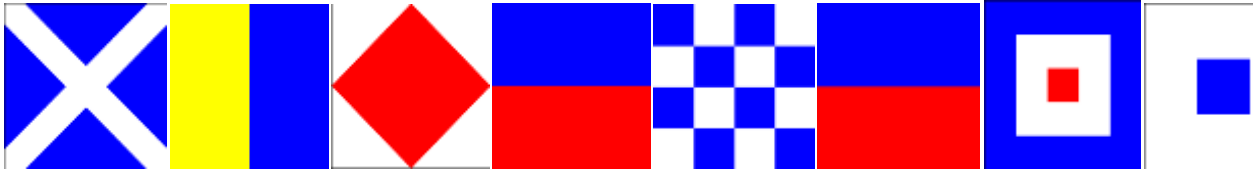


MKF@NEWS

ELECTRONIC NEWSLETTER OF THE
MIDLANDS KITE FLIERS OF GREAT BRITAIN



OCTOBER 2019



INFORMATION

CLUB FLY-INS

We hold club fly-ins each month (winter included) at various sites. These are informal events and are a great way of meeting other MKF members.

MEMBERSHIP CARDS

Your membership cards can obtain you discounts for purchases from most kite retailers in the UK, and gain you entry to events and festivals free or at a reduced cost. Please keep them safe.

PUBLIC LIABILITY INSURANCE

All fully paid up members are covered by Public Liability Insurance to fly kites safely for pleasure anywhere in the world. If you injure anyone whilst flying your kite the injured party may be able to claim on the club insurance for up to **£5,000,000**. The club has Member-to-Member Liability Insurance. A claim may be refused if the flier was found to be flying a kite dangerously - e.g. using unsuitable line, in unsuitable weather; flying over people, animals, buildings or vehicles. This insurance does not cover you for damage to, or loss or theft of members' kite/s.

BUGGIES, BOARDS & KITESURFING

Unfortunately we are not able to cover these activities within the clubs insurance policy.

'MKF@NEWS' DEADLINES FOR 2019+

MKFNEWS B. SOUTEN - EDITOR	'COPY' DEADLINE	PUBLISHING DATE
30	25 th December 2019	Mid January 2020
31	25 th March 2020	Mid April 2020
32	25 th June 2020	Mid July 2020
33	25 th September 2020	Mid October 2020

The MKFNEWS is pleased to print articles and photographs submitted by any interested party. All submissions are reproduced at the Editors discretion, however the Club cannot be held responsible for any views or comments contained in any such articles.

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*I am sorry but I don't do 'Facebook',
If you want me either email or phone I'll always get back to you.*

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PHOTOGRAPH
TO FOLLOW

FRONT COVER - JUST TO PROVE THAT THERE ARE SOME ROMANTICS IN THE WORLD OF KITES

Dorothy Rourke with her heart kites at Crosby:-
"My hubby, Mike, made the kites as a present for me for Valentines Day 2019. They can only cope with very light winds and we are still tweaking them whenever conditions allow."
The plan is available on
<https://www.windhau.ch/herz-drachen>

MIDLANDS KITE FLIERS ANNUAL GENERAL MEETING

SUNDAY 24th NOVEMBER 2019
APEDALE COUNTRY PARK CENTRE
Blackbank Road, Knutton, Newcastle Under Lyme, Staffordshire, ST5 6AX



'KITE AUCTION'



CAP 393
Air Navigation: The Order
and the Regulations
-
**TODAY'S HEIGHT
LIMIT WILL BE
500 feet**
MIDLANDS KITE FLIERS

Complimentary
REFRESHMENTS
at the Chairman's pleasure.



MIDLANDS KITE FLIERS OF GREAT BRITAIN
52 Shepherds Court, Droitwich Spa, Worcestershire, WR9 9DF.
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MIDLANDS KITE FLIERS OF GREAT BRITAIN




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FORTY YEARS ON – THE FUTURE OF THE MKF?

1	<p>CLUB FLY-IN SITES: Having lost several of our traditional fly-in sites recently, either by management issues with the owners, or through lack of attendance on the club's part is it time to find new, more kite flier friendly spots around the Midlands for us to hold regular fly-ins? Suggestions please.....(Please use the attached sheet to nominate your proposed new fly-in site.</p>
2	<p>THE CLUBS NEWSLETTER: We aim to publish four newsletters a year, over the past seven years we have actually published 35 editions. It's a mixture of history, things that grab my attention and news of up and coming events. What would you like to see in the newsletter, or are we wasting our time.....</p>
3	<p>THE CLUBS WEBSITE: The club website is currently cared for by Sam Hale, son and nephew of two of the original members of MKF. Should we be using it more? No newsletter but a website newsletter? Sharing information etc. I realise that the Facebook pages are used by some, however this could be a real resource for members both old and new. Volunteer?</p>
4	<p>SALE OF CLUB KITES: THE ELEPHANT IN THE ROOM! They are not being flown, and must be slowly deteriorating. What should we do? And when?</p>  <p><small>"I suppose I'll be the only to mention the elephant in the room."</small></p>
5	<p>YOUR OWN THOUGHTS:</p>

Please return to Bill Souten before the Annual General Meeting to assist with our discussions.

Please feel free to use extra sheets. We welcome your thoughts.....

MAKE YOUR OWN



A Schematic Design for Joel Scholz's "Geisha Girl"

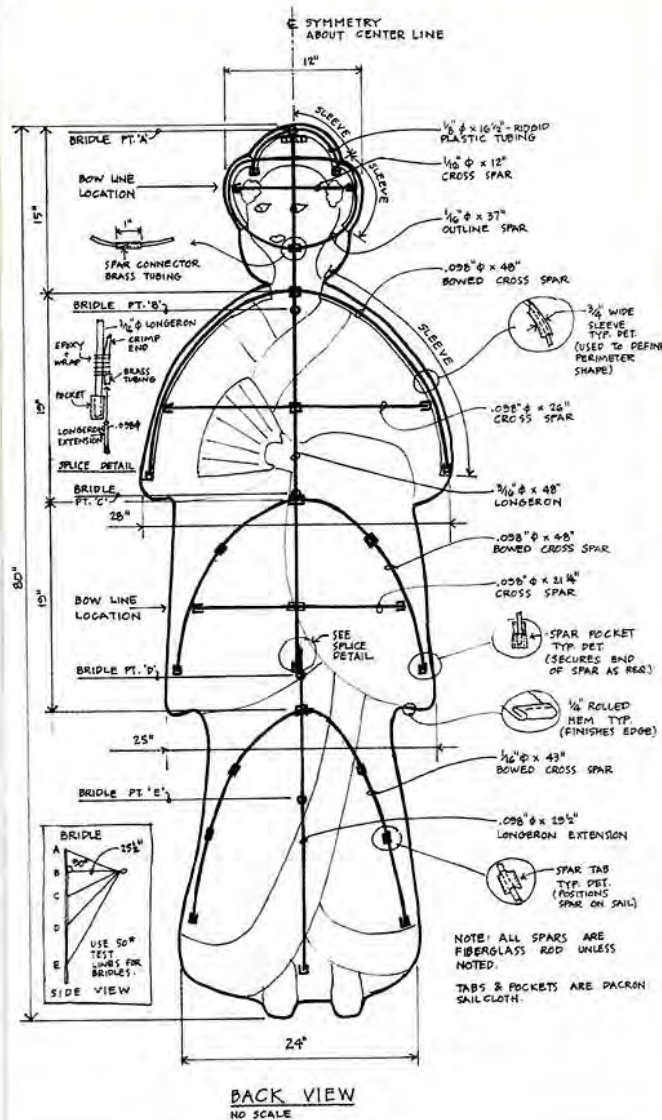
By Leland Toy (1950-1992)

"The only thing better than stealing a good idea," according to Harold Writer of Seattle, "was to give one away." Knowledge is something to be shared. Following is an exchange of ideas with Joel Scholz, one of American's best kite designers, whose award-winning kite, "Geisha Girl," won him top honors and a trip to Japan at the Black Ships Kite Festival in Newport, Rhode Island.

One of the most unique aspects of this kite is its shape. Geisha Girl is what we call a "figure kite," one in which the outline shape of the kite is defined by the structural framing. As long as sound aerodynamic principals (balance, symmetry, weight, lift, and drag) were kept in mind, Joel knew he could build a kite that would fly to his liking. The accompanying diagram is presented as a schematic design and not necessarily a working set of plans from which to build this kite.

To begin with, Joel found a six-foot woman friend (he lives in Texas, remember), and drew an outline of her onto a piece of paper. After the head and body positions were set, he then added the kimono, hair, and fan. Once he had a pleasing combination, he folded the kite along the vertical axis to make it as symmetrical as possible and repositioned his details to match.

Since this was to be a one-of-a-kind kite, Joel sewed the cover without making a prototype. The kite cover is made from three-fourths-ounce spinnaker cloth. This was the first project he has sewn using "invisible" thread, a thin monofilament which "matches"



any fabric color. He warns that you must securely back stitch the seams or the thread has a tendency to unravel.

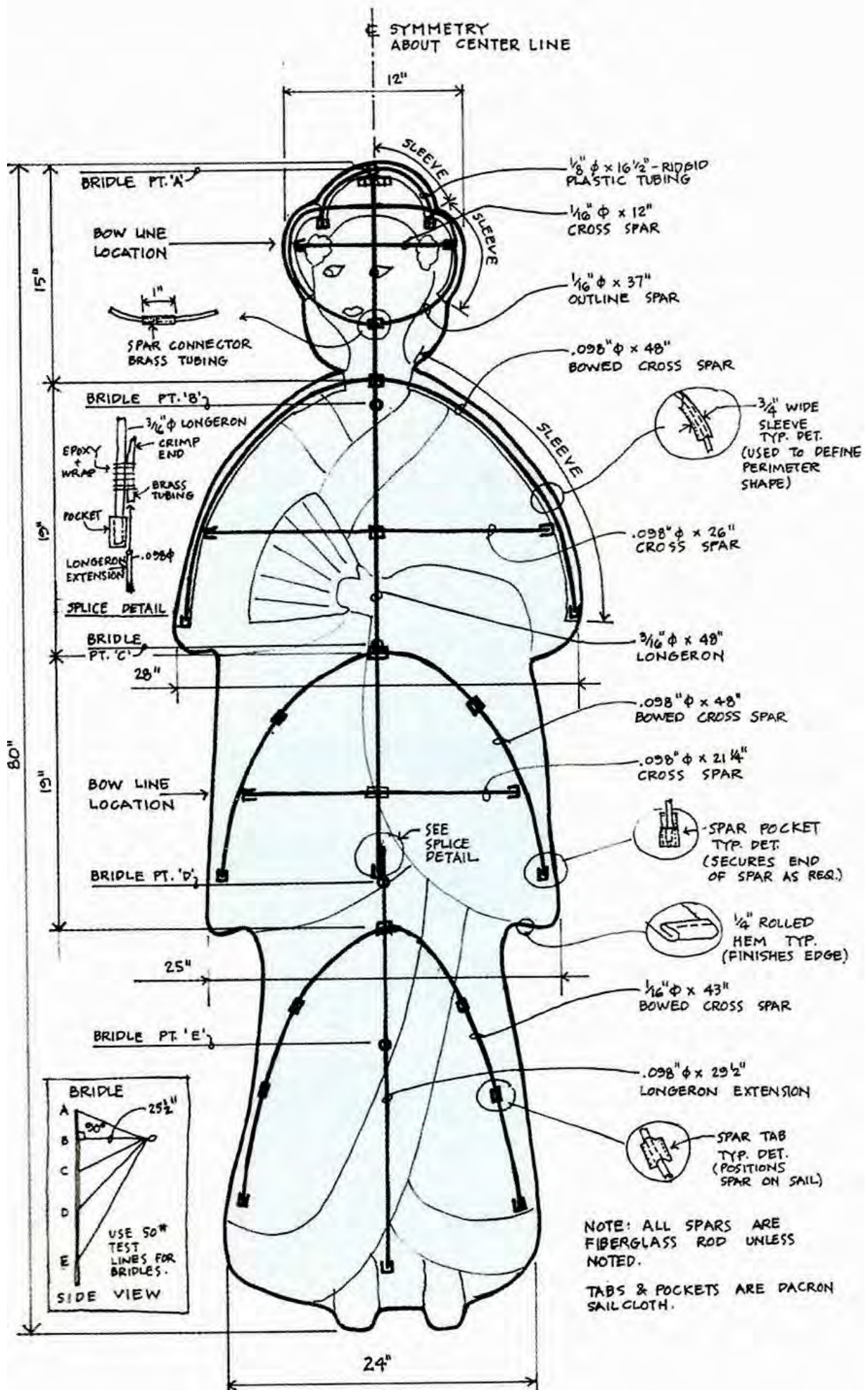
Joel's appliqué technique is to layer darker colors over lighter ones. He then cuts away the base material, sometimes appliquéing to the back of the kites and then cutting away the "face" material if it is darker than the piece he's applying.

In framing the kite, Joel started with the head and shoulders and worked his way down, testing its flight capabilities and making adjustments along the way. At first he thought it would fly similar to a dragon kite, but was not satisfied with the way it looked while flying. It needed more lift and better definition of the outline. He then added the two lower sets of cross spars and several more bridle lines before he had a kite that pleased him.

An interesting structural detail is at the head of the kite, which consists of five pockets in which to place the longeron.

Joel explains: "With any kite I build, I leave myself some means to adjust its flight characteristics." By repositioning the longeron, Joel can correct the "lean" to one side, which was corrected with the adjustable head pocket detail. In the latest flights, she has flown with the longeron back in the center position, which Joel attributes to the fact that the kite has now "learned how to fly." ▼

Leland Toy's article first appeared in American Kite magazine, Winter 1988.



BACK VIEW
NO SCALE

Petition

09/06/2019 01:46

Keep composing message

Show image Always show from this sender Hi

Folks

I have sent this out to all those on my database who, regardless of their opinion of how drones should or should not be managed will understand that this is just the first step, requiring £16 pounds just to register your ownership of a drone and I strongly suspect some kind of regulated test and increased costs will be introduced into the future

If this gets passed, then the next step will almost certainly involve kites and model aeroplanes

Please sign the petition to try and prevent such action

<https://petition.parliament.uk/petitions/259863>

If you are able, please send this link to all on those on your own databases who may not be aware

Cheers

Big John

Dr John L Dimmock FBCS - G1-UXG

<johndimmock@media-services.co.uk>

WEDNESDAY 12th JUNE 2019

Drone rules threaten to shoot down model flyers

Mark Bridge, Graeme Paton

Model aircraft pilots more used to staging dogfights between Spitfires and Messerschmitts are waging war on "excessive" bureaucracy threatening their hobby.

Disgruntled enthusiasts have made 6,000 submissions to a consultation by the Civil Aviation Authority on rules that treat them the same way as unskilled flyers of multi-rotor drones — aircraft that they believe present a much greater safety hazard.

Dave Phipps, chief executive of the British Model Flying Association, said plans that require all operators of unmanned aircraft to register their models, pay £16.50 a year for a licence for each one and take competency tests every three years are "disproportionate" and threaten the hobby's survival.

The BMFA represents 36,000 members across 820 clubs, owning 600,000 model aircraft. Mr Phipps told *The Times* that membership had fallen by 1,000 a year over two years because of uncertainty about the rules, which are due to come into force in November. "It's not sustainable," he added.

He said that the regulations were "more onerous" than those for pilots of manned aircraft because they introduce an annual licence fee, rather than a one-off charge, and exclude under-18s, even though a 17-year-old can gain a pilot's licence. Model aircraft pilots who do not comply can be fined £1,000.

The BMFA believes that its members are being unfairly lumped together with people flying multi-rotor drones.

While pilots of model aircraft learn their skills over months or years and tend to fly out of range of buildings, pas-

sers-by and manned aircraft, drones can be picked up from high-street shops and their automatic stabilisation and autopilot systems mean they can be flown over long distances by beginners without supervision. Drones can also easily be flown at high altitude and beyond a line of sight, while pilots of model aircraft must keep them in sight to avoid crashes.

Mr Phipps said that for junior members, their annual licence would cost almost as much as their £17 a year BMFA subscription. The equivalent registration scheme in France is free, it is €5 in Ireland and \$5 in the US. Experienced hobbyists have an average of 15 aircraft, meaning a yearly bill of about £250.

The BMFA is urging changes to the registration rules so that members pay only a nominal fee wrapped into their dues for the association, which would handle the administration.

The registration scheme is part of UK legislation that parallels rules published by the EU Aviation Safety Agency yesterday. These include a registration system, meaning that all aircraft are clearly marked so that they can be quickly identified by the authorities.

British model aircraft pilots said that the European rules distinguished their model aircraft hobby from drone-flying and offered for exemptions for them.

Experts yesterday told the Commons science and technology committee that flyers of model aircraft had an exemplary safety record and should be treated as a special category.

Baroness Vere of Norbiton, the aviation minister, has said that the registration scheme will increase accountability for operators of unmanned aircraft, all of which pose safety threats.





THIRTY-FOURTH ANNUAL

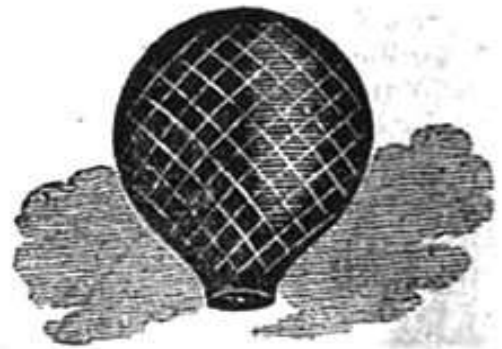


Washington State
International Kite Festival
August 18-24, 2014 • LONG BEACH, WA

FOR THE MASONIC REGISTER.



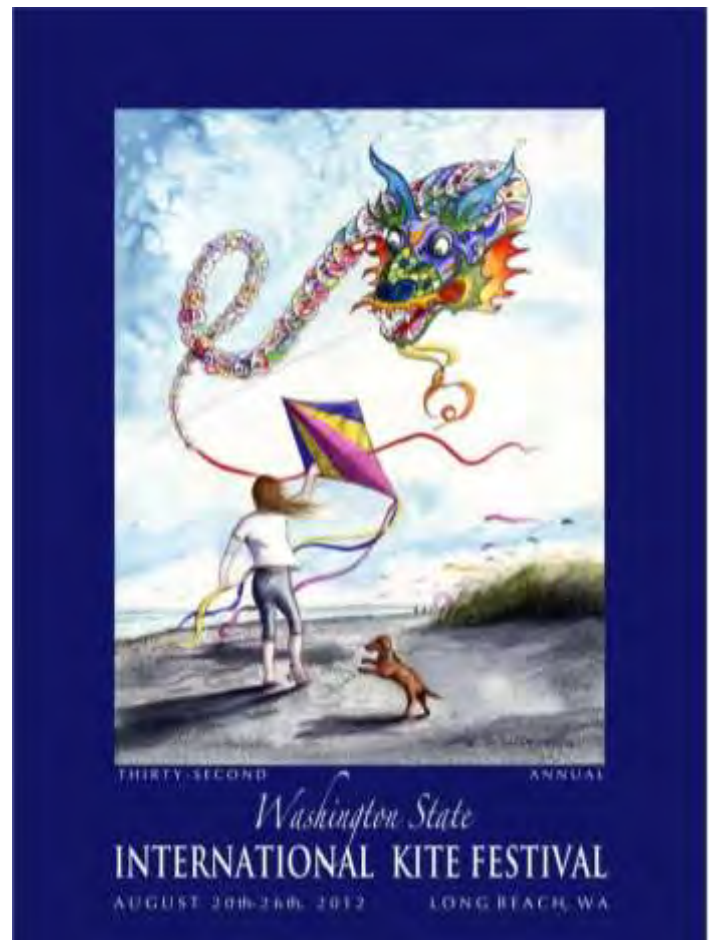
YOU CAN FLY THEM
BETTER IN SAFETY



AERIAL VOYAGES
OF MR. CHARLES GUILLE' IN THE UNITED STATES.

"*_____udam*
Spernit humun fugiente penna."

Scorns the base earth, and crowd below ;
And with a soaring wing still mounts on high.



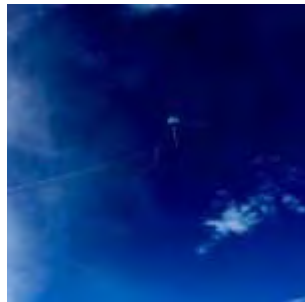
Kite Aerial Photography

August 25, 2015 by Scran | 3 Comments

Recently we've been getting to grips with the kite aerial photography kits provided by Dr. John Wells of the Scottish National Aerial Photography Scheme (SNAPS). As you can see we visited **Tantallon Castle** for a practice flight. We were quite pleased with our results & the potential for learning.



We are planning on *piloting* this activity with schools over 2015/16, so if you are interested please **contact us** & let's go fly a kite! We believe exploring the aerial photography collections on Scran, in combination with the active learning involved in kite aerial photography, could lead to all sorts of creative learning.



For example, studying aerial photography can support the following Curriculum for Excellence experiences & outcomes within Social Studies.

- describe the major characteristic features of Scotland's landscape and explain how these were formed (SOC 2-07a)
- discuss the environmental impact of human activity (SOC 2-08a)
- explain how the physical environment influences the ways in which people use land by comparing the local area with a contrasting area (SOC 2-13a)
- use knowledge of a historical period to interpret the evidence and present an informed view (SOC 3-01a)
- compare settlement and economic activity in two contrasting landscapes (SOC 3-13a)
- explain the impact of processes which form and shape landscapes on selected landscapes in Scotland, Europe and beyond (SOC 3-07a)
- evaluate the changes which have taken place in an industry and debate their impact (SOC 4-05b)
- discuss the sustainability of key natural resources (SOC 4-08a)



Salisbury Crags Holyrood Park

- assess the impact of developments in transport infrastructure in a selected area (SOC 4-09b)
- describe and assess the impact of human activity on an area (SOC 4-10a)
- explain the development of the main features of an urban area and evaluate the implications for the society involved (SOC 4-10b)

Categories: Collections on Scran |
Tags: Italy, Photography, students | Permalink
Views of North Berwick & Vicinity (3)

October 20, 2015 by Scran | 0 comments

Here's the final update on the partnership work with Mrs. Dagleish's wonderful Primary 5 class, at Law Primary School in East Lothian. After bated breath, the wind got up enough strength allowing us to complete our exploration of aerial photography. The sun shone, we went outdoors & finally flew the kite aerial photography kit. See how we fared by browsing through the gallery below.



Preparing for lift off



Yes, we did it:)



Looking across to the Bass Rock



Primary 5



Law Primary School



Look!



Up, up & away!



Exploring local aerial photography on Scrn



The school before extension 2015



Online Research



Aerial photography in action



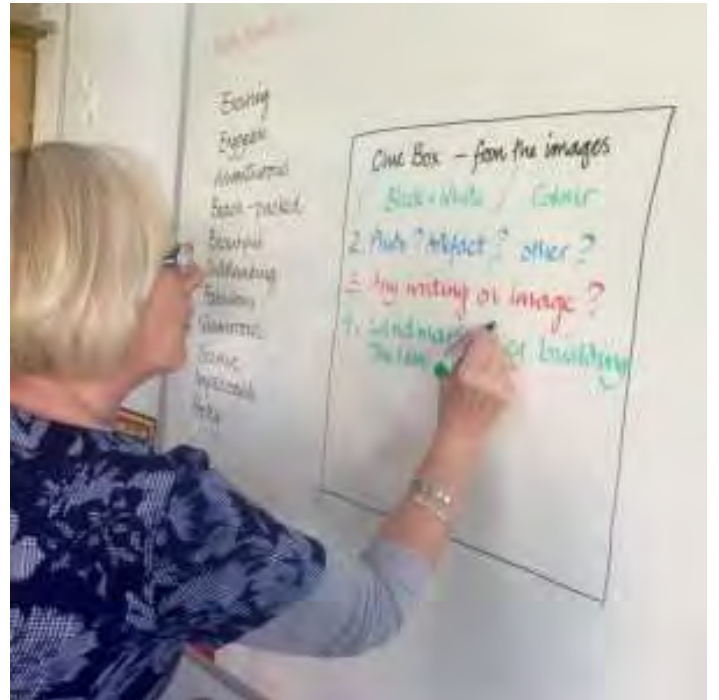
My house, in 1974



The Exhibition



Mapping Archives to Aerials



Looking for visual clues

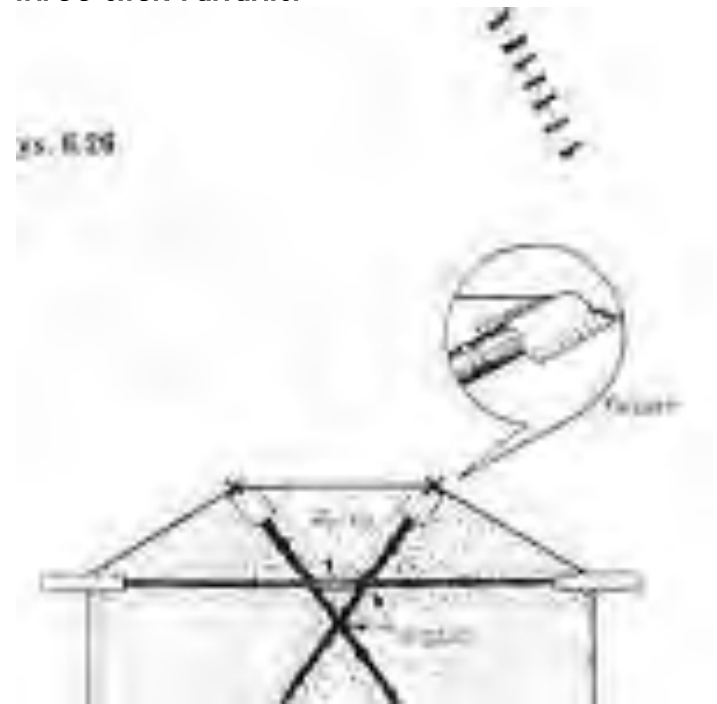
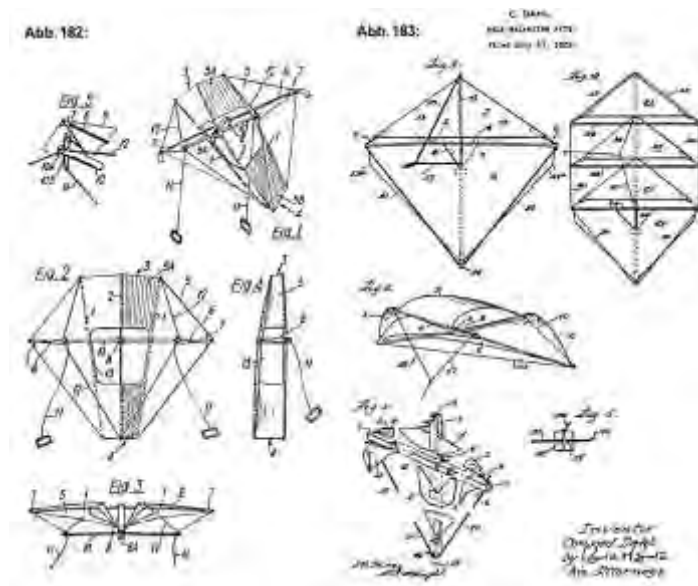


Sharing our findings

Some Fodder for Creativity

POSTED ON DECEMBER 28, 2012
BY SCOTT SKINNER

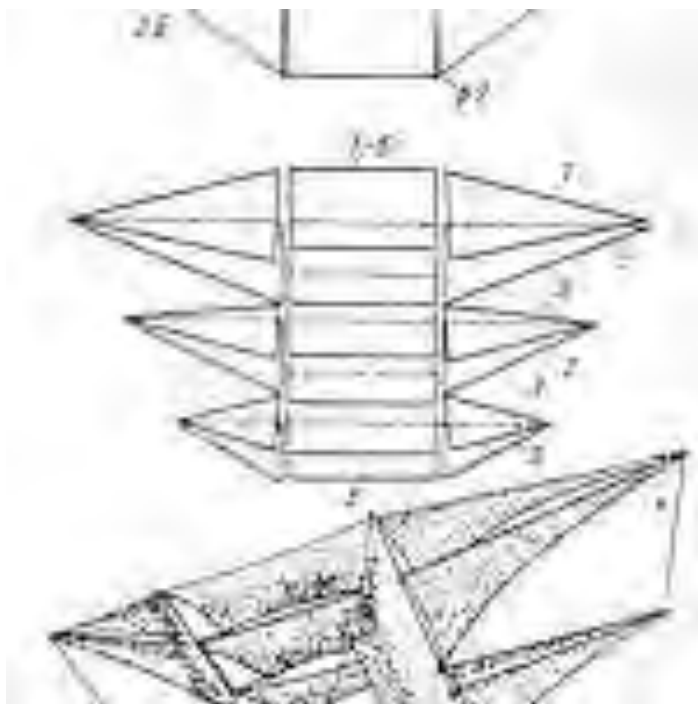
Here's the patent drawing and my interpretation from the Beaufort Series of three-stick variants.



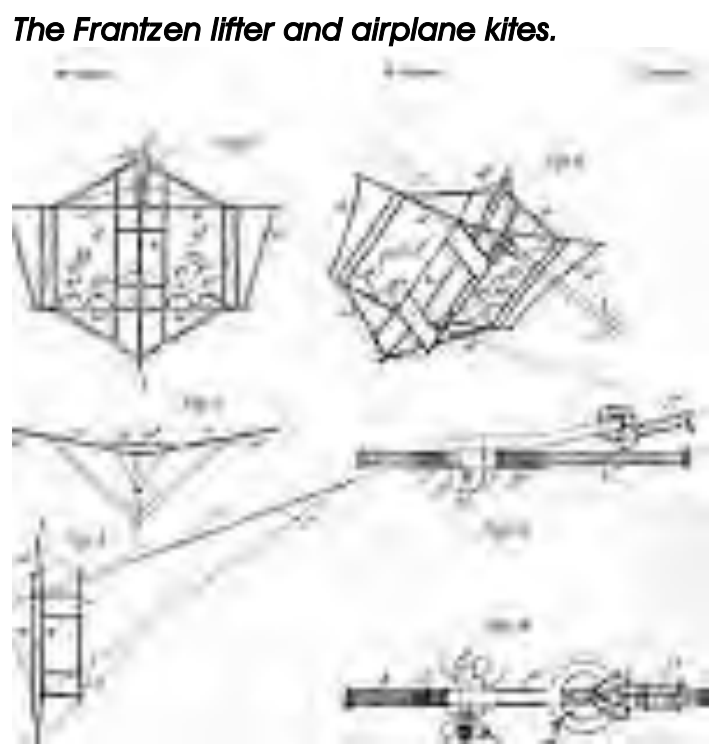
In my last article for *KiteLife* I wrote about the importance of not plagiarizing original designs of kite makers (at least not without permission!) but this month I am making a case for learning from replicating archival designs that are part of the public domain. I've made it a point to avoid making this column a "kite making" forum, but this month, as an early Christmas gift (or perhaps a late Halloween curse), I thought it would be fun to look at some obscure historical kite designs and think about how we might bring them to back to life in the 21st century. I've chosen a variety of designs, most of them in some way cellular even though they are a far cry from the standard Hargrave style. But let me start with a flat kite, one that I've had personal experience with. It's a three-stick variant that I first saw on a French postcard and was proposed as a lifter for early 20th century camera equipment. I've only made a small variation, but you can see how beautiful this *Genki*-like design can be.



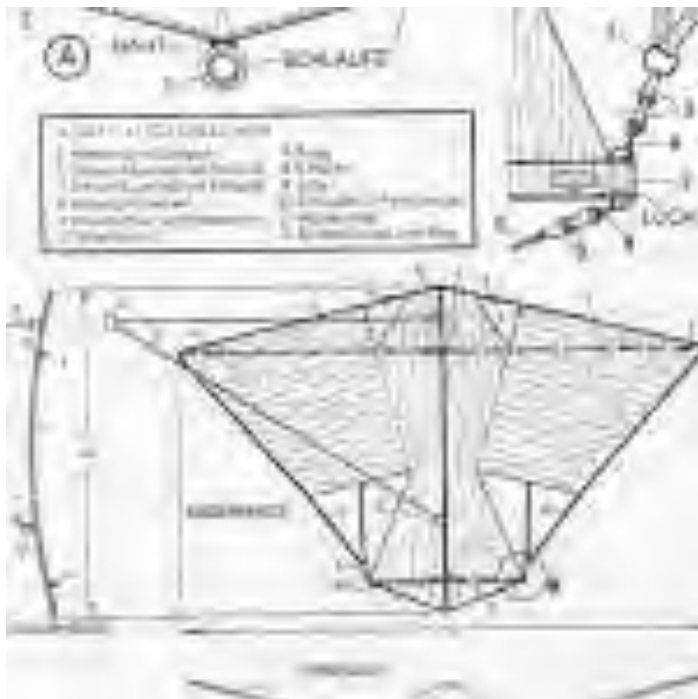
Now on to a particularly interesting bird kite design: this is the *Vogeldrachen* (bird kite) by German Arno Haff. It's a design from the 1930's and I like it because of the geometric shapes that make up its whole. This could be a wonderful platform for geometric patchwork or applique piecework. It's also a straightforward design that could be a kitemaker's first cotton project or adapted as a stylish paper-and-bamboo flyer.



From a Polish kite book by Pawel Elzstein.



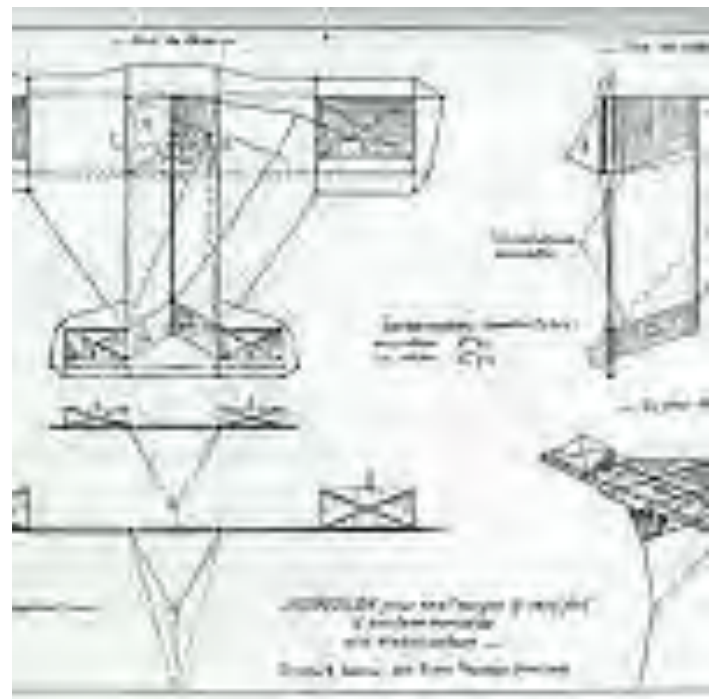
The Frantzen lifter and airplane kites.



Arno Haff's Vogeldrachen, a ripstop, paper, or cotton project.

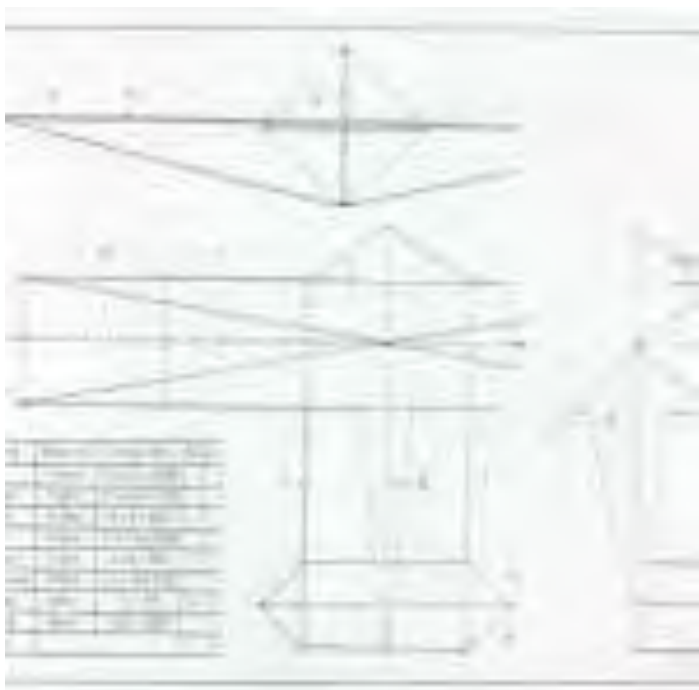
Note the Pawel Elzstein above, I think it might make a nice lifter and it looks to be a very stable design, as well. It might make a nice KAP (kite aerial photography) lifter or just a beautiful sky sculpture with its mix of open spaces and overlapping panels.

Next, are two plans by notable Frenchman Jonathan Frantzen. Made in traditional materials of his day, these are sophisticated kites that can fully immerse the builder in the kites, techniques, and materials of the early 20th century. Made in contemporary materials I have no doubt that these would be spectacular.



The next two designs are cellular kites, but are inspired by early airplanes. One, by Curt Mobius is from his *Drachen-Bau und -Sport* (1955), while the other is from *Experimental-Modellflug*, from 1968. Both are rather elementary winged-box variants, but present interesting graphic possibilities. I really like the Curt Mobius airplane that eliminates surface on the front panels of the box to make the aircraft body. On the "drachenmodell" I could envision more taper on the wings, changing their shape radically, or modifying the aft wings' size or shape.

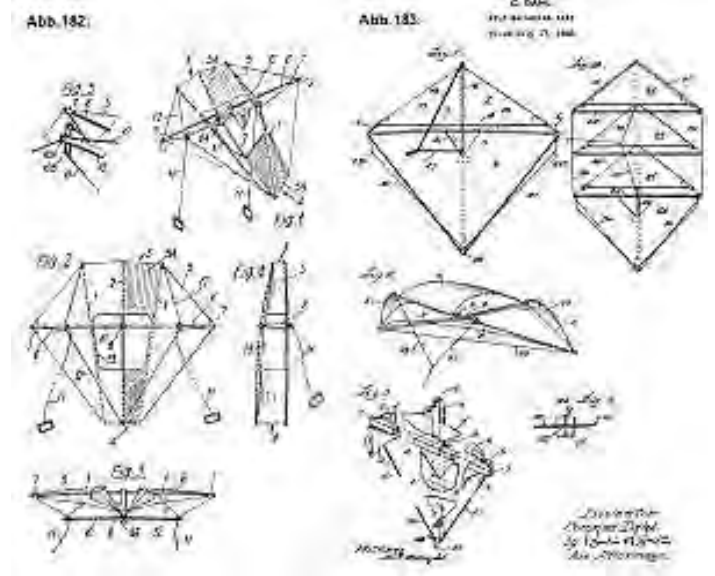
These two "airplane" designs can take the maker in very different directions.



The last two plans I've included here are from very different patent drawings: the first, from about the time I came to kiting in the late 1970's, and the second from the years between WWI and WWII. It's hard to see yourself as an "old-timer," but I wonder what percentage of *Kitelife* readers remembers Don Dunford's Flying Machine? This was one of the first radical two-line stunt kites and was a big departure from simple diamond kites modified with two lines. I've always loved the three-dimensional shape of this otherwise flat-surface kite. I'm afraid that the model that I own is buried deep within my kite collection so I can't vouch for the flying characteristics. But everything about this design suggests stability and it might make a nice single-line flyer. The last kite is by Conrad Dahl. His *Self-Balancing* kite looks to be a nice platform for

experimentation, especially the three-wing version.

How many of you remember the Dunford Flying Machine?



(plans above: Dunford at left, Dahl at right)

I hope that at least one of these kite designs might inspire you to make something unexpected and challenging. Each can be attacked in a variety of ways and your finished product will be unlike anyone else's. As an example of how powerful simple variations of a single design can be, I'll circle back to some of the three-stick kites in my Beaufort Series. Inspired by Beaufort's scale of wind force, I made twelve three-stick kites to signify each of the Beaufort numbers. Starting with a simple hexagon, I then varied the three spars to finish with some surprising (at least to me!) variants.

Beaufort series 1, 4, 5, and 7, three-stick variations.





The challenge is on! Create a kite based on one of these designs and share with us by uploading it to the [Drachen website](#) using the post and share feature.

Scott Skinner
Drachen Foundation

I'll readily admit I stole this article..... however I think it may inspire so members to create something of real interest. Bill Souten Ed.



22/01/2009

Flying high - inventor George Pocock.

Pioneer kite runner

In the early 19th Century Bristolian inventor George Pocock became fascinated by kites and their potential to lift, pull and move objects. Two hundred years later Inside Out West has recreated one of his kite experiments on Weston beach.

In the early 1800s George Pocock was a Methodist preacher, school master, and father of 11 children living in Bristol.

When he wasn't busy with his career and family, he was playing with kites - his experiments were ambitious, dangerous, and usually involved his own children.

Pocock loved to show off his inventive genius. In one stunt he put his young daughter in a wicker chair, hoisted her up in to the air with kites and then flew her across the Avon Gorge.

Fortunately she survived and went on to become the mother of the cricket legend W. G. Grace.

Cult following

In 1827 Pocock published a book entitled "The Aeropleustic Art or Navigation in the Air by the use of Kites, or Buoyant Sails".

But it was Pocock's invention of a horseless carriage powered by kites, called a Charvolant, which thrust him into the public eye and earned him a cult following.



Recreating George Pocock's kite.

Unfortunately no Charvolants survive today - but at the Museum of Bristol they do have one of Pocock's kites.

Paul Chapman is a kite historian who has been investigating Pocock's obsession with kites:

"I think at the time, the whole of that period people were interested in aviation - balloons anything that would go in the sky.

"Everything aeronautical of that time is fascinating - obviously as a young boy Pocock wouldn't have been able to fly in a balloon but he would have been looking at the sky thinking what could he fly".

George Pocock

Born 1796. Employed as a teacher at Prospect Place in Bristol.

Invented the "Charvolant", a kite-drawn carriage.

Experimented with pulling loads using kite power.

Patented the design of his "Charvolant" buggy in 1826. He found a way of using two kites on a single line to provide sufficient power to draw along a buggy carrying several passengers - similar to modern kite bugging.

Also suggested his kites could be used as auxiliary sail power for ships, a way of dropping anchor and helping with rescues from shipwrecks.

Recreating the kite

Inside Out West decided to recreate a prototype version of Pocock's buggy working from his original designs.

Pocock's own prototype was literally a plank of on wheels, driven by his son.

For the kite's frame Pocock would have used wood but we are using glass-fibre to give it strength.

The kite skin in the museum was made of waxed cotton but we are trying out a modern alternative - rip-stop nylon.

Our finished version is much smaller than Pocock's would have been.

To test it we decided to take it to Weston beach, a popular spot for modern day kite bugging.

We're worried our kite will be ripped apart before it even leaves the ground so we enlist the help of former Kite Buggy champion, Dom Early.

If anyone can get our Pocock kite into the air it's him.

Flying high?

The kite is fiendishly complicated - four individual lines will control it once it's in the air. If any one of the lines are the wrong length - even by a fraction - the kite will come crashing down.



Trials and tribulations on the beach.

Finally - we're ready to go but something's clearly gone wrong and our first attempt comes crashing to the ground.

We re-adjust the control lines and check for damage before trying again.

This time it works.

It might be an unusual design but our prototype Charvolant is a great success. Our expert Dom is impressed, "George knew what he was doing... I can get it to go left, I can get it to go right."
It's proof that Pocock had it right all along. If only he was around today to see what he'd started.

Another look at George Pocock, his splendid charvolant, and a spanking machine...

Feb052016



Today let us hear it for a Bristol school teacher called George Pocock. O.K., he was mildly eccentric, and yes, maybe his invention of a machine to spank multiple miscreants at the

same time was perhaps ahead of its time but hey, discipline was important at the George Pocock Academy at Prospect Place St Michael's Hill, Bristol. He called his invention the Royal Patent Self-acting Ferule and of course it is a travesty of history that George never made a fortune from his brilliant idea. Synchronised spanking – it could have made it as an Olympic sport....

Instead we have to remember George for a splendid flight of fancy called the charvolant – a kite-based form of transport which astonished the public and royalty alike, from 1826 onwards.

George had been born in 1774. When he was 26 he had opened his Prospect Place Academy in Bristol with the stated objective of turning boys into successful young businessmen. He was a wonderful eccentric and had devised a number of curious things as an aid to learning, including the idea of celestial globes (inflatable balloons 45 to 65 feet in circumference filled with air, inside which the teacher could stand on a pedestal lecturing his attentive pupils on astronomy. Transparent holes in the globe would mimic the positions of the stars, enabling those inside to get the impression of being in the centre of the Universe admiring it through eye glasses). George had always been fascinated by kites. He wrote how as *"a little tiny boy, I learnt that my paper kite would draw along a stone on the ground, tied to the end of its string."* Years later he strapped his daughter Martha into an arm chair, attached it to a pair of kites, and flew her 300 feet into the air. She subsequently recovered and went on to become the mother of England's most famous cricketer – W G Grace.



In subsequent experiments he harnessed a pony chaise to a pair of kites and discovered that it was possible to move up to half a ton on the carriage, depending on wind strength. He made a number of 'charvolants' for these first horseless carriages, and it was claimed that the Pocock kite carriages could race mail-coaches from Bristol to London and back. A pilot kite was fed out first, followed by one or, if needed, two main kites. The four ropes enabled the "charioteer" to steer even along a road at right angles to the wind. *"Thus,"* he found, *"whatever road the car may travel by a side-wind, the same road it may return by the same wind; and where there is space for traverse, as on plains or downs, it is possible to beat up against the wind."*

To slow down or stop the driver would slacken off one of the ropes, collapsing the main kite and forcing a hoe-like brake into the surface of the carriageway.

In 1826 Pocock obtained a patent for his charvolant and 2 years later demonstrated it at Ascot racecourse to King George IV. Immediately afterwards, he raced against horse-drawn coaches on the road between Staines and Hounslow, winning easily. The charvolant could allegedly reach speeds of twenty miles per hour. Pocock wrote about journeys from Bristol to Marlborough stating that the charvolant beat one of the London stages

to Marlborough by twenty-five minutes, even though the stage had a fifteen minute head start. Of this journey Pocock comments: *"This mode of travelling is of all others the most pleasant: privileged with harnessing the invincible winds, our celestial tandem playfully transpierces the clouds, and our mystic moving car swiftly glides along the surface of the scarcely indented earth; while beholders, snatching a glance at the rapid but noiseless expedition, are led to regard the novel scene rather as a vision than a reality."*



Pocock wrote a book with the handy little title 'The Aeropleustic Art or Navigation in the Air by the use of Kites, or Buoyant Sails' which was published in 1827. In it he describes an instance when the charvolant had the impertinence to overtake the carriage of the Duke of Gloucester – a mark of extreme bad manners. He made up for his rudery by stopping and allowing the Duke to overtake, thereby commending himself to the Duke. One added advantage of the machine was that it escaped all road tolls. Toll gate operators sought to charge drivers according to the number of horses using the road – but as no horses pulled the charvolant no fee could be levied. As Pocock remarked *"There is a peculiar satisfaction in not being detained at toll-bars. The pains and the penalties which there arrest common travellers, never intercept this celestial equipage. The Char-volant, then, has the distinguished prerogative of conferring this Royal privilege; and those who travel by kite travel as Kings"*.

"The herald-bugle is sounded — the gates fly open — you pass unquestioned" Pocock marveled.

On 18 July 1828 at the Liverpool Regatta ten men crossed the Mersey against strong tides

and winds with a kite-drawn two-masted boat, "to register great surprise among the nautical parties who witnessed it" (The Engineer). Pocock was carried away by the potential of his kite-drawn invention, announcing that he estimated that a party of six might cross the Sahara in 10 days and 10 hours for a total cost of about £80. *"Is it too fond a hope that, by the system of æropleustics, those sands may be navigated as the sea, and thus a most speedy and safe communication be opened between the east and the west of the interior?"*



He was convinced kites could be used to assist sailing ships i.e. as auxiliary sails. He also suggested using kites in the case of a shipwreck, using them to drop anchor. Pocock does, however, acknowledge that *"portions of the plan are not practicable"*

For a number of years the use of kites seemed on the point of reaching a breakthrough in everyday transport, but then came the railways and eventually the motorcar, and Mr Pocock and his splendid invention were consigned to history's rubbish bin... I think it is a shame, so let us hear it for a mad school teacher with a flight of fancy. George, you are a hero!



Paul Chapman January 28, 2017

Interesting...the Invitations is new to me. I have the Pocock Charvolant books...the first, and then the History published after his death. A long series was devoted to him in the Boy's Own Paper. The M-Shed museum in Bristol has an original Pocock Juvenile Kite (no sticks) on display but this is a small one. I helped out with that dreadful TV programme of a few years ago..provided the source material but the fellow who made the thing scorned further help and the attempt on Brean Down was cringeworthy. Apparently the Charvolant was exhibited on St Augustines at around the time the first book was published...I have a copy of the flyer...but no images from the exhibition....help?



LES INTERCOMMUNALES DU DÉPARTEMENT

Frejus.fr



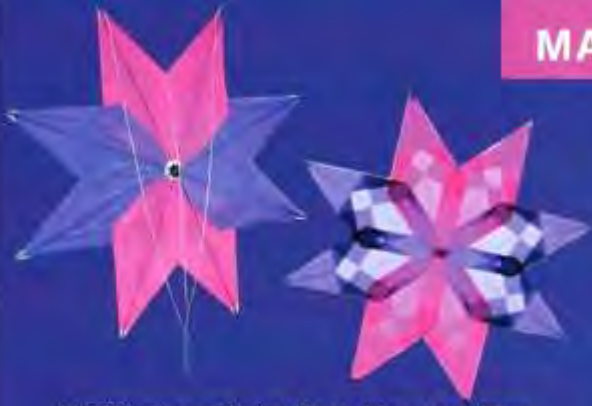
Many thanks to Claire and Dave Hardwick for their efforts at Stoke 100 Kites.....
(Organised chaos I believe is what they said!!)



MAKE YOUR OWN

The MAGIC STAR Kite

By Ron Ortega



I had been wondering if I could do something origami-like out of fabric when I came across this idea of folded star kites. In Germany, they are called "Faltstern" [folded star], and as origami art, they have been made with paper for nearly 100 years. The kites using this technique are the brainchild of Florian Janich and Marcus Ertl, who kindly granted me permission to develop a class of my own and encouraged me to further explore the technique.

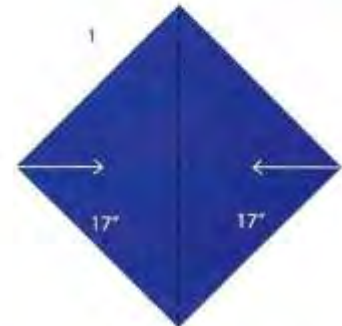
It's an interesting concept that is fun and produces amazing results. Oh, and it's really easy. Creative or curious people might even take the concept further with different types of folded projects.

The kite is made from squares or rectangles of fabric that are folded into points, sewn flat, and then sewn together to create a star-shaped kite. The magic happens when the kite is back lit by the sun. The translucent fabric acquires different tones where it is folded upon itself and creates beautiful, crystal-line patterns. The kite for our class was approximately 48" in diameter. **WARNING:** The process can be addicting.

The Square Base and the Rectangle Base illustrations are my renditions of diagrams found online or in the book, *Window Stars – Making Folded Stars from Colored Papers*, by Thomas Berger. An Internet search of "window stars," "Waldorf stars," or "Waldorf window stars" will get you lots of patterns and variations. Here is Florian's Banner site where you can find pictures and more complete plans for actually building the kite: www.bannerinnung.de/ Marcus can be found at www.colorful-sky.de/home.html.

SQUARE BASE

1. Crease diagonally. Find center.



2. Fold outer points to center.

3. Fold upper edges to meet at center crease.



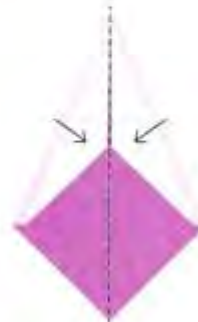
Steps 4 and 5 are variations on Step 3.



4. Fold outer edges to center then reopen to create a reference line.



5. Fold lower edges to reference lines.

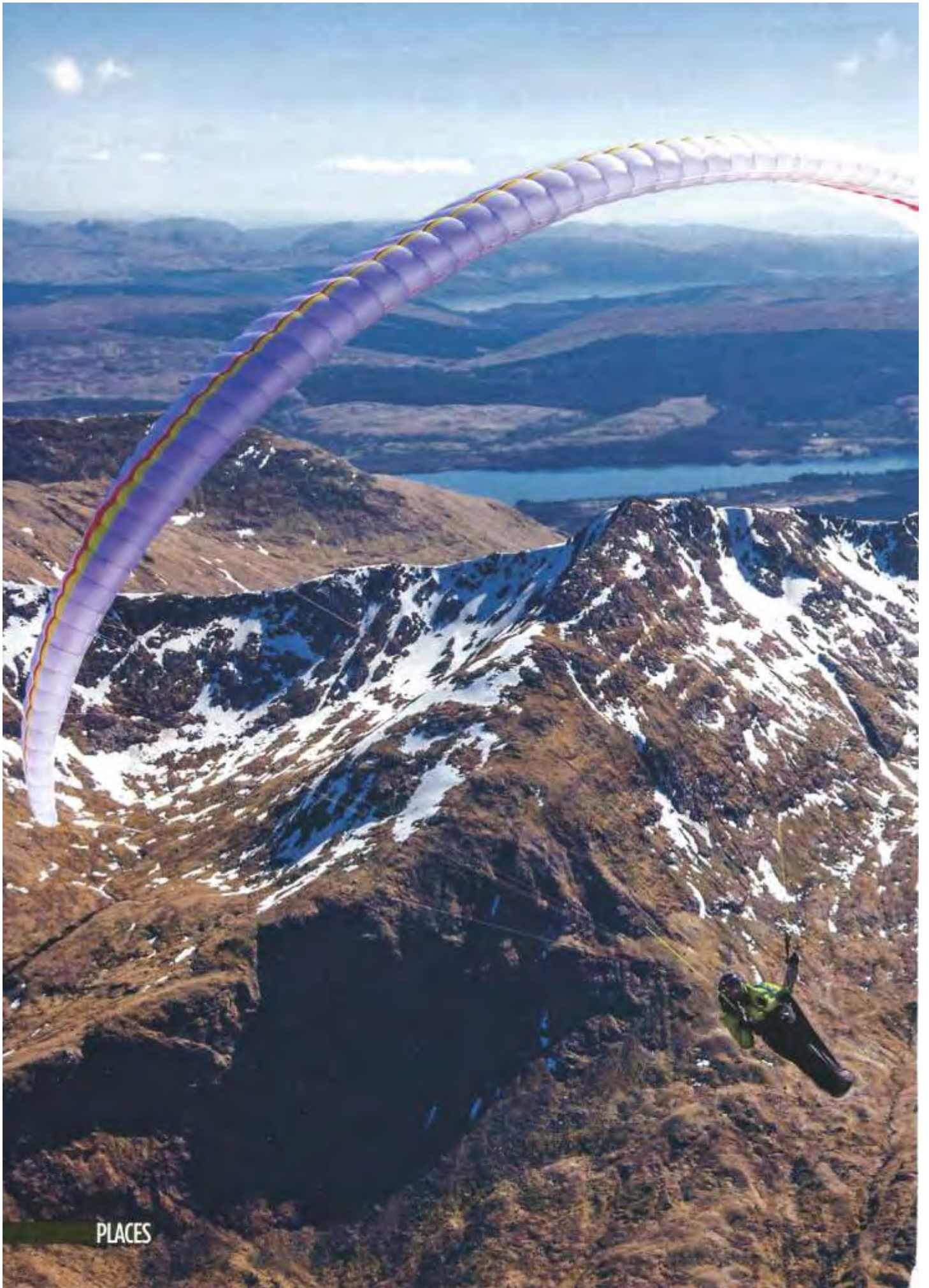


RECTANGLE BASE 2/3 RATIO


1. Crease rectangle in half lengthwise.

2. Fold all four corners to the center crease.

3. Fold upper edges to the center crease.



PLACES



Soaring above the mountains in
pursuit of a spectacular shot

Scotland From Above

A bird's eye view of Glencoe and the Aonach Eagach

by ED EWING

LOOKING down on Buachaille Etive Mor I couldn't believe my luck. "This is going to be epic!" I thought as I climbed higher in the thermal. My flight instrument gave a reassuring beep as I turned circles like a bird: climbing thousands of metres into the air... up and up!

It was mid-summer and I'd headed north on

the strength of a classic Glencoe forecast. Paragliding here is amazing – it's technical, breathtaking and beautiful all at the same time. But of course it depends very much on the weather. Pilots flock here from across the UK when the weather is "on". And for paragliding in Glencoe that means a sunny day with a light >>

north-easterly wind and fairweather cloud. Needless to say you have to pick your day.

Come spring and those days start to arrive. Pilots launch from the White Corries ski centre – the chairlift gives easy access to a perfect hillside that looks out across Rannoch Moor. To the north, Ben Nevis is visible; head far enough south and you reach the Mull of Kintyre; to the west is Glencoe.

Taking off at 2pm from 700m into a perfect sky I flew out from the hill to find my first thermal. Paragliders fly on

the same principle as soaring birds – they need rising air to stay up. In the main this means thermals – rising masses of warm air that trigger off slopes facing the sun. The trick is to catch a thermal, climb in it like an eagle to the clouds, and then glide off to find another. Mountains are perfect for paragliding because the thermals tend to drip off the summits of the peaks. The game then is to fly from peak to peak, picking up thermals and gaining altitude as you go.

“Bof!” the first thermal of the day showed itself.

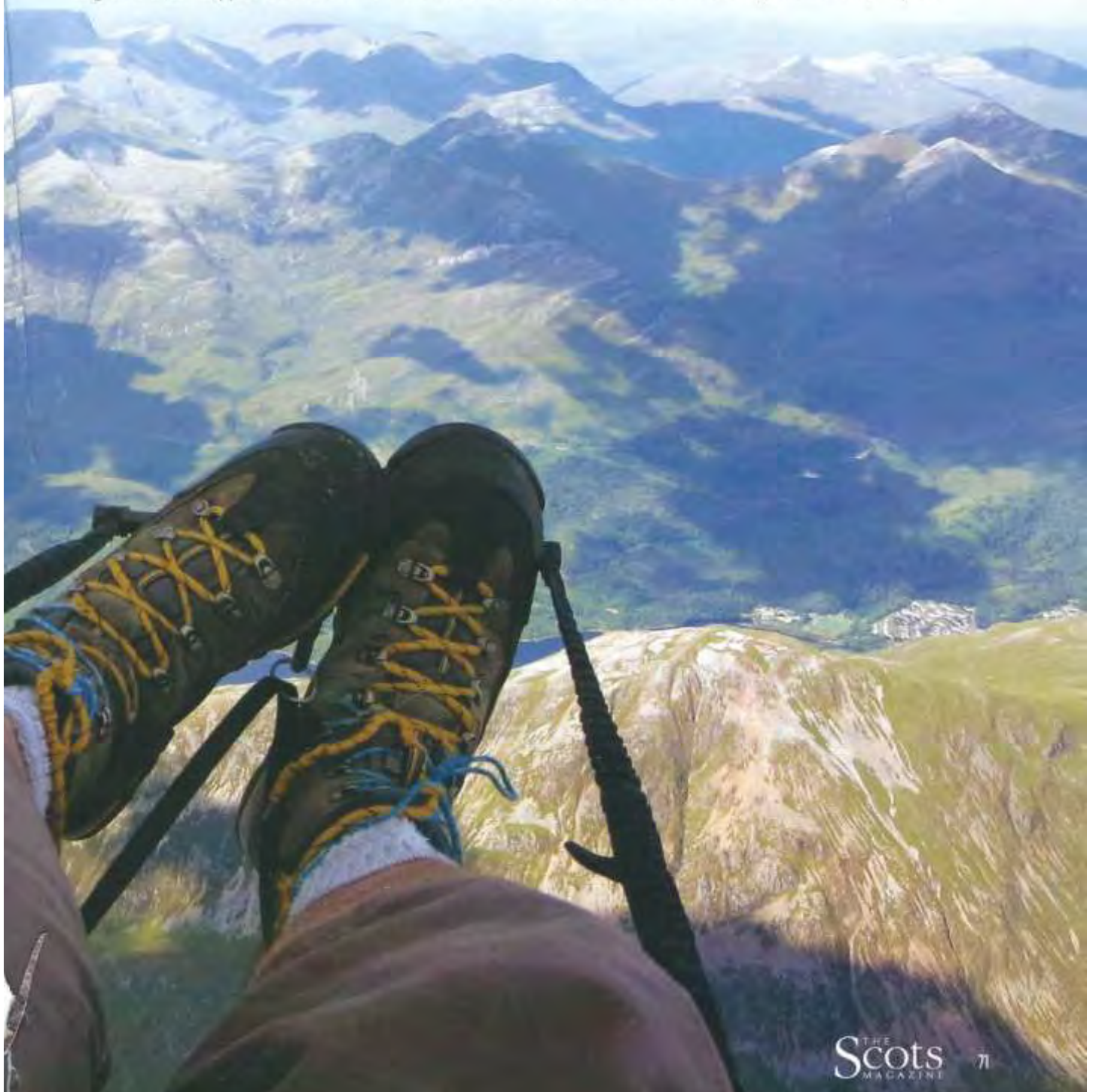
Catching a thermal is like hooking a fish: it feels alive. I

was up, circling higher, but the thermal was scrappy and not great. I headed back to where I'd found it first and hooked into the "core", the central part of a good thermal. That's it! Like riding a horse to the clouds the thermal took me higher and higher, until I was 150m above the 1108m summit of Meall a' Bhuiridh. For fun I flew right over the top of it, until I could see the summit between my boots. "That's the way to bag a Munro," I thought!

Heading back north and exploring more lift I climbed higher until, as I topped out at 2000m it was time to head

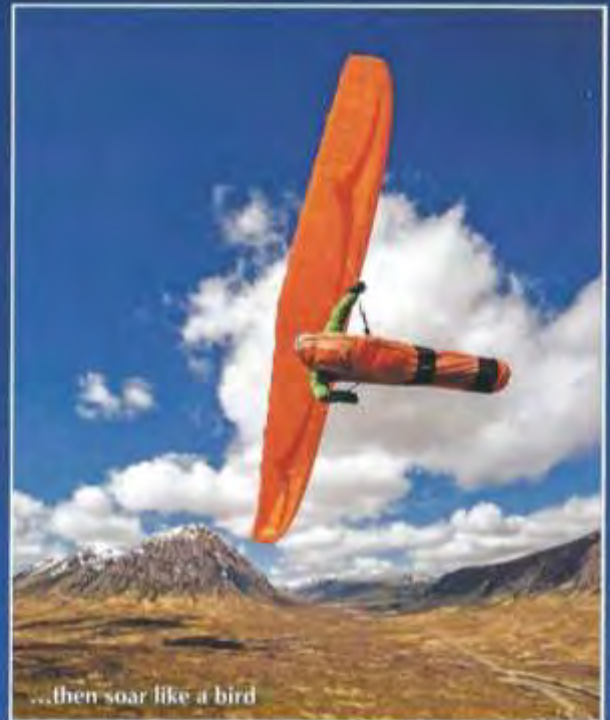
off for what I'd come for. Buachaille Etive Mor needs no introduction to anyone who loves the hills of Scotland. It guards the entrance to Glencoe and is one of our most iconic mountains. This was the first step on my journey through Glencoe, along the Aonach Eagach and then back again. A 40km flight that would take a little over two hours through some of Scotland's finest scenery.

Arriving at the Buachaille at 1800m I climbed again to 2000m and savoured every moment above the mountain. All too soon though I was on my way >>





Catch a thermal...



...then soar like a bird

west, gliding in a straight line to Buachaille Etive Beag before finding a good thermal above the first of the Three Sisters, Beinn Fhada.

From there I could see the magnificent Aonach Eagach. This rocky traverse is one of the best days out in the Scottish mountains and I knew it well on foot. But by air, well that was another thing. I headed across the valley and then soared straight along it at 300m above, its rocky spires directly below me. Days like these don't happen often!

Reaching the Pap of Glencoe I turned and, with the wind now at my back, started to head back along the Aonach Eagach, flying slowly and deliberately, enjoying the moment. Hopping back across the valley I retraced

my flight towards the Buachaille. I failed to find a thermal on Buachaille Etive Beag and so I was low as I cruised past Curved Ridge at eye level, a classic climbing route on Buachaille Etive Mor, pointing my toes and hoping for some lift around the corner.

My prayers were answered as a light tug on the lines signified rising air. I turned, turned again and soon I was climbing and wheeling back towards the clouds, the wind filling my sail. As the thermal formed into a solid climb taking me up at 3m/s towards the clouds I knew I would now make the car park at the ski centre. I'd done it: flying Glen Coe and traversing the Aonach Eagach by air was in the bag. I lay back, relaxed, and drank it all in. >>

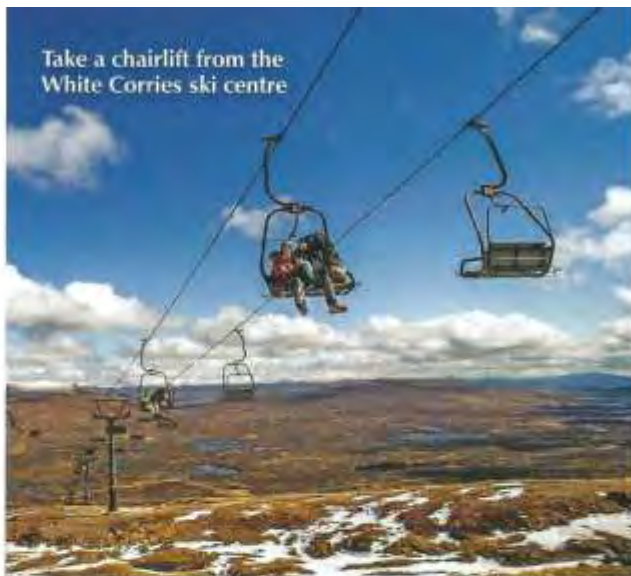


PLACES



“My prayers were answered as a light tug on the lines signified rising air. I’d done it!”

Take a chairlift from the White Corries ski centre



About Paragliding

Scotland has a devout and dedicated band of mountain paraglider pilots. They will tell you it is not a teach-yourself sport. For an introduction to the sport and a list of clubs and schools see the Scottish Hang and Paragliding Federation website at www.shpf.co.uk.

About The Author

Ed Ewing is editor of *Cross Country Magazine*, an international paragliding magazine. Originally from Edinburgh he has travelled and flown in mountains from the Andes to the Himalayas, but the West Highlands and Glencoe still have a very special place in his heart and a firm grip on his imagination. www.edewing.co.uk



Ed Ewing



Jerome Maupoint

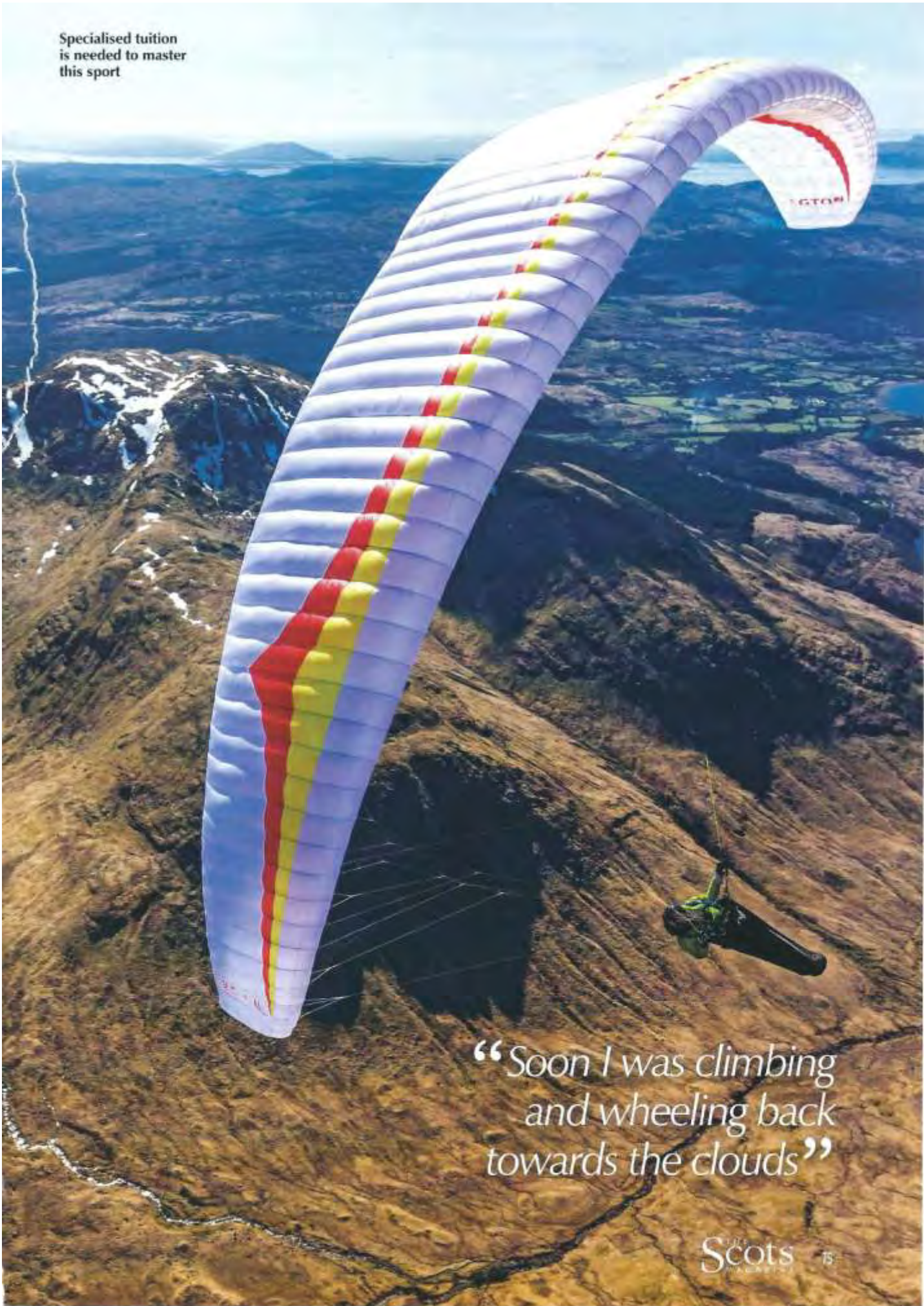
About The Photographer

Jerome Maupoint from France is a professional paragliding photographer and spends his time on location in many exotic mountain environments around the world. In recent years he has developed a love of exploring Scotland, spending weeks at a time hunting out new flying sites in the Highlands and Islands of Scotland. He lives in Annecy. www.jeromemaupoint.com



Ed touches down

Specialised tuition
is needed to master
this sport



“Soon I was climbing
and wheeling back
towards the clouds”

1

3,314,630

FISHING KITE

Edgar R. Lewis, Sr., 6690 SW. 98th St.,
Miami, Fla. 33156

Filed Feb. 15, 1966, Ser. No. 527,440

4 Claims. (Cl. 244-153)

This invention relates to a fishing kite whereby to float over the water and support a bait at the surface of the water and with the kite being held above the water by normal air currents.

The kite comprises a square fabric cover that is expanded by triangular rods, having fitment into the corners of the kite and with means connected to two adjacent corners of the kite to constitute a connecting means for a fishing line or the like and with the fishing line being connected to a pivotal point of the rods by adjustable means.

In the drawings:

FIGURE 1 is a top plan view of an assembled kite constructed in accordance with the invention,

FIGURE 2 is a bottom plan view of the kite in assembled form showing a bridle that is connected to a pivotal point of the expandable type rods,

FIGURE 3 is an edge view of the structure illustrated in FIGURE 1,

FIGURE 4 is an enlarged view of one corner of the kite showing the mounting means for the cross or expansion rods,

FIGURE 5 is a view similar to FIGURE 4, but taken upon the opposite side of the kite,

FIGURE 6 is a fragmentary sectional view of one corner of the kite,

FIGURE 7 is a fragmentary sectional view through an adjustable bridle, connected with the kite and taken substantially on line 7-7 of FIGURE 3, and

FIGURE 8 is a sectional view taken through the collapsed rods for supporting the kite in an operative position.

Referring specifically to the drawings, there has been illustrated particularly in FIGURES 1 and 2, a generally square fabric flexible kite 5, formed of any desirable material and having its edges hemmed, as indicated at 6. The kite 5, as illustrated is square in shape and its corners are reinforced by corner tabs 7 that are stitched or otherwise connected to the fabric of the kite.

Adapted to have connection to the opposite corners of the kite, are reinforcing plastic tubes 8 and 9. The tubes 8 and 9 are hollow tubular members, tapering from their central portion to the point where they connect to the corners of the kite. The tubes 8 and 9 are connected together by cylindrical plugs 10 and 11 into the open inner ends of the tubes 8 and 9 and are frictionally held therein and whereby to constitute a pivotal point for the tubes 8 and 9, by a cotter pin 12, that passes through apertures of the plugs 10 and 11 and with the cotter pin having an open cylindrical head 13 and whereby the tubes 8 and 9 are pivotally supported together to swing to and from a collapsed position and to also constitute the spreading means for the kite 5. The head 13 of the cotter pin 12 is connected to a swivel 14 that is connected to an adjustable toggle 15, in a bridle 16.

Each of the adjacent upper corner tabs 7 is connected to a bridle 17, that has connection to the bridle 16 and with each of the opposite corners 7 being provided with hooks 18, that have hooked engagement into the

2

open ends of the tubes 8 and 9 whereby the kite is effectively connected at the ends of the tubes 8 and 9 to spread the kite 5 into a relatively taut position. The tubes 8 and 9 adjacent their outer open ends are provided with plugs 19 and 20 and whereby the tubes 8 and 9, with the plugs 10 and 11 are sealed against the entry of air or water. The ends of the tubes 8 and 9 are connected to the tabs 7 by wire loops 21 and so that the kite may be collapsed by swinging the tubes 8 and 9 upon the pivot 12, collapsing the kite 5 whereby the kite may be rolled into a relatively small elongated package.

In the use of the device, the kite is spread, as indicated in FIGURES 1 and 2 and the ends of the tubes 8 and 9 are connected to the tabs 7 by the wires 21. The pivotal member 12 fixes the tubes 8 and 9 together and the swivel 14 of the bridle 16 is connected thereto and projects from the central swivel point outwardly for connection to the bridle lines 17. The bridle lines 17 and 16 are then connected to a fishing line 22, upon which the fishing bait is connected, to float upon the surface of the water by the action of the kite, floating thereover.

It will be apparent from the foregoing that the fishing kite of this invention has provided a novel means for fishing from relatively small boats and may be fed outwardly from the boat and floats over the water by the draft of normally prevailing winds. The kite may also be employed to hold a small signal light or a radio antennae and is capable of folding into a slender package by unhooking lower corners and the kite is adjustable as to height by the center bridle. The entire device may be folded into a relatively small package for carrying or storage.

It is to be understood that the invention is not limited to the precise construction shown, but that changes are contemplated as readily fall within the spirit of the invention as shall be determined by the scope of the subjoined claims.

I claim:

1. A fishing kite of the character described including a generally square section of fabric, the fabric upon four sides having a hem, the kite being collapsible and held in an extended floatable condition by a pair of crossed tubular rods, the rods at their central section being pivotally connected together so that the kite may be collapsed, means upon each end of the rods that have hooking engagement with corner tabs for each corner of the kite, the rods being pivotally connected together at their central portion by a cotter pin that passes through apertures and with the cotter pin upon one end being provided with an opened eye and bridle means connected to adjacent corners of the kite for subsequent connection to a fishing line.

2. The structure according to claim 1 wherein the rods are formed of portions of tapered tubular plastic construction, tapering toward outer ends and with the inner ends of the portions constituting the larger ends and with the larger end of each portion being coupled together by a frictional plug, the outer or small ends of the rods being closed by frictionally engaged plugs so that the rods for their major length are hollow and floatable.

3. The structure according to claim 1 wherein the tubular rods are in normal expanding position with respect to the kite to maintain the kite in a fully expanded position and with the rods at their pivotal point being collapsible so that they shift to parallel positions for collapsing the

3

kite, the rods at each end being provided with hooks that are connected to the corner tabs to maintain the rods against displacement from the kite, the bridle being connected to two adjacent tabs and also connected to the eye of the cotter pin and with the connecting means for the bridle having a swivel that is connected to the eye of the cotter pin and also to the bridle and slidably adjustable means for the connection of the bridle to the eye of the cotter pin for controlling the angularity of the bridle.

4

4. The structure according to claim 2 wherein the rods at their outer ends are fixed to the several tabs by hooks that extend through the tabs and that overlie the terminal ends of the rods and means associated with the bridle, comprising a swivel that is connected to a fishing line.

No references cited.

MILTON BUCHLER, *Primary Examiner.*

10 P. E. SAUBERER, *Assistant Examiner.*

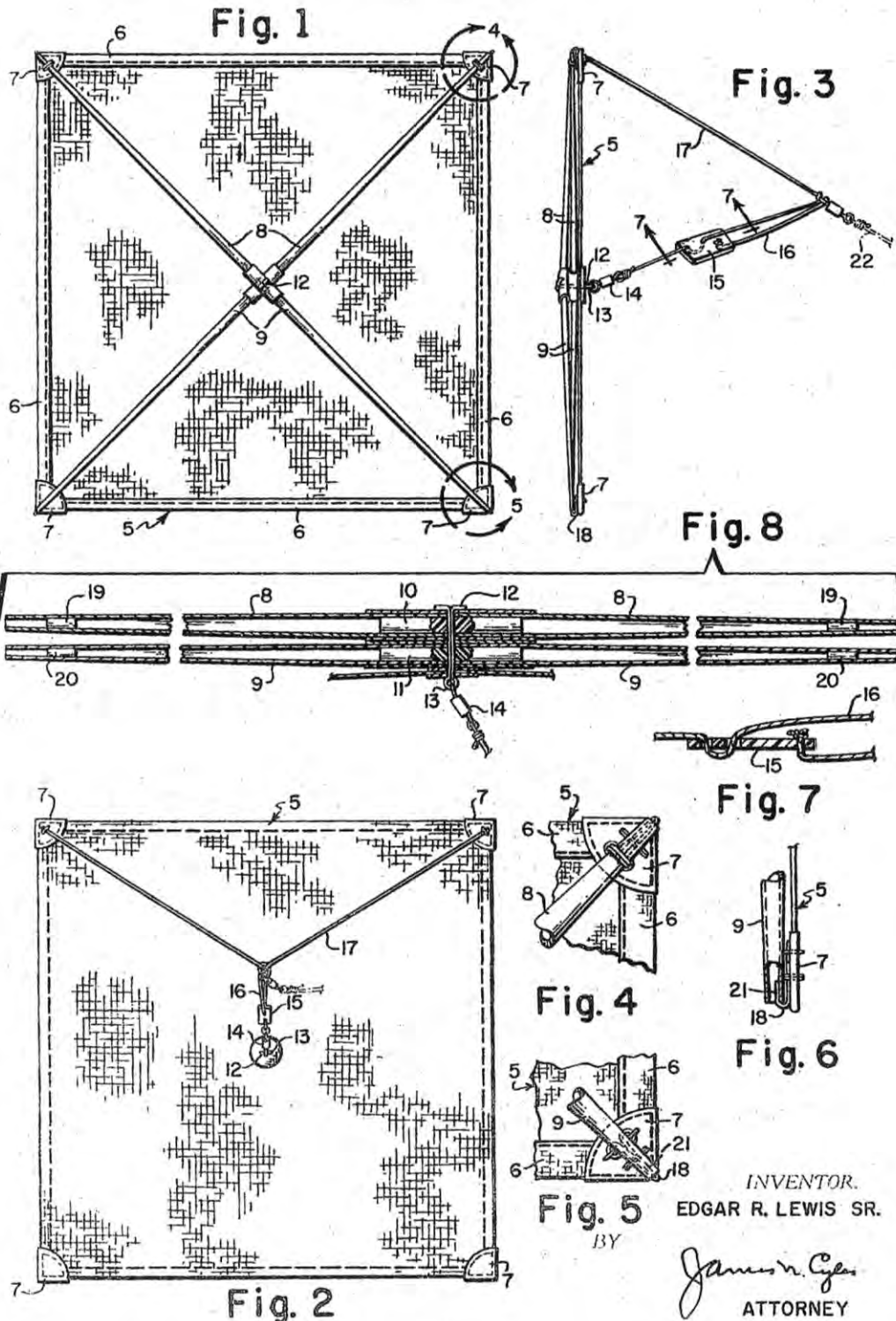
April 18, 1967

E. R. LEWIS, SR

3,814,630

FISHING KITE

Filed Feb. 15, 1966



INVENTOR.
 EDGAR R. LEWIS SR.
 BY *James R. Cyle*
 ATTORNEY

Winds of the world

Around the globe there are countless names for local winds that recur throughout the year. Sometimes they are caused due to geographical features such as mountains and bodies of water, other times they are at certain times of the year due to local climates.

In this list we look at some of the most notable local winds around the world:

Berg	Bora	Chinook	Etesian
Foehn	Haboob	Harmattan	Khamsin
Levant	Leveche	Mistral	Scirocco

Berg



Location
South western coasts of South Africa and Namibia

Etymology
Afrikaans *berg* meaning 'mountain'

Description
Winds which blow from inland mountains to the southern and western coasts of Namibia and South Africa. These winds blow during the winter season and create unseasonably warm temperatures.

Bora



Location
The Adriatic regions of Italy, Slovenia, and Croatia

Etymology
From the Greek *boreas* meaning 'north-wind'

Description
A cold wind blowing on the north Adriatic coast and north Italian plains predominantly in winter and spring.

Chinook



Location
Rocky Mountains, Canada & USA

Etymology
Named after Native American tribe

Description
A warm and dry west wind (a type of foehn) which occurs on the eastern side of the Rocky Mountains. Its arrival is usually sudden, with a consequent large temperature rise and rapid melting of snow.

Etesian



Location
Aegean Sea and Eastern Mediterranean

Etymology
From the Greek *etos*, meaning 'yearly'

Description
A Greek term for the winds which blow at times in summer (May to September) from a direction between north-east and north-west in the eastern Mediterranean, more especially in the

Aegean Sea. The winds are termed 'meltemi' in Turkey.

Foehn effect



Location

European Alps

Etymology

Derived from Latin *favonius* meaning spring breezes

Description

A warm dry wind that occurs to leeward of a range of mountains. While the name originated in the European Alps it is now used as a more general term for this type of wind worldwide.

Haboob



Location

Sudan

Etymology

From the Arabic *habub* meaning 'blasting'

Description

The name applies to a duststorm in the Sudan north of about 13° N. They occur from about May to September and are most frequent in the afternoon and evening.

Harmattan



Location

West Africa

Etymology

Possibly from *haram* meaning 'forbidden thing'

Description

A dry wind blowing from a north-east / easterly direction over north-west Africa. Being both dry and relatively cool, it forms a welcome relief from the steady damp heat of the tropics, and from its health-giving powers it is known locally as 'the doctor'.

It carries with it from the desert great quantities of dust often in sufficient quantity to form a thick haze, which impedes navigation on the rivers.

Khamsin



Location

Egypt and the Red Sea

Etymology

From the Arabic *khamsin* meaning 'fifty'

Description

A southerly wind blowing over Egypt in front of depressions passing eastwards along the Mediterranean or north Africa, while pressure is high to the east of the Nile.

Because this wind blows from the interior of the continent it is hot and dry, and often carries much dust. It is named referring to the fifty days it was said to blow, most frequently from April to June.

Levant



Location

Spain, South France and Gibraltar

Etymology

From the French levant meaning 'rising'

Description

A humid easterly wind which passes through the Strait of Gibraltar. It is most frequent from June to October, but may occur in any month.

Leveche



Location

South east Spain

Etymology

Unknown

Description

A hot, dry, southerly wind which blows on the south-east coast of Spain in front of an advancing depression. It frequently carries much dust and sand, and its approach is indicated by a strip of brownish cloud on the southern horizon.

Mistral



Location

Southern France

Etymology

From the latin *magistralis* meaning 'master wind'

Description

A north-westerly or northerly wind which blows offshore along the north coast of the Mediterranean from the Delta del Ebro to Genoa. In the region of its chief development its characteristics are its frequency, its strength and its dry coldness.

It is most intense on the coasts of Languedoc and Provence, especially in and off the Rhône delta.

Scirocco



Location

North Africa and Mediterranean

Etymology

From the Greek name *Sirokos* meaning 'east'

Description

A warm, southerly wind in the Mediterranean region. Near the north coast of Africa the wind is hot and dry and often carries much dust. After crossing the Mediterranean, the scirocco reaches the European coast as a moist wind and is often associated with low [Stratus clouds](#). It is a blanket terms that encompasses many local winds including Ghibli (Libya), Chili (Tunisia) and Khamsin (Egypt).

Working on Historical Kites

US Patent 886.159, April 28, 1908 [1]



(Fig. 1)

“Aerial Apparatus”

Working on historical kites with, most of the time, a minimum of information is quite a job of guessing, trying to get a touch of feeling or understanding of the original inventor's thoughts about construction, design, and his aeronautical knowledge.

Last week, for instance, I received a picture from France of a giant kite which was launched from a marine vessel. Although it is a very clear picture of a flying kite, it doesn't give you any information about the technical construction of the frame. bamboo or wooden rods, metal fasteners or not: many questions to answer or to guess to my best knowledge. The only thing that is sure is that this kite has to be built because of its mathematical beauty.

So if I have finished this kite and it would be possible to meet the designer, he would immediately recognize his own design, and this would start a most interesting and exciting discussion about the difference of the construction solutions I chose and the ones he made let's say one hundred years ago.

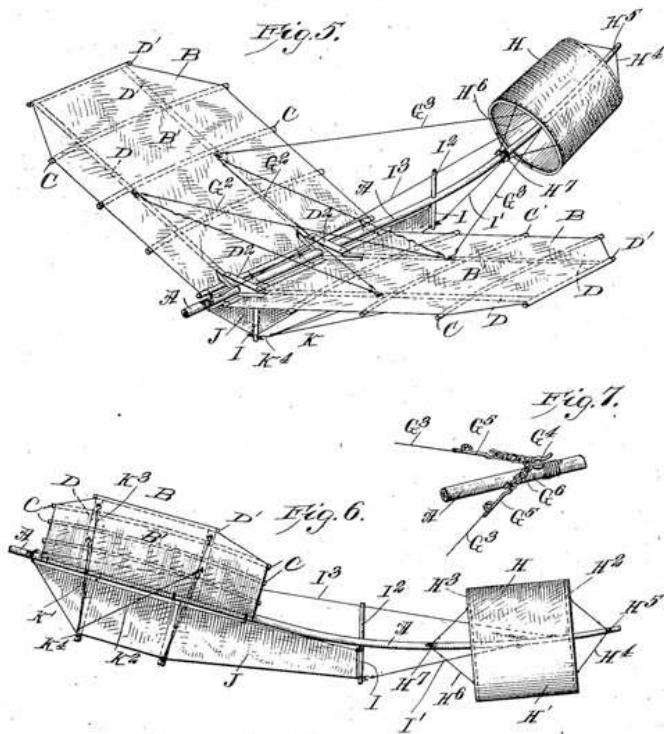


(Fig. 2)

Looking back on the Sellers project, there was just this kind of moment. Halfway through the project, after choosing the size of the kite and puzzling all the sizes of the kite together fitting to scale, I got copies of some pages of the technical diaries of Matthew Sellers himself. The really exciting moment was reading about his daily experiments and building activities, page after page getting the feeling that I was looking from his shoulders at his work, recognizing the same interest and fascination about the work from Woglom (and that he had Woglom's book *Parakites* [2], which is very high on my should have list).

Reading all this, I got the feeling that this time the job was done quite well. Only the measurement of the kite was somewhat bigger than Sellers was used to. But he did make one bigger kite of the size I was working on. So I allowed myself to continue with the work that was done and didn't have to do it all over.

In the mean time, the assembled parts of the kite didn't easily fit anymore in my working room. This was not so pretty because all the parts were ready and the adjusting of all the parts together had to be done. But as always, everything worked out.



(Fig. 3)
An almost true copy

With the well described patent and the technical diary, it was not difficult to get very close to the original kite. The so-called *Aerial Apparatus* from the patent was noted down as *Bird Kite II* in the diary, while new Johan call this model no. 2, as Sellers wrote February 10, 1904. With his precise descriptions he made it very easy to reconstruct his kite even in the smallest details.

On figure 3 for instance, you can see the wing adjustment hook on the patent. This hook is placed in the cylindrical tail as shown in figure 4, a close up of the rebuilt kite.



(Fig. 4)

Sellers, who seems to be particularly proud of the coupling rods (see figure 4) on his Bird Kite, wrote in his patent: In this construction the coupling bar 2 is bent between its ends to form an eye 3 and line wire 1 passes along the shank 4, through the eye 3 and is given one or more turns about the eye and then several turns around the shank, then one or more turns at 5 around the line wire, then several turns around the shank back to the eye, then one or more turns at 6 in the eye.

So it was very clear how this kite had to be built. On the other hand, when there is only one picture that shows the shape of the kite, and it only gives you an idea about the dimensions and nothing more such as the picture from France I got last week, such a project gives you lots of freedom. Everything you do fitting within the time period the kite has been photographed is okay. You are not making a replica, just a sketch.

But what to do with another project waiting on my desk, which is well described with a clear set of drawings, but from which half the drawing is missing? Go on with the search for the missing drawings or start building the kite with what there is, so that half the kite is a replica and the other half the best guess you could make?

Sometimes you get the information you need just after finishing your kite. You finish it, go to your kiting field, make some photographs, publish your enthusiastic stories, and just after that you get an email with something like: You did a good job, but it is a pity you placed the sticks in the middle. I have some old photographs with the stick one third from Then you are both happy and a little sad. Sad because you apparently did something quite wrong, happy you got some desperately wanted information.

Hunting for the right materials

Almost as exciting is the search for the right materials: cotton, *toile d Alsac* as the French call it, *maco* or *nanzuk* for the German and cambric, nainsook or Egyptian cotton for the British and American people. All are, in the right specification, not so easy to obtain these days.

Research, experimental building, and test flying is great fun. Exciting enough to keep spending hours reading old books or sanding spruce sticks and writing a little about it. Keep in touch at www.firstkites.nl.

Jan Westerink

Copyright by Jan Westerink - 01-01-2010

In the last issue of *Discourse*, author Ben Ruhe introduced us to Jan Westerink's work to build a Matthew Sellers kite replica. See Spotlight on an American Flight Pioneer: Enthusiast Brings Old Kite Back to Life in our August 2008 issue.

[1] The patent sheets are free at: www.espacenet.com

[2] Woglom, Gilbert Totten. *Parakites, a treatise on the making and flying of tailless kites for scientific purposes and for recreation*, NY, G.P. Putnam & Sons, 1896.

Published before in the on-line magazine:

Discourse, Dec 2008, Volume 1, Number 3

See for more building info and pictures from April 2008 and before weblog:

Projects in Progress, Weblog, Jan Westerink

THE PLATONIC SWEETHEART

A Tailless Cardioid Kite by Hornbeam Thatch

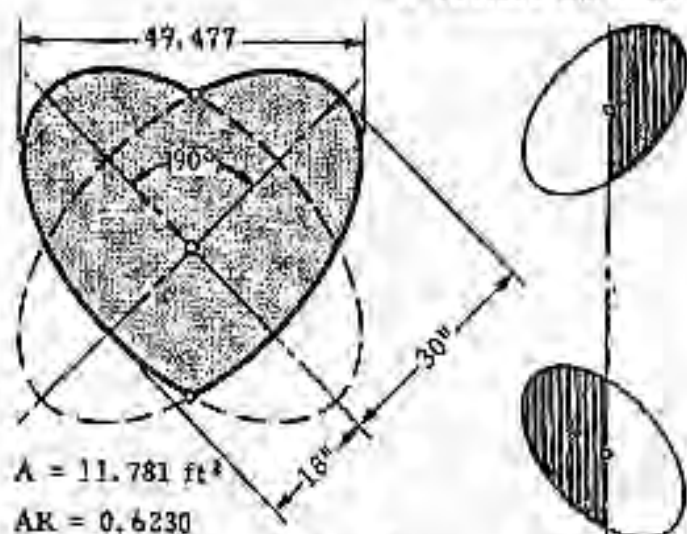


Figure 1: Ellipse Halves Make a Heart Shape

THE LAYOUT

HEART-SHAPE GEOMETRY for a Valentine's Day kite is a bit of a stumper; there appears to be no international standard for that symbol of affection. The cardioid curve of geometers, $r = a(1 + \cos \theta)$, yields a fussy glob that lacks finesse; and even paired spirals—logarithmic, hyperbolic, or Archimedian—do not have the aesthetic appeal of the freehand sidewalk chalkings of a smitten 5th-grader.

The paired demi-ellipses in Figure 1 make a tolerably pleasant shape that can be laid out in Cartesian coordinates; the area, too, can be calculated exactly. Here are layout ways:

1. Refer to Figure 2, which shows how the Cartesian x-y coordinates listed in Table I are used to plot a series of points that will define an accurate one-quarter of an ellipse. Make a pattern of cardboard or stiff paper that can be conveniently laid and traced upon a piece of covering material.

Area of the Heart Shape:

$$A = \pi ab = \pi \times 30'' \times 18''$$

$$A = 1,696 \text{ in}^2 = 11.78 \text{ ft}^2$$

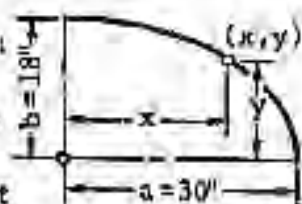


Figure 2: Quarter Layout

TABLE I

X	Y	X	Y	X	Y
0.00	18.00	15.00	15.59	27.00	7.85
3.00	17.91	18.00	14.40	28.00	6.46
6.00	17.64	21.00	12.86	29.00	4.61
9.00	17.17	24.00	10.80	29.50	3.27
12.00	16.50	26.00	8.98	30.00	0.00

2. Use the string-and-foci trick (DL # 13).

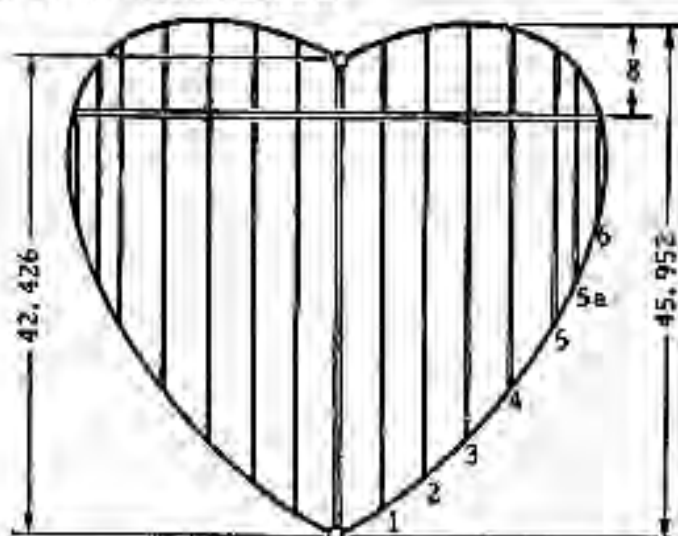


Figure 3: Arranging Battens, Keel, and Spar

CONSTRUCTION AND BRIDLING

1. Use the pattern and cut out the heart-shaped canopy in a covering material of your preference. Allow extra margin if you intend to hem the kite perimeter.

2. Refer to Figure 3, backside of the kite, and glue, tape, or sleeve—on 4" centers—six longitudinal battens on each side of the keel. Use 1/8" dia. birch dowels or 1/8" sq. Sitka spruce for the battens. Note that the short batten, 5a, is placed halfway between 5 & 6. Make the keel batten of 1/4" square spruce.

3. Use spruce 1/4" sq. x 48" long for the bow-spar; if it's pocketed or sleeved, it can be removed and the canopy rolled up for easy transportation.

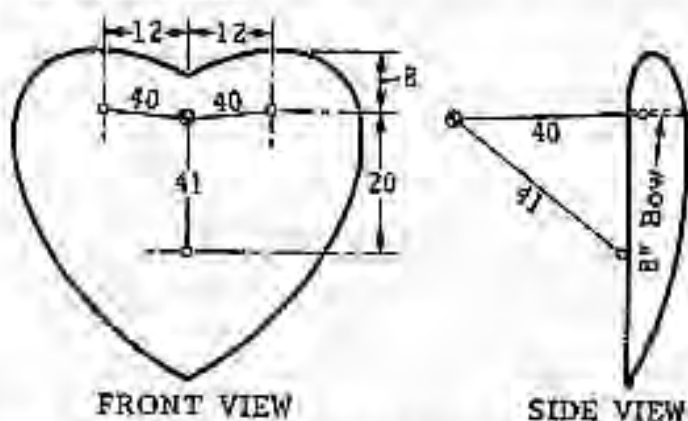


Figure 4: The 3-Branch Bridle Dimensions

4. Bridle the kite to the dimensions shown in Figure 4 for a first flight trial. Vary the bridle adjustments for refining flight characteristics; use approved Eddy-kite tuning procedures—a little bit at a time (see DL #21).

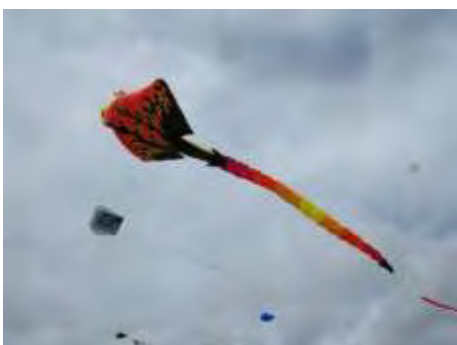
PORTSMOUTH INTERNATIONAL KITE FESTIVAL 2019

Here are some photographs of the Portsmouth International Kite Festival. It was certainly challenging wind conditions...

Photographs by Jonathan Houseago.

12th August 2019





SHROPSHIRE KITE FESTIVAL ROKKAKU CHALLENGE

MIDLANDS KITE FLIERS ROKKAKU CHALLENGE MARKING SCHEME				
FIRST PLACE- 10	SECOND PLACE- 6	THIRD PLACE- 4	COMPETED- 2	DISQUALIFIED- 0
In ALL situations the 'judges' decision is FINAL				

SHROPSHIRE ROKKAKU TOURNAMENT										
REFERENCE	INDIVIDUAL CONTESTANTS	SATURDAY 20 th JULY 2019 FIRST DAYS TOURNAMENT				SUNDAY 21 st JULY 2019 SECOND DAYS TOURNAMENT				FINAL SCORE
		ROUND 1	ROUND 2	ROUND 3	TOTAL	ROUND 4	ROUND 5	ROUND 6	TOTAL	
1	PAUL MORGAN				10	10	4	24	1 st	
2	ROY PAYNE				4	2	10	6	2 nd	
3	STEVE				6	2	20	0	4 th	
4	ELAINE SHAKSPEARE				2	2	2	6	6 th	
5	DAVID SHAKSPEARE				2	-	-	2	7 th	
6	KAREN GAMBLE				2	6	6	14	3 rd	
7	RICHARD STEPHENS				2	4	2	8	5 th	
8	'SLASHER' FROM AVON				2	-	-	2	7 th	
9										
10										
11										
12										

BILL SOUTEN - 2019



LOOK AT THE NUMBER OF CLIMBERS ON EVEREST AT ONE TIME!
WE NEVER GET THAT NUMBER OF KITE FLIERS TOGETHER AT ONE TIME.....
Perhaps we are doing something wrong. Please let us know your thoughts.... Ed.



With my personal apologies to everyone at the Auction at Berrington. Ed.



THE IDEAL PRIZE FOR THE ROKKAKU CHAMPIONSHIP

CARDIGAN BAY 2019



FÊTE DU VENT

14 < 15 SEPTEMBRE 2019
FESTIVAL INTERNATIONAL DU CERF-VOLANT

A woman with a large, colorful kite on her head. The kite is made of various colored paper and has a complex, geometric design. She is smiling and looking towards the camera.

PLAGES DU PRADO MARSEILLE

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PORTIRAGNES

Plage de la Rivierette
Plage Ouest

SIXIÈME ÉDITION

A large, colorful kite with a face-like design, featuring a red nose and yellow body. The kite is set against a blue sky background.

Kite Master Show

festival du VENT

7/8 SEPTEMBRE 2019

CERFS-VOLANTS GÉANTS / ATELIER ENFANT / COMPÉTITION
BALLETS ACROBATIQUES / JARDINS DU VENT / INITIATION PADDLE

7^{ÈME} FESTIVAL DE CERFS-VOLANTS DE BENOUVILLE

A large, colorful kite with a complex, geometric design. The kite is made of various colored paper and has a complex, geometric design. It is set against a yellow background.

28 & 29
septembre
2019

conception graphique : vincent guillemot - agencier 2047-urban&f