc) and that the kite in Bate is the Khlen Kanton while the one in Babbington is the Khleng Kandaung.

These kites influenced the scientific philosophers of the time, especially Isaac Newton as well as Robert Hooke and Christopher Wren.

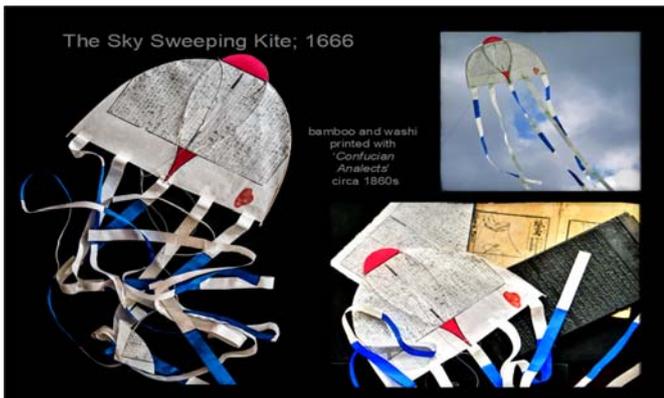
But in Japan the kite remains the plaything. There is no evidence of the scientific use of kites in Japan other than the stories of manlifting, for example when the 12th Century warrior Minamoto-no-Tametomo and his son were ex-

## The making of the Japanese Kite—Paul Chapman



iled to an island, he made a large kite to fly his son to the mainland.

I must say something about the Sky Sweeping Kite. It is, for me, the first kite of the Edo period. It is also easy to make.



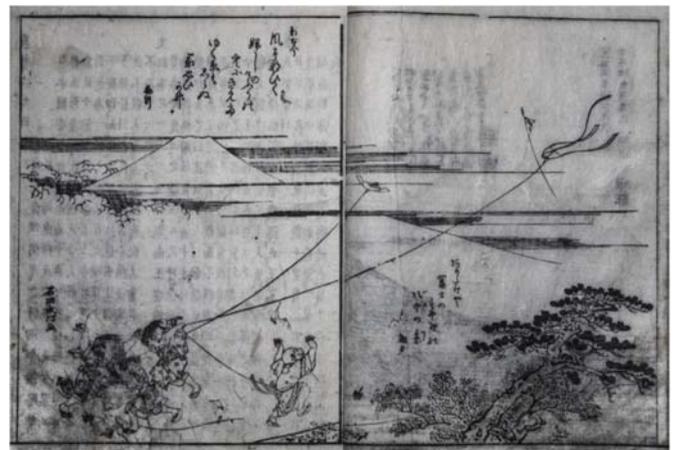
I can imagine the dictionary author's son looking at the illustration. Immediately he steals a page from the book and rushes outside. He finds some bamboo and carefully cuts two long thin strips. He uses some fine twine to tie the bamboos together into the correct shape. He pastes the stolen page in place; carefully cutting away the excess. He takes another page which he cuts into strips to make the long flowing bristles. His kiteline is an old silk bobbin with a long bamboo as the handle. It flies easily in the spring breeze.

Of course I cannot cut my valuable book. Instead I took my old Edo period woodblock ....it discusses the 'Analects of Confucius' .... and apply black printer's ink. Soon the washi is drying and I cut the bamboo into thin strips. It is not difficult to relive the joy of a Japanese child from 400 years ago.

This is simply an old woodblock illustration that shows the joy of kites. It is typically Japanese with Mount Fuji in the background. Are the children playing, or are they fighting with the kites?

Maybe they are fighting since there is both joy on the faces of the winners and apprehension on the face of the child whose kite line has been cut. The paper hawk is victorious! It reminds me of the kite battles at Sanjo in the District of Niigata.

Can you see that the Shien is fighting with kites in the shape of a fan? The woodblock book is an introduction to Tokaido. Owari Province was a province of Japan in the area that today forms the western half of Aichi and Owari is classified as one of the provinces of the Tōkaidō. This leads us to the kites of Owari.



A rare woodblock print can be seen as a very large panel in the metro station in the city of Nagoya. It shows a number of traditional kites being flown in ancient Owari. The Abu (horsefly) and Semi (cicada) kites can be seen.

I had the honour of being made a member of the Nagoya Koryu-dako group when I was the first to identify the abu-dako that has fallen in the long grass. Although the print shows more common rectangular, bird fan and insect kites, it is the abu and semi that are considered by many to be the most exotic of all Japanese kites.

I consider meeting Masaaki Satō in Nagoya as the most significant event during my visits to Japan. Satō-san is recognised as the master maker of these traditional Nagoya kites (koryudako). He has carefully researched the abu and semi and many other variants and has made beautiful replicas. Some of these are at very small scale. Of course they all fly!

Indeed it is remarkable that the humming unari is tuned to replicate the sounds of the insect depicted. The bamboo that Satō uses, called susudake, is taken from the roof timbers of very old buildings. It is very hard and generally displays a wonderful smoked patina. It is sometimes possible to see the rope tie marks from the roof construction. His tools seem very sim-

## The making of the Japanese Kite—Paul Chapman

ple but his work is amazingly accurate as he trims and splits the bamboo. The bamboo is bent to shape by heating over a candle flame. The washi used is no less complex although the finely pleated old papers are no longer available. The body skins are painted while the red wings use a harder paper and are accented with gold leaf that is applied with a special technique. In most cases the spine is signed in delicate characters.

Flying the koryu-dako is always a thrill. Partly because of the risk of damaging these exquisite art works, but mostly because they fly amazingly well as they dance and hum in the sky.

One of the apparently simple small kites in the old woodblock books is the fan kite. It is called in Japanese ōgi-dako (ōgi = fan). One I have, despite being small, it will fly steadily at the end of a long line.

Although most kites are much bigger, it is commonly recognised that making a miniature kite is a much greater achievement. To make a tiny kite that is both beautiful and flies well is recognised as the signature of a great kite maker.

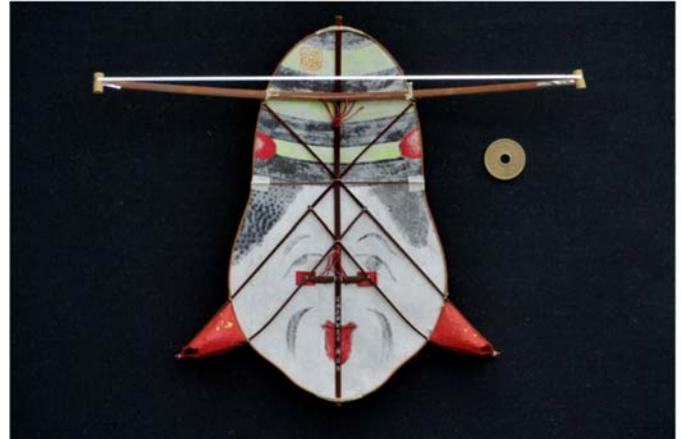
It was a great privilege to be invited to a private viewing of the Nagoya koryū-dako in the Nagoya Museum. I was permitted to examine many kites. I understand that they were made in the 1920s.



Here is a comparison between the Sanbasō at the museum and one made by Masaaki Satō. My Sanbasō dances vigorously with a high pitched shriek as the bees crawl out of his bee-hive hat. I was very grateful for the translations given by Mina. She is a relative of the last Shogun of Nagoya. When I heard this I felt that I was, indeed, in the company of the Old Kites of Owari.

Sanbasō is the dancer who prevents earthquakes!

The paper skins used for Japanese kites may either be painted by hand or they may be printed using woodblocks. I will try to explain the woodblock printing process and use examples from my private collection.



I have printed from my small Bodhidharama kite woodblock. I took it, together with Japanese washi to the Letterpress Collective workshop in Bristol. We spent the day experimenting with the printing process.

This block is designed to apply the black outlines to the washi. The colour is added afterwards. The black ink stops the colours from bleeding. The process of woodblock making for kites is similar to ukiyo-e but with two major differences. The paper size must be much larger than the ukiyo-e and, consequently, the image will often be less detailed.



The artist will prepare a preliminary sketch (gako) which is then copied as a hanshita-e full size drawing. The drawing is mirrorimaged and thin minogampi paper is used. The shita-e is placed onto the cherry wood block and is either oiled or pasted in place. The carver (the master is the atami-bori; apprentice is the do-bori) then carves the block.

## The making of the Japanese Kite—Paul Chapman

These are examples of hanshita-e. Remember that this is a mirror image as it will be pasted onto the cherry wood block.

The hanshita-e (right-hand image) is meant for a single block and would be printed in black ink. The drawing on the left hand side carries colour instructions (irosashi) which seems to indicate that it is an intermediate drawing and that separate shita-e would be made from this in order to prepare individual colour blocks.

The age of these hanshita-e is not known but it is supposed that they are from the Meiji period.



Here are additional examples. The first is a hanshita-e and the second is a painted skin. The painted skin dates from the 1940s and was made by the father of my friend Reiko Fukushima. The style of painting is similar to that of Teizō Hashimoto who is regarded as the Master of Edo kite paintings.

referring to the hawk-like bird. Kite-flying was a diversion practiced by the nobility during the 'Heian' Period (794 - 1185), but early Japanese kites were used for religious and military purposes as well. Kites were flown to appease the wishes of the gods and to pray for successful harvests and healthy children, purposes for which they continue to be used today.



Kite-making as a profession began to develop in provincial castle towns at the end of the 16th century. Regional kite-making traditions thrived during the two-and-a-half-century 'Edo' Period (1600 - 1868) that followed, as kite-flying became popular among the growing urban population.

### Historical Note:

First mentioned in the 10th century dictionary 'Wamyō Ruijūshō', kites and kite-flying were introduced from China as early as the 8th century. Kites were first called 'shiroshi' or 'shien',



## Is This Still Acceptable? - Hugh Blowers

I raised this matter a while ago and was taken to task over it, but having witnessed several distressing incidents at Dieppe in September 2018, I do feel that it cannot be ignored. As usual the festival hosted a fighter kite competition over a number of days in the southern arena, which in itself is fine, but it was what happened at the conclusion of each combat that I consider was entirely unacceptable. The prevailing wind during the competition was onshore, blowing across the field and towards the town leaving a trail of flying line, sharp line and kites heading towards the seafront properties and beyond.

By the time we walked back to the hotel each evening there were a number of lines strung across the two lanes of traffic, the pavement and up across the hotel and other properties. We saw, adults and children tangled in the discarded line, a buggy with it wrapped round the wheels and a dog that was struggling with line around its legs. Another group of British flyers on their way out had to rescue a seagull that was also entangled.

Firstly, the people fail to understand quite what they are tangled with and then try by various means to get out of it. This can vary from an increasingly frantic dance like motion to brute force attempts to break the lines, usually accompanied by Gallic oaths, and panic from the children, and at least one young lady who we tried to help. When everyone was using cotton, a quick tug was usually sufficient, but now with the increasing use of nylon monofil and other more exotic lines, it is impossible to break these. If it is the sharp bit then that can do serious damage to the unwary, as were most of those affected, people just going about their normal business in their town. Apart from anything else, this would not endear any of them to the festival, it is not amusing or an inconvenience, but dangerous.

What finally prompted me to raise the matter again was what happened on the last evening. Some of the

competitors were using an orange line that was not only almost unbreakable, but also very stiff and two of these were lying across the road supported by the parked cars and at about head height. These caught round the aerial of a passing car that proceeded to drag all the line along the road from where it ended on the field to wherever it was attached on a building. He did stop and make an attempt to clear it but the next we saw was the car underway again and turning under the Aquado, still with a long length of line attached, thankfully being wrapped round the traffic light and road sign as he turned right, so avoiding it becoming a mobile garrotte. Again, I would suspect that he would be far from happy with this aspect of the festival.

From our hotel room, which is down a side street, I could retrieve four lines and an undamaged kite, and none of these lines could be broken with bare hands, so getting them off the buildings, TV aerials, AC units and those lovely little clips that keep the tiles on was going to be very difficult. The future of the Dieppe festival is always tenuous and I fear that hoteliers and householders faced with this rubbish draped over their properties will be less than sympathetic. Sports kite flyers I have spoken to since were equally concerned about the amount of line left on the field to such an extent that they raised the matter with officials.

I pose a final question though. If the wind had been offshore, would all these lines, sharp and otherwise now be drifting around in the sea causing problems? Certainly this is one area of kiteflying that cannot claim to leave 'nothing behind but memories'. Surely it is better to take action before something goes wrong, or complaints become so vociferous that restrictions are imposed, or worse, it gives residents of Dieppe justifiable reasons to present an 'anti festival' lobby.

### For Sale

The Beccles Bunch are collectively having another rationalisation/clearout, and as a result, have for sale a few select items, oddities and some more run of the mill. Most fall within postable limits, at cost, but a few would need to be collected or delivery arranged. Everything priced to sell, but open to offers. Contact Hugh 01502712570 or h.blowers@btopenworld.com What is not sold, look out Portsmouth auction.

PLK	2sqm pilot grey, old design little used £20	Scott Spencer/ Alain Roth	Miniature Cody and Conyne £5.00
Jilly Pelham	2x Butterflies in blue. Flying versions of her famous installation £20ea	Frederico Mattioli	Miniature Edo £5
Jilly Pelham	Mirage, original vintage kite £15	Guy Gosselin	Snowflake, Dondai, Roller, Arch Top, Jap- anese erotic, all in original boxes £15 ea
Jilly Pelham	1x Flare 1x Roller £20 ea	Gang	Large Chinese Dragon By Pan's dad £40
Doug Hagaman	120sq ft Rainbow parafoil well used and repaired £90	Greens	Pioneer BiPlane red yellow £10
Andrew Rummings	Miniature Cody, great flyer and accu- rate £15	Unknown	Conyne as new £10
Len Patten	Morning Star, Peacock's Fancy, Della Porta £10ea	Various	Bag of fighters, Mylar, tissue, Tony Slater Wallace reel with line £5
Betty Hirschman	Miniature snowflakes. 1 by each maker £5ea	Premier	David Holt Medium Dog £45
		Premier	David Holt Small dog £30

Events News & Events List

**NORTH HANTS KITER'S JOLLY UP 24 on April 27<sup>th</sup> & 28<sup>th</sup> 2019**

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 (£15 per tent/camper for Fri and Sat night, there is a small extra charge for a Sunday night stop-over). Food will be available in the Marquee on the Friday evening, please order and pay at the bar.

There will be Hot food on the Saturday evening (£8.00 and *please* bring a plate and cutlery where possible!). As usual we will be doing Jacket Potatoes at lunchtimes over the weekend, and Bacon/Egg rolls will be available on both mornings. The Auction will be held on the Saturday evening, and any donations gratefully received before or on the week-end (*before 4pm please* if poss to give us time to set it all up and Hayley to sit down for a while (-: ) There will be a silent Auction on the Sunday. There will be games for entertainment in the Marquee over the weekend, come and play!!

Roy's Refreshment Tent will be open for Business, normal rules apply. You can pre-order your tee-shirt / poloshirt, etc. Please email Hayley if interested in doing so.

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

For orders: hayley@kitesup.co.uk

**Basingstoke Kite Festival 1<sup>st</sup> and 2nd June 2019**

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

Come along and help us to celebrate our 27th 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 (It is £7.50 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 or Roy Broadley (Kites Up) 01256 812487

April		
6-14	Berck-sur-Mer Kite Festival, Berck-Sur-Mer, Nord-Pas-De-Calais, France	<a href="http://www.cerf-volant-berck.com">www.cerf-volant-berck.com</a>
20- 1/05	Cervia International Kite Festival, Cervia, Italy	<a href="http://www.festivalinternazionaleaquilone.com/giornaliero">www.festivalinternazionaleaquilone.com/giornaliero</a>
27-28	North Hants Kiter's Jolly Up 24, Cliddesden, Basingstoke	<a href="mailto:roy@kitesup.co.uk">roy@kitesup.co.uk</a>
May		
12	Streatham Common Kite Day, Streatham Common, London SW16 3BZ	<a href="http://www.streathamkiteday.org.uk/">www.streathamkiteday.org.uk/</a>
24-27	Margam Park Kite Festival, Port Talbot	<a href="mailto:margampark@npt.gov.uk">margampark@npt.gov.uk</a>
June		
1-2	Basingstoke Kite Festival, Down Grange Sports Complex, Pack Lane, Basingstoke	Alan Cosgrove (Main festival Organiser) 01256 421800 <u>or</u> Roy Broadley (Kites Up) 01256 812487
8	Kites on the Beach, Walmer Beach nr Deal Kent	<a href="mailto:Malcolmf@kentkiteflyers.com">Malcolmf@kentkiteflyers.com</a>
July		
14-15	Leominster and Hereford Kite Festival, The National Trust's Berrington Hall, Leominster, Herefordshire HR6 0DW	<a href="http://www.kitefestival.org.uk/">www.kitefestival.org.uk/</a>
20-21	Mayo International Kite Festival Achill Island, Ireland	<a href="#">Facebook Page</a>
August		
3-4	Exmouth Rotary Kite Festival, Imperial Recreation Ground, Exmouth, Devon EX8 1DG	<a href="http://exmouthrotaryclub.co.uk/index.php/kite-festival/">exmouthrotaryclub.co.uk/index.php/kite-festival/</a>
3-4	North Hants Kiter's Jolly Up 25, Cliddesden, Basingstoke	<a href="mailto:roy@kitesup.co.uk">roy@kitesup.co.uk</a>
10-11	Portsmouth International Kite Festival, Southsea Common, Hampshire	<a href="http://www.portsmouthkitefestival.org.uk">www.portsmouthkitefestival.org.uk</a>
10-11	Teston Bridge Country Park Kite Weekend,	<a href="mailto:Malcolmf@kentkiteflyers.com">Malcolmf@kentkiteflyers.com</a>
24 - 26	Bognor Regis Kite Festival, King George V Playing Fields, Felpham, Bognor Regis, West Sussex	<a href="http://www.brkf.org">www.brkf.org</a>

**tug.com**

