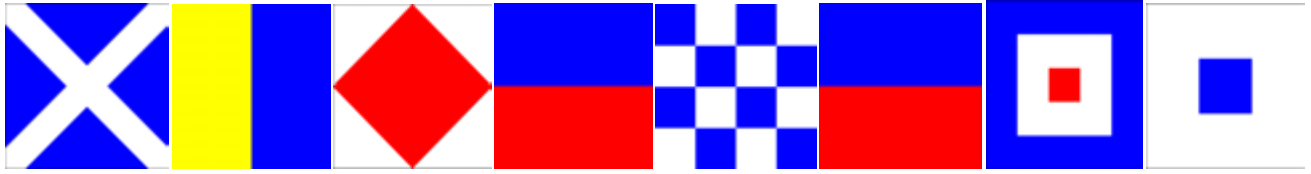


MKF@NEWS

37 YEARS OF SERVICE

ELECTRONIC NEWSLETTER OF THE
MIDLANDS KITE FLIERS OF GREAT BRITAIN



APRIL 2016



All photographs are by Paul Wass.

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 2016+

MKFNEWS	'COPY' DEADLINE	PUBLISHING DATE
16	24 th June 2016	Mid July 2016
17	24 th September 2016	Mid October 2016
18	25 th December 2016	Mid January 2017
19	25 th March 2017	Mid April 2017

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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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If you could help fill this post please contact the Chairman

EVENTS CO-ORDINATOR - MKF SOUTH

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W. VAN WIE.
 REVOLVING KITE.
 APPLICATION FILED APR. 22, 1909.

966,143.

Patented Aug. 2, 1910.

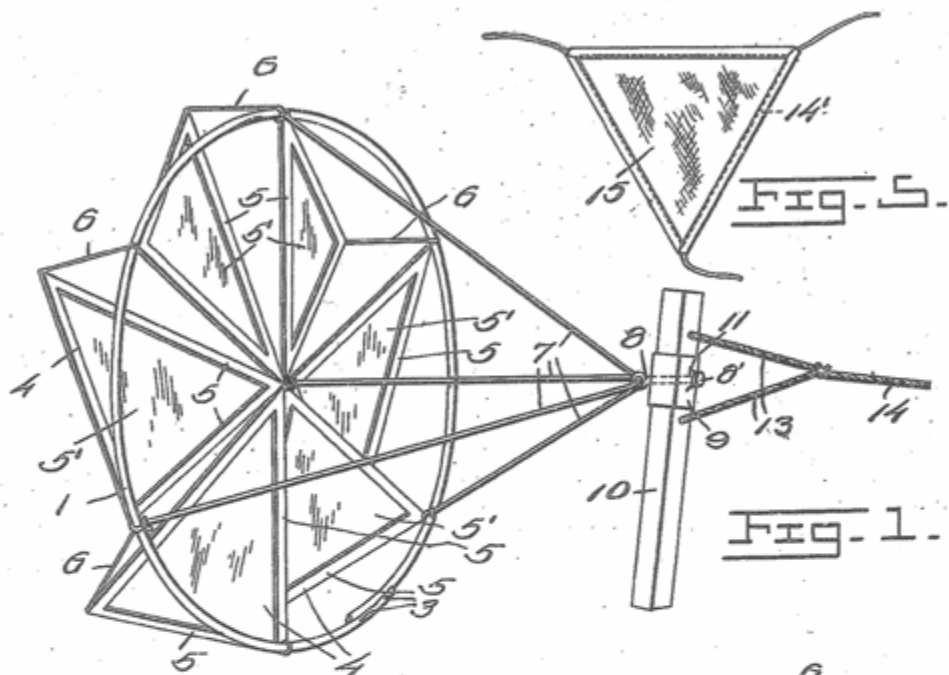


Fig. 1.



Fig. 5.

Fig. 2.

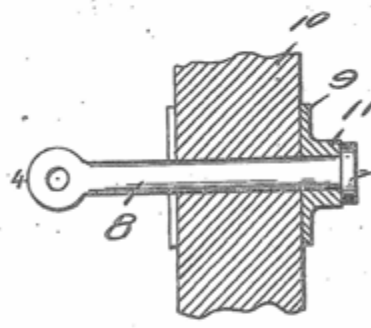


Fig. 3.

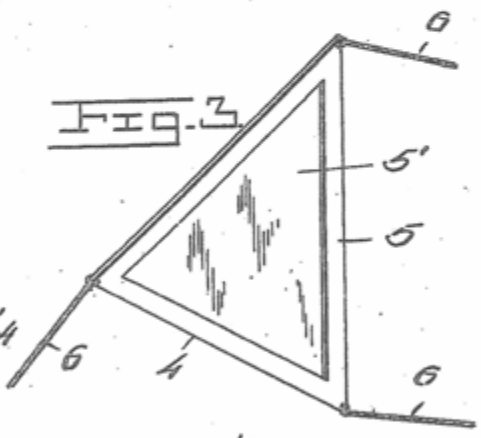
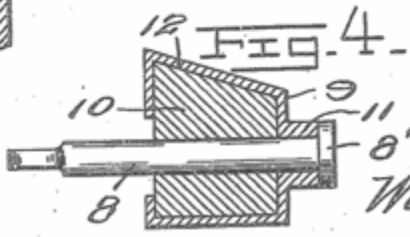


Fig. 4.



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UNITED STATES PATENT OFFICE.

WALTER VAN WIE, OF SAN DIEGO, CALIFORNIA.

REVOLVING KITE.

966,143.

Specification of Letters Patent.

Patented Aug. 2, 1910.

Application filed April 22, 1909. Serial No. 491,453.

To all whom it may concern:

Be it known that I, WALTER VAN WIE, a citizen of the United States, residing at San Diego, in the county of San Diego and State of California, have invented certain new and useful Improvements in Revolving Kites, of which the following is a specification.

This invention relates to kites, and more particularly to a kite comprising a plurality of vanes or wings suitably connected and secured to maintain the kite in the air.

The primary object of my invention is to provide a kite of this class which is so constructed that it will rotate at an elevated position by the force of the wind.

A further object is to provide means for securing the vanes in such a manner that the full force of the air current will be utilized.

A further object of my invention is to provide a new and novel mounting for the kite frame by means of which the friction due to the rotation of the same will be reduced to a minimum.

A further object is to provide means by which the post or standard to which the kite frame is connected is maintained at an inclination and prevented from rotating.

With these and other objects in view, the present invention consists in the combination and arrangement of parts as will be hereinafter more fully described, and particularly pointed out in the appended claims, it being understood that changes in the specific structure shown and described may be made within the scope of the claims without departing from the spirit of the invention.

In the drawings forming a portion of this specification, and in which like numerals of reference indicate similar parts in the several views, Figure 1 is a perspective view of my improved rotatory kite, Fig. 2 is an enlarged vertical section of the upper end of standard illustrating the mounting of the rotatable shaft, Fig. 3 is a detail perspective view of one of the vanes detached, Fig. 4 is a transverse section on the line 4-4 of Fig. 2, Fig. 5 is a detail view of one of the vanes illustrating a slightly modified construction.

In the drawings, 1 indicates a circular frame the ends of which overlap and are secured together by the screws 3. Equally spaced from each other and secured to the frame are the wings or vanes 4. These vanes are triangular in shape and comprise a wooden frame 5 covered by stout paper 5'

preferably oiled. At each of the vertices of the vanes a string 6 is attached, one of which is slightly greater in length than the remaining two. One of the shorter strings is for the purpose of securing the vanes at their inner vertices, the other being tied to the frame 1. The longer strings are also secured to the frame but so as to allow the vanes considerable play and as shown in Fig. 1 they project outwardly at an acute angle to the frame. Secured to the frame at three equidistant points and to the vertices of the vanes in the center thereof are the cords 7. These cords have their outer ends secured to the end of a short shaft 8, which is rotatably secured in the upper end of a member 10, the center of gravity of which is located below the shaft 8, and which member will be termed a pendule. To provide a bearing surface for the head 8' of said shaft, I secure thereto the wear plate 9, provided with a central boss 11. The ends of the plate 9 are bent and firmly clamped to the post 10. The shaft 8 extends entirely through the pendule and the head 8' thereof bears against the boss formed on the plate 9 which is greatly restricted in diameter thereby reducing the friction to a minimum. The pendule 10 has one of its vertical surfaces 12 beveled. It is principally by means of this beveled surface that the pendule is maintained in an approximately constant position with respect to the vertical when the air currents impinge against the same. Were the surfaces of the pendule 10 cut at right angles to each other, the pendule itself would be liable to rotate in a wind of any very great velocity. The beveled side of the pendule is so disposed as to oppose its rotary tendency to the friction of the shaft on the wear plate. Upon either side of the shaft is secured a short cord 13 which is connected to the operating cord 14. This arrangement of the cords is also an aid in maintaining the pendule in a substantially vertical position and overcoming any tendency of the same to rotate with the frame.

The vanes 4 are securely held against any movement due to centrifugal force, when the frame is rotated, by means of the center cord 7, which is of such a length that it will maintain the vanes 4 in a proper position with relation to the frame at all times irrespective of the velocity of the wind. By using a longer cord at one of the points of the triangular vanes than at the other, a

sufficient outward play of the vanes is secured to allow for the free passage of the air currents between the same thus preventing the damaging of the vanes. As the wind impinges against the vanes, the frame and the shaft mounted in the upper end of the pendule will be rotated. On account of the disposition of the vanes in the frame 1, it will take but a very light current of air to produce the desired rotation of the same. It may be found desirable to supplant the long string by an elastic connection adapted to yield to pressure on the vane so that as the wind becomes greater, the angles at which the vanes lie with respect to the direction of the wind, will become less acute and relieve strain on the kite.

An object of the frame 1 is to provide a gyroscopic element tending to overcome irregular and unsteady movement in the kite.

From the foregoing it will be seen that I have devised a kite which is extremely simple and inexpensive in construction, and in which the various parts can readily be replaced when they become worn or broken at but a trifling cost.

In Fig. 5, I have shown a slightly modified form of the vanes which would preferably be employed when only an extremely light wind is available. In this form I provide a triangle of stout cord or twine 14' and secure thereto a piece of cloth 15' of similar shape. The cloth is made a trifle large so that it will catch and hold the wind, bellying outward and revolving the kite frame. By this means the rotation of the kite is assured, however light the wind may be.

What is claimed is:—

1. In a device of the class described, the combination with a rotatable frame, of vanes secured to said frame and to each other, a pendule having one of its sides laterally beveled, connections between said frame and pendule, and a cord secured to said pendule for the purpose set forth.

2. In a device of the class described, the combination with a circular rotatable frame, of vanes secured to the frame and to each other, a pendule, a shaft rotatably mounted in said pendule, a plurality of cords connecting the frame to the shaft, and another cord secured to said pendule for the purpose set forth.

3. In a device of the class described, the combination with a rotatable circular frame, of triangular vanes each having one of its vertices secured at the center of said frame, means for securing said vanes to said frame, a pendule, a shaft rotatably mounted in said pendule, cords connecting the frame and the

said vertices of said vanes to said shaft, and a cord secured to said pendule for the purpose set forth.

4. In a device of the class described, the combination with a rotatable circular frame, of triangular vanes provided at each of their vertices with a cord, one of said cords of each vane being longer than the others, one of the shorter cords of each of said vanes being secured together at the center of said frame, the remaining cords being secured to the periphery of said frame, a pendule, a shaft rotatably mounted in said pendule, cords connecting the frame and the vertices of said vanes at their points of connection to said shaft, and a cord secured to said pendule for the purpose set forth.

5. In a device of the class described, the combination with a circular frame, of triangular vanes provided at each of their vertices with a cord, the cords connected to the inner vertices being secured together at the center of the frame, the remaining cords being secured to the periphery of the frame, one of said last mentioned cords being of greater length than the other, a pendule having one of its sides beveled, a shaft rotatably mounted in one end of said pendule, a wearing plate provided with a central boss secured to said pendule, cords connecting said frame and the centrally positioned connected vertices of said vanes to said shaft, cords connected to said pendule upon either side of said shaft and to another cord, substantially as and for the purpose set forth.

6. In a device of the class described, the combination with a rotatable member, of a pendule revolvably connected therewith having one of its sides beveled for engagement by wind pressure to hold the pendule against rotation with said rotatable member.

7. In a kite, supporting plane surfaces concentrically arranged and inclined to produce rotation thereof, and an annular member carried thereby for gyroscopic action, and controlling means engaged with the device.

8. In a device of the class described, a plurality of concentrically arranged lifting vanes inclined to produce rotation thereof in a common direction for gyroscopic governing of the device, a revoluble member connected to the vanes and a controlling member carried thereby.

In testimony whereof I affix my signature, in presence of two witnesses.

WALTER VAN WIE.

Witnesses:

BESSIE HENNING,
MAY ATKINS.

Double Oxray!

If you mention the name 'Dunford' to a kite enthusiast, he or she will surely think of his Flying Machine. Much less well-known is the fact that Don Dunford designed more kites besides the Flying Machine: the Stingray and related kites. This 'family' of kites consists of three: the basic Stingray, the Oxray (an improved version of the Stingray) and the Skyblade (a larger, multi-coloured Oxray). Being interested in the early history of dual-line kites, of course I've been keeping my eyes peeled for these kites, and the Oxray turns out to be like buses: don't see one for ages, and then two pop up ...

One of these two was a present from Bill Souten / MKF, the other one came straight from the original source, as Cochranes of Oxford still had a few in their warehouses (before you ask: yes, they also had a basic Stingray and a Skyblade!).



Oxrays are small kites (99 cm wing span) and are fun and easy kites to fly, but do need constant wind pressure on the sail, 10-12mph is ideal. This means they don't like stalling or flying at the edge of the wind window. But they can really turn on a dime, though!



Having two of them means we have to fly them as a pair, of course.



Flying them side by side shows they're not exactly the best precision kites. They're very sensitive to input so difficult to get them to track well. We took them through a series of official STACK figures, and I don't think we would have scored high for any of them Still, we had fun flying them together, and I don't think there are many kite teams in the world who have a pair of Dunford Oxrays in their quiver!

flyingfish

Southampton, Hampshire, United Kingdom

Flying Fish consists of Lex and Irma. We fly (mostly dual-line) kite routines to music. We're also part of a larger team, called L-katz. Feel free to contact us via the form below, visit us on Facebook, follow us on twitter, or leave a comment at any of our blog posts. We love to hear from you and talk kites!

... <http://flyingfishkites.blogspot.co.uk/2015/12/double-oxray.html><http://flyingfishkites.blogspot.co.uk/2015/12/double-oxray.html>

THE GREEN GIANT KITES

FROM 40 TOYS 1971-1990

by Jeff Duntemann
jeff@duntemann.com



Promotional kites are an ancient business, basically as old as the business of manufacturing inexpensive kites as toys for kids. I've seen promotional diamond kites from Wilder Mfg. and Alox Mfg. that date back to the Depression, and I suspect that Hi-Flier was making them back then as well. By the 1950s, promo kites were a *huge* business for Hi-Flier, and I had many of them when I was growing up in the 1960s. (The one I remember best came from Cundiff's Sinclair over at Harlem and Higgins in Chicago.) Promo kites mostly vanished with the American manufacturers around 1990. What promo kites I've seen since then have come (like most inexpensive toys) from China.

I pick up or send away for promo kites any time I can, to see what sorts of things are being passed off as kites these days. It's no wonder that kite flying among kids has gone into eclipse: Plastic promo kites are almost always lousy kites, probably designed by people who have never flown a kite and may never have actually seen one except in photographs.

Almost.

Flying the Giant

Back in the spring of 1987, during the few weeks that I spent moving from Baltimore to Scotts Valley, California to work at Borland, I was handed a bagged plastic kite by my 4-year-old nephew Brian, who asked me to put it together and fly it with him. His mother had sent away a couple of proof-of-purchase seals (which I still call "boxtops") from frozen vegetables, and they had received the kite from the Green Giant company. The kite that we found in the bag was impressive enough to warrant a short article all by itself. As a promo kite, it stands completely apart: No kite I have ever gotten with a purchase or sent boxtops away for has ever worked anywhere near as well.



The kite is shown here, with Uncle Jeff, Brian at 4, and 2-year-old Matt toward the right edge. (My bichon Mr. Byte is the white item on the photo's lower edge.) At 48" high and 42" wide it dwarfed both boys. Assembling it had been easy: Five tubular plastic sticks plugged into a central hub, and little plugs at the ends of the sticks had blunt protrusions that fit into reinforced holes in the sail at the five points of the kite. The top stick (making the upper point in the five-sided kite) was 12" long. The two side sticks were each 21" long. The two bottom sticks were 36" long. The sticks were actually in two thicknesses: The top three were 5/16" in diameter, and the two lower sticks (which were the longest, at 36") were 3/8" in diameter. The long sticks probably needed the extra diameter for rigidity, but having the sticks in two sizes meant that the kite was almost impossible to assemble incorrectly. The sticks snapped into place easily and stayed put without glue.

There was no bridle. The string tied to a loop at the center of the plastic hub, which protruded through a hole in the center of the kite's plastic sail. (See the closeup photo below.) Now, I've flown bow kites with single-point bridles, and while it can be done, they generally fly much more reliably with the classic, two-point bridle. I remember being skeptical while reading the instructions, which indicated that the kite needed neither tail nor any bridle other than the string tied to the kite's center point.

But we followed the instructions to finish the kite, attached a roll of string that had been wound on a piece of scrap 1 X 1 lumber, and took it out into Grandma's back yard in Nilus, Illinois. I had my doubts about its stability, and bigish trees were all around, so Carol took the photo before we launched it. That way, we would be sure to remember it if its lifetime proved to be measured in seconds, as sometimes happens

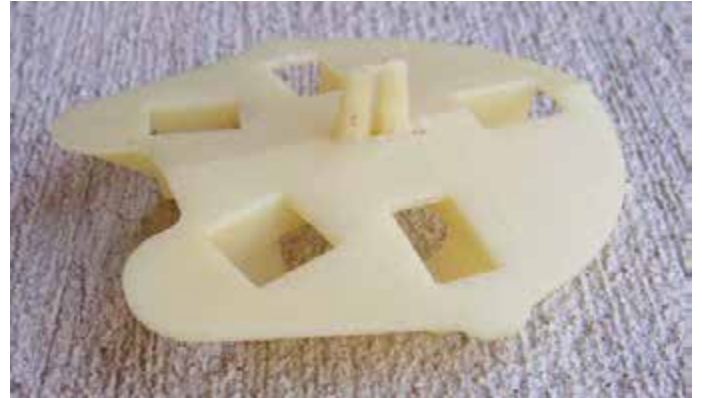
with kites. Brian is holding the string in the photo. There was a light breeze from the south; I would guess 5-8 MPH. That's not a lot of wind for kites, but the Green Giant kite was extremely light for a kite that large, and I suspected it would rise without difficulty.

And it did. With Brian holding tight to the roll of string, I took the kite back about ten feet, lifted it up over my head, and just let go. It didn't just rise; it *zoomed*. I helped Brian let some string out, and in a minute or so the kite was floating almost still on the wind, fifty feet over the church parking lot that abutted Grandma's back yard. We took it out about 200 feet, which was all the string we had, but the boys were delighted. It danced back and forth a little as the wind shifted, and I was poleaxed by how little it leaned to either side. It might have reacted differently to a stronger wind, but in a light spring breeze it flew almost perfectly. I showed Brian how to wind it back in, and in a little while the Green Giant and Sprout were safely back on the grass.



The kite remained in Grandma's basement, and I think the boys flew it on their own a few years later. At some point the sail tore, and the wounded kite sat in a corner of the basement until the summer of 2006, when we cleaned out the house to be sold. I salvaged the sticks and the center connector, thinking I might re-

cover it someday, but two of the sticks turned up missing before I got them home. I never rebuilt it, but I still have the center connector, which I feel is the key to the kite's success. There is no bow-string. The center connector (shown in the photo) has a 15° dihedral angle, providing the necessary "bow" that makes the kite stable. Precisely cut sticks and sail plastic made for very good balance, and it still rates as one of the most stable kites I've ever flown, and that with no tail whatsoever!



The Secret Origin of the Green Giant Kites

It was only recently that I determined where the Green Giant kites had come from. According to a small logo molded into the center connector, the kite was made by [RB Toy Development Company](#) of Mt. Prospect, Illinois, which (a little weirdly) is only a few miles west of Grandma's house where we flew the kite. I called the company, and spoke at some length with the current owner, Dennis Kupperman. RB had been founded by his father Sam Kupperman in 1958, and has been in the advertising premium business all that time. Sam is now retired and living in Florida, but Dennis was most gracious, and he told me the whole story of the Green Giant kites.

The Green Giant story is interesting in itself. In 1928, the Minnesota Valley Canning Company created a green giant figure as their trademark. It was not an appealing figure, hunched and grumpy looking, and not even green. But starting in the 1930s, a young advertising genius named Leo Burnett gradually refined the giant into the cultural icon we know today. Early TV representations didn't work well, because giants were generally the heavies in storybook tales, and very small children found the giant frightening. The Burnett agency grafted a little Santa Claus into him, giving him an ever-present broad smile, calling him the *Jolly Green Giant*, and even made him laugh with Santa's "ho ho ho." It worked, and the Giant has endured even through multiple

changes in ownership for the canning company itself. The Giant even made it into a humorous hit song, "[The Jolly Green Giant](#)," which the Kingsmen of "Louie Louie" fame took to #4 on the Billboard charts in 1965.



In 1970, someone at Leo Burnett had the idea of putting the Jolly Green Giant on a kite as a sales premium. The idea was to offer a distinctive kite for 8 labels saved from Green Giant product cans or cartons--or two labels and 75c. (By the mid-1980s, the price had risen to 12 labels, or 6 labels plus \$1.) They created a large kite with the Giant as a design, and printed 20,000 of them, only to find (after the kites were printed!) that the kite would not fly. At that point the agency contacted RB Toy Development Company, with whom they had worked before on sales premiums targeted at children. Dennis Kupperman is an engineer, and while he was not trained specifically in aerodynamics, he read what he could on kites, looked at kites sold by Hi-Flier and other firms, and came up with his own design. It really was a giant kite, measuring 48" high by 42" wide. (Most dime-store kites in that era were 36" high at best.) Dennis and Sam were granted US design patent #225653 on the center connector and general kite configuration. Dennis related how he had demonstrated the kite to Leo Burnett in downtown Chicago on Michigan avenue, in the shadow of the Prudential Building where Burnett's corporate offices were located. The agency loved it, and soon delivered the artwork for the first run.

The Burnett graphics showed the Giant in full, standing feet together with outstretched arms. It was a good design, recognizable as a human figure when the kite was a long way out. The only problem was that once the kite was up a little ways and flying in bright light, the green color washed out and the Giant figure looked a lot like the crucified Jesus. A few church groups complained, and the Burnett Agency responded as the class act that they were, by recalling and destroying all kites that were waiting to be shipped, and eating the full cost of the error. They redesigned the graphics with the Giant in a pose that could

not be confused with Jesus nor anyone else, and the kites went into production again.

This time there were no hangups: The kites flew like banshees, and the Green Giant design was a *huge* hit. Between 1971 and 1990, the Green Giant Company fielded numerous kite promotions under several different designs, with the Giant alone or with Sprout, his diminutive sidekick, introduced by the Burnett Agency in 1973. One premium package included a small Sprout figure hanging from a parachute, which could be set on the string and blown by the wind up to the kite, at which time a sharp tug on the string would (usually) launch the Sprout on a parachute ride back to Earth. Dennis related a story of taking a Green Giant kite out to a park in Skokie with a bag full of rolls of kite string, and sending the kite out on one roll of string after another, until the kite was 3,000 feet away and invisible except in binoculars. Even winding the kite in on a Hi-Flier Spinwinder was a lot of work, and at some point Dennis just broke the string, figuring that someone, somewhere would find the kite and adopt it.

RB has made kites as premiums for many other companies and products (including Coke, Red Baron Pizza, and Kool Aid) but in honor of the Giant's being the first (and, after all, being a *giant*) all of RB's other kites have been three inches shorter and three inches narrower. All of the Green Giant kites are now collectibles, and Dennis has gotten very good prices for the few he has sold out of leftover inventory.

When I asked Dennis about the prospects for more RB kites, whether of the Green Giant design or any other, he told me what I pretty much expected: That cost-squeezed companies are rarely willing to commit the sort of money that it takes to do ambitious premium promotions anymore, and that kites generally are not seen as the big draw that they were twenty or thirty years ago. Creating the rubber printing plates alone costs \$10,000 - \$15,000 each, and the large drum presses used to print the kite designs on plastics are now being retired in favor of smaller presses that won't print anything as large as the Giant. Injection molding the center connector cannot be done in small batches, so runs of less than 25,000 are not economically feasible. Getting kites into retail stores might be possible, but Dennis doesn't want to be in that business (retail distribution can be ugly and expensive--as I know from my years in book publishing) and he

isn't sure that the kite market is big enough these days to make low-cost plastic kites profitable. That said, he's still got everything he needs to assemble the 45" kites (assuming the plastic sails can be printed somewhere) so if you have the money and a way to distribute them, he'd like to hear from you.

Alas, he can only sell Green Giant kites to the Giant's parent company, and that sort of big-time premium campaign has passed into history. So if you've got a Green Giant kite, promote it to wall art, because if it goes into the trees you won't be getting another one any time soon. I see them every so often on eBay and they're worth watching for, though you probably won't get them for \$10. I'm hanging onto the center connector that I have, and may rebuild it with wooden dowels and a cloth sail at some point. The general design of a barn-door kite with a bow is a good one, and an example (called a "flat-nose bow kite") can be found in Marion Downer's classic book *Kites: How to Make and Fly Them*. It might be possible to make a dihedral center connector for a similar kite out of a sheet of aluminum, but in general it's a bad idea to have metal parts in kites. Ben Franklin was many things, but most of all he was...lucky.

What Came in the Bag

The RB Green Giant kites were packed in a 4" X 37" shipping bag, which was brown paper early on and clear plastic in later years. The shipping label was the coupon that the buyer sent in with his or her name and address. The kite was printed on a single sheet of vinyl 41 1/2" X 48 1/2". The kite sail itself was clearly outlined with dotted lines so kids could cut it out of the sheet accurately. Detailed instructions (and in my view as a long-time writer and tech editor) very good ones were printed in the corners of the sheet. See below for a 1972 kite as it came out of the package.



In the upper right corner of the sheet is a cut-out coupon for ordering another Green Giant kite, requiring two proof-of-purchase labels and (remember, this was 1972) 75c.

The plastic sticks were of three different lengths and two different diameters:



- 1 short stick, 12 1/2" long and 5/16" in diameter
- 3 medium sticks, 19 3/4" long and 5/16" in diameter
- 2 long sticks, 35 5/8" diameter and 3/8" in diameter

This sounds needlessly complex, but there was a method to it: RB made it virtually impossible to assemble the sticks into the center connector incorrectly.

The center connector was injection molded, and came with five stick-plugs attached via

flashing, very much like the parts in a model airplane kit:



The final item was a little sheet of five pressure-sensitive adhesive tabs to be used at the kite's five corners to reinforce the holes through which the stick caps passed. The kite I show here came with an opened bag, and the tabs were not present. When I assembled the kite, I put two folded-back lengths of clear packing tape over each vertex, and then cut the small hole at the center of the tape tabs with an X-Acto knife.

Keep in mind that the kite is now 40 years old (as of 2012) and it's not intended to be flown. I don't know if the force of the sail at its vertices will tear the plastic. I've had a couple of "classic" kites self-destruct on me over the years when I attempted to fly them, so with a kite that cost me \$40 I'm going to be careful.

Green Giant Kites After the RB Toy Era

One thing to keep in mind is that not all Green Giant kites followed the well-known RB Toy design described above. I have a diamond kite specimen measuring 60" X 48", making it even larger than the RB kites. It's undated, but by the art design of the Giant printed on it, I'm quite sure it's post-1990. The kite flies quite well on only a little wind, though the sticks are thin and I get the impression the kite would die quickly if the wind got too strong, or if it hit anything. 6' of tassel-tail made it very stable.

Most of the Green Giant kites you find on eBay these days are this design.

In 2012 I gave my nephew Brian one of the kites shown above, and he and his fiancée Alexis flew it on a Lake Michigan beach with great success. The photo below is for scale. LR: Alexis, a very big kite, Brian, and Aunt Carol. Brian is the four-year-old boy in the picture with the RB kite that we flew in Grandma's back yard in 1987. He's now thirty, and the occasion was his graduation from the University of Chicago with his MBA. Kites make great gifts--even to boys who are now taller than their uncles!

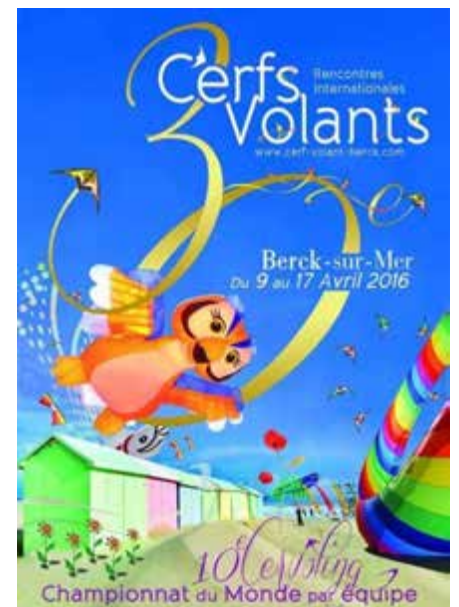
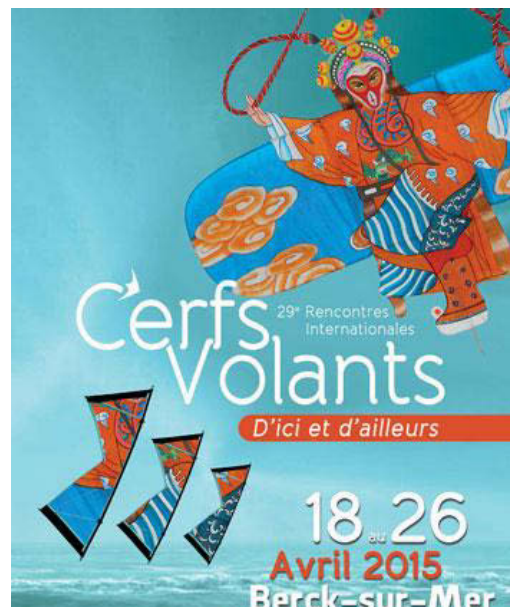
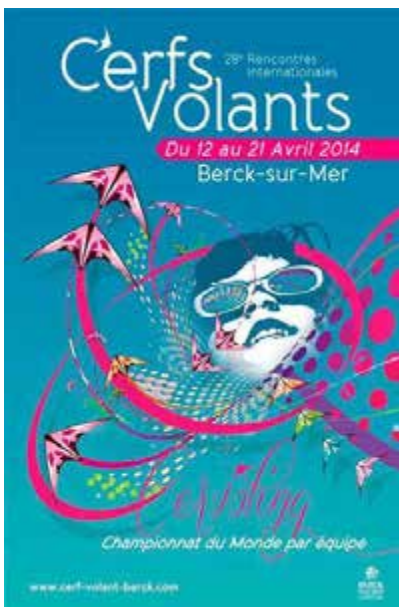
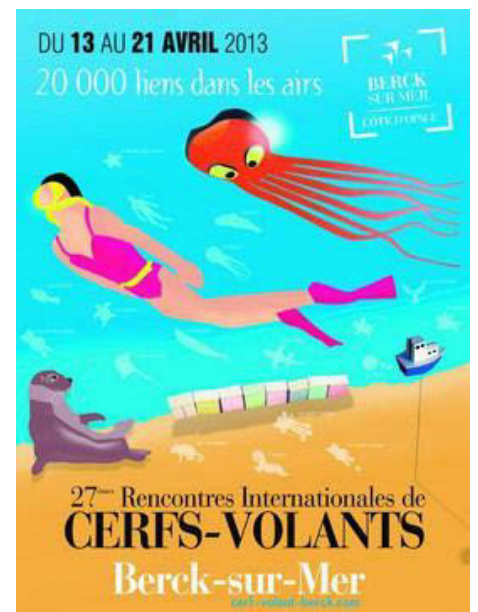


I've also seen a few late-issue Green Giant promo kites on eBay that are of a "square diamond" or "Malay" design. Although I've never had a Green Giant specimen of that design myself, I have flown similar promo kites from other firms. The square diamond design is fairly small, cheaply made, and takes some skill to fly. *Don't assume that every Green Giant kite you see for sale is an RB Toy specimen!*

Ho Ho Ho!

That's the story of the RB Toy Green Giant promo kites and the man who created them. Conventional wisdom assumes that "boxtop" premium offers provide only the cheapest and lousiest goods, but in this one case, conventional wisdom got spanked and sent home without supper. The RB Green Giant was an amazing kite, and if all promo kites assembled this easily and flew this well, there might still be a promo kite industry--and kids might still be flying kites like they did in the 1960s.

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**FANCY A TRIP TO FRANCE IN 2016?
BERCK PLAGE 9th -17th APRIL 2016**

BERCK PLAGE C.1914?



365 BERCK-PLAGE.-Vue prise par Cerf-Volant au-dessus des Rues Aristide-Darwin et de Lhomel, à 150 m. d'alt
T. G. Cliché Georges Beau



Van Sant Monnier Show

The first exhibition of kites in this country, together with a programme of linked activities was held this summer at the Institute of Contemporary Arts Ltd. in London, England.

Displayed in the Gallery were magnificent aerial sculptures by Tom Van Sant (AKA member) and 'Sky Works' by Jacqueline Monnier. A small documentary section showed the origins of the kite and especially the period of radical development during the 19th century when kites fired the imagination of men in their dream of flight.

Tom Van Sant was born in Los Angeles in 1931. He is a sculptor, muralist and painter and his work has always reflected a great interest in birds and flight forms. It was while executing a mural in Taipei that he was introduced to the Chinese tradition of kiteflying. Three years ago he began making kites as 'flying sculptures' devoting all his time to the art and engineering of distinctive and unique aerial forms. The scale of the kites became greater as new forms developed and the largest kite which is 300 ft. long, has actually carried him aloft. This is the first showing of his work in Europe after which he travels to Paris, Amsterdam and Dusseldorf.

Jacqueline Monnier, the French Painter was born in Neuilly in 1931. She lived and worked in New York until 1954, since then she has lived in Paris. She began making her 'sky works' in 1966. They usually have small square heads as it is the tails of the kites that interest her most 'as they put line and colour in the sky and sculpt the air'.

In London, Tom Van Sant showed a film made especially of his kites. There were, also, illustrated lectures given by Prof. Clive Hart and Charles H. Gibbs-Smith.

TOM VAN SANT

Van Sant is reknowned for his design of large-scale kites. His flying sculptures have been flown and exhibited at a dozen museums in the United States and Europe.

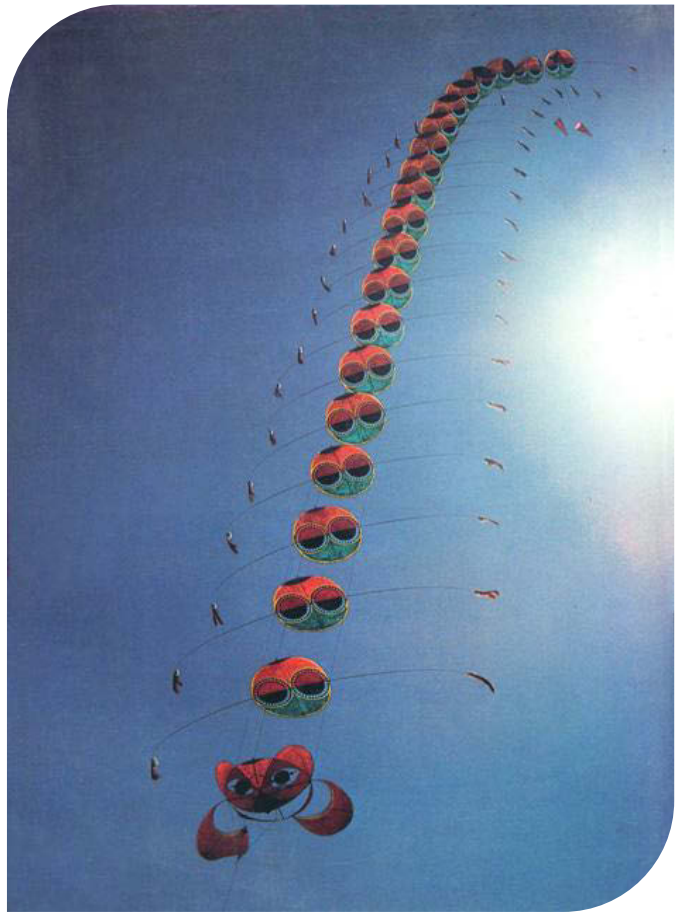
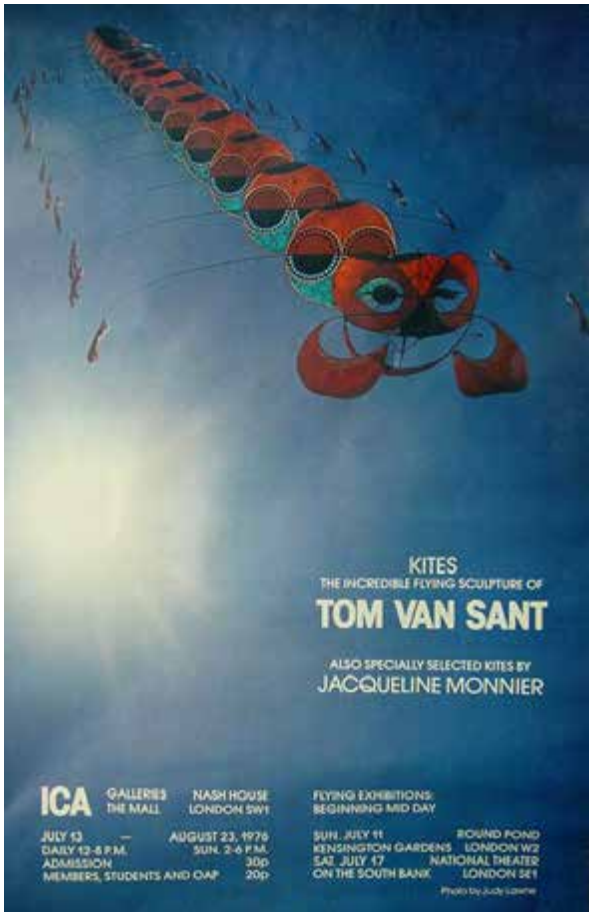
He was the first to use the modern materials of fiberglass tube and nylon fabric in kite construction. As such, he is recognized in the kite world as the

Father of Modern Kite Making.

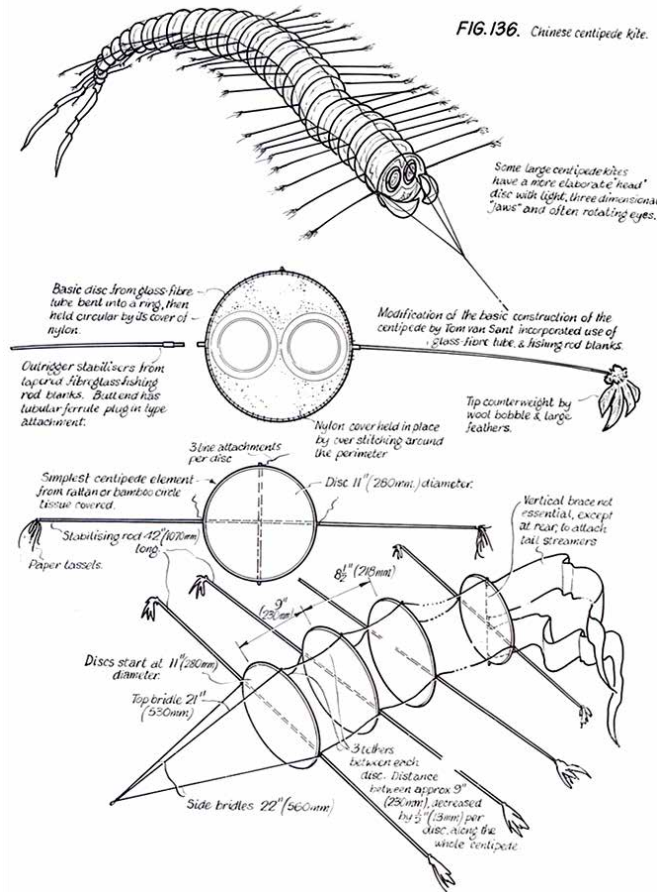
"Jacob's Ladder" was first exhibited in 1976 at the Institute of Contemporary Art in London. It consists of 200 segments, lifts up to 2000 pounds, measures 1/4 of a mile in length, and can be climbed by a person into the sky.

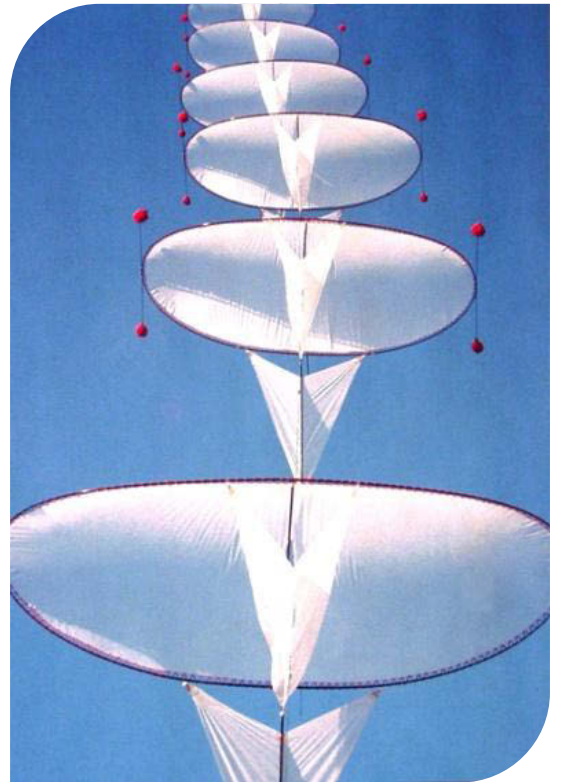
Found in an old copy of

KITE TALES Vol.10 No.3 November 1976

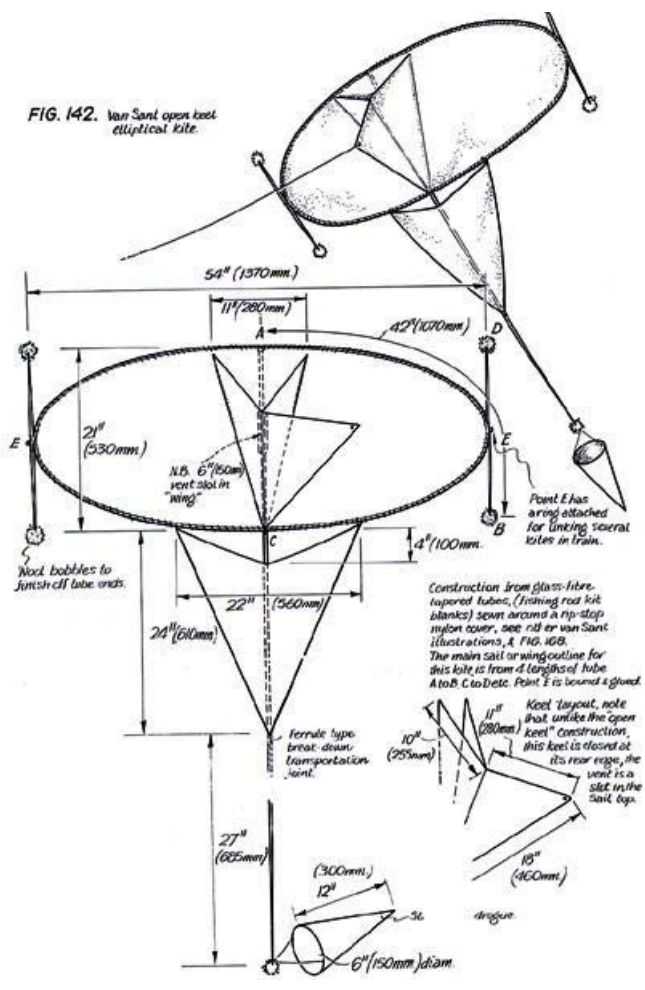


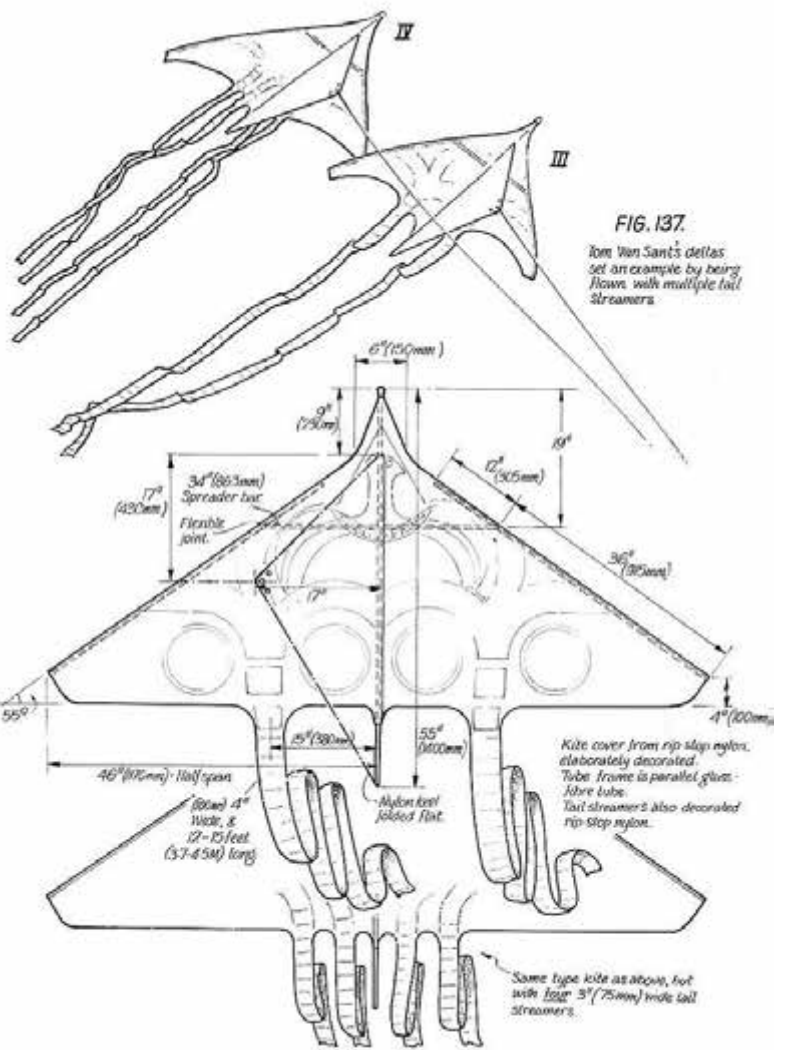
TOM VAN SANT'S - JACOB'S LADDER KITE

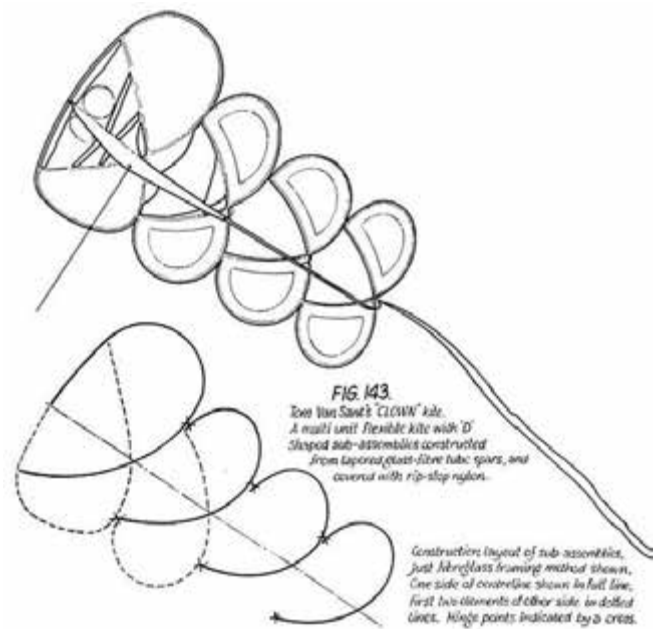
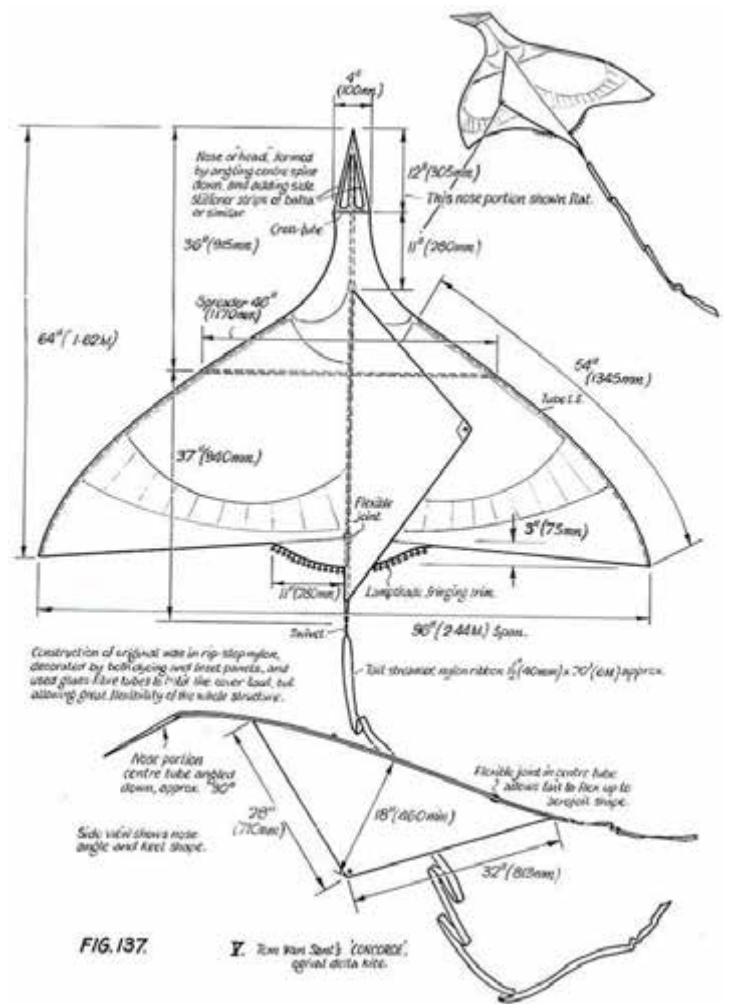




TOM VAN SANT'S - TRAMPOLINE KITE







TOM VAN SANT THE GRANDFATHER OF MODERN KITE MAKING

BY GENDY ALIMURUNG L.A. WEEKLY.COM

THURSDAY, NOVEMBER 29, 2012



Sculptor Tom Van Sant went to go fly a kite the other day. It was a windy day, and he had a big kite — an 800-foot-long kite, to be specific. Van Sant calls this particular kite Jacob's Ladder, after the Bible story about patriarch Jacob falling asleep and dreaming of a great ladder to Heaven, with angels walking up and down it.

But the kite looks more like a giant centipede with googly eyes painted on a round head, large round discs for a body and poky metal rods for legs. Van Sant built it by hand 37 years ago during a brief but glorious aerial blip in his otherwise land-based career.

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

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

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

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

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

The Ladder had not been out of storage since 1975, and he's eager to see it fly.

While the kite is big, the wind is bigger. It blasts the Santa Monica Beach sand onto people's legs and camera lenses and whips women's hair into interesting sculptures.

Van Sant and his friends retreat into the lobby of the nearby Casa del Mar hotel, where more of his kites are pinned to the walls like giant abstract butterflies.

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

The girl frowns and peers dubiously at the kite, which seems to peer back at her.

Van Sant's entire kite oeuvre originates from a two-year period beginning in 1974. Jacob's Ladder is one of a handful of large "flying sculptures" he made during that time.

He was in his early 40s then, plugging away at a sculptural mural in Taipei, a commission titled "The History of Flight" for the Civil Aeronautics Administration Building.

Upon learning that the Chinese had been making kites for thousands of years, Van Sant wondered if anyone around was versed in the traditional techniques. The aeronautics people told him about an old man who lived by a river and still made kites the old-fashioned way, with bamboo and silk.

Van Sant went to the river. Now 82, he can't recall the man's first name or even what river he lived on, only that Mr. Wong made kites with great care and great beauty. Deeply impressed, Van Sant decided he'd like to make kites, too.

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

Van Sant admires how well his kites fly. When he speaks about them, he emphasizes their

construction. (The cheerful feathers at the tips of Jacob's Ladder's metal rods aren't merely decorative. They create drag and contribute to the kite's overall stability.)

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

Still, he hasn't made a kite since those two years back in the '70s. He can't quite say why he stopped making them, only that he went back to his regular routine of building public sculptures.

But though Van Sant's kite days were brief, they had a lasting effect.

Otis College of Art and Design recently held a kite festival featuring Van Sant's work. The festival was Van Sant's idea. The college had asked him to teach a kite-making class, and he agreed on condition that it hold a festival.

To verify Van Sant's credentials in the kite scene, organizers called up the best kite makers in the country, one of whom is George Peters.

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

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

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

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

Most of the time, he went on, the problem isn't getting them up. It's getting them down.

Jacob's Ladder can carry 2,000 pounds. It is so strong it can lift a man up into the air. It's happened to Van Sant before: He's had to yell to other people on the ground to grab his legs and hold him down. And that was after flying barely 300 feet of it.

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

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

Tom Van Sant and his famous Centipede kite



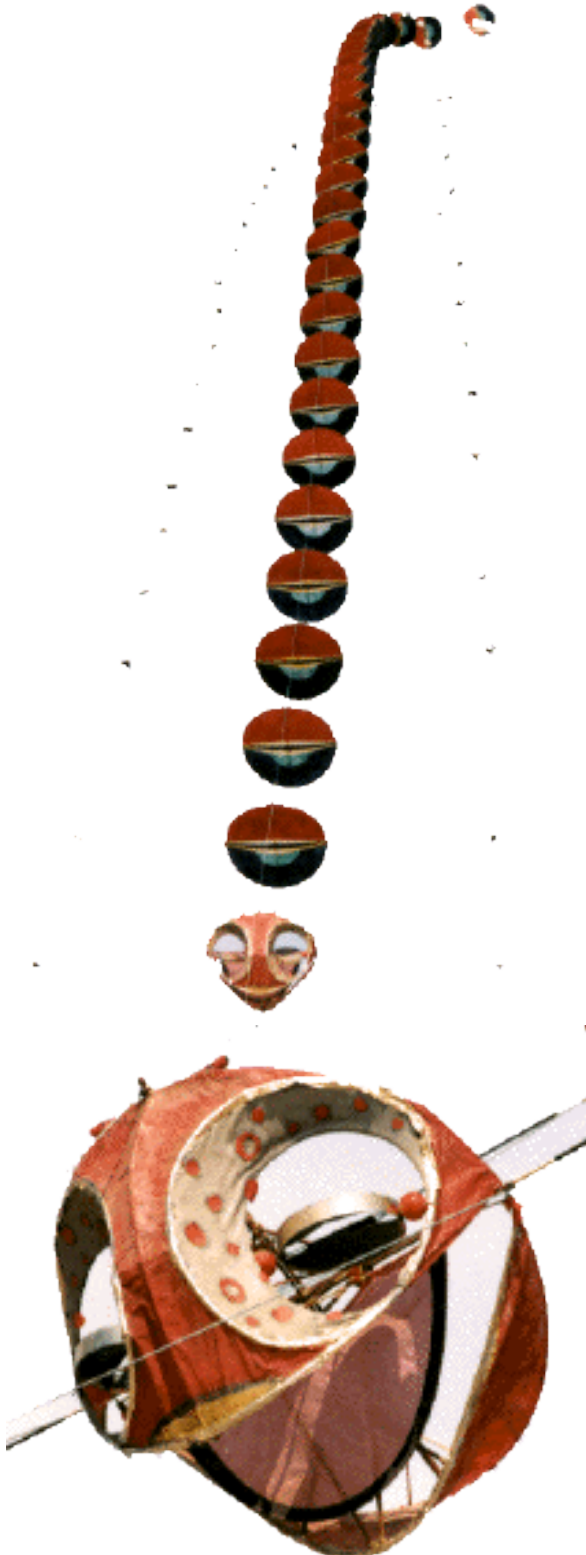
On May 18, 1996 we gathered a group of dedicated kite fliers from all over California to share the magic of Tom Van Sant, one of the fathers of modern kite making-Tom was the first to use fiberglass and ripstop for kitemaking in 1974.

(See his [Geosphere Project](#) Email: geosphere@aol.com) Tom had not flown his famous centipede kites in many years (since the 1970's!). The winds were gentle, the skies a bit overcast, the beach warm, as Tom worked in his usual very organized fashion to assemble the Centipede, as he talked to event co-coordinator Jennifer Snyder:

And then the winds came up and away it went!
110 Feet of Centipede Power!



And if that weren't enough we were able to entice his old teacher Tyrus Wong and his and our friend Tom Joe to attend as well:



Later that nite after watching the crescent moon rise over Santa Monica, we went to Taka Sushi with his old friend Oscar Janiger. Over sake we managed to get the story out of Tom about his early interest in kiting. Seems he was a Marine in the early 50's in Japan and made some connections into the Pacific Rim. As he began his sculpting career, he got a job doing an installation at the newly built Taipei airport in Taiwan. While he was finishing work he became interested in local kite makers from China. On his return he dated a woman who was related to the Browning weapons family. It seems that the Browning company decided to get into the fishing rod and arrow business. The business was not successful and so decided to discontinue their operations. They had an inventory of some \$80,000 in fiberglass rods and parts which they offered Tom for the sum of \$5,000. He immediately thought of kites. For the next three years he made several centipede kites from fiberglass and ripstop nylon (and others including his bird kites seen on the Flight Forms video he made). One centipede kite was made in sections that could be attached while the kite flew so the total length was over 1/4 mile!! And thus the modern ripstop/fiberglass rod kites were born!

Homan J. Walsh and the Kite that Helped Build a Bridge

When Homan J. Walsh died in Lincoln on March 8, 1899, local newspapers noted that he had been a thirty-year resident of the city, a real estate businessman, officer of the Lincoln Gas Company, and a past city council member. Of greater interest to Nebraskans, both then and now, was Walsh's unique boyhood contribution to the building of the first suspension bridge over the Niagara River. The *Nebraska State Journal*, as well as other newspapers around the country, used the occasion of his death to recall the unusual story for readers.

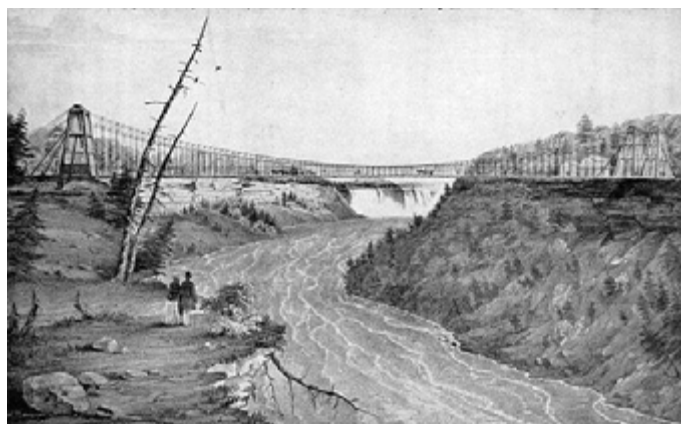
In 1848 Walsh, then a boy in New York state, played a key role in the construction of the first suspension bridge across the Niagara River between the United States and Canada. In the fall of 1847 civil engineer Charles Ellet, Jr. of Philadelphia was commissioned to construct such a bridge at the narrowest point of the Niagara gorge, immediately above the Whirlpool Rapids. Ellet was about to begin when he faced his first obstacle. The building of a suspension bridge is begun with the stretching of a line or wire across the stream. However, the turbulent rapids, the 800-foot-wide gap, and the 225-foot-high cliffs of the Whirlpool Gorge made a direct crossing impossible.

It occurred to someone that a kite might be a way to bridge the chasm. Accordingly, a cash prize was offered to the first boy that could fly his kite, with a line attached, to the opposite bank. There was a tremendous turnout of American and Canadian boys for a contest held in January 1848. The first to succeed in spanning the gorge with his kite, named the Union, was a young American, Homan J. Walsh.

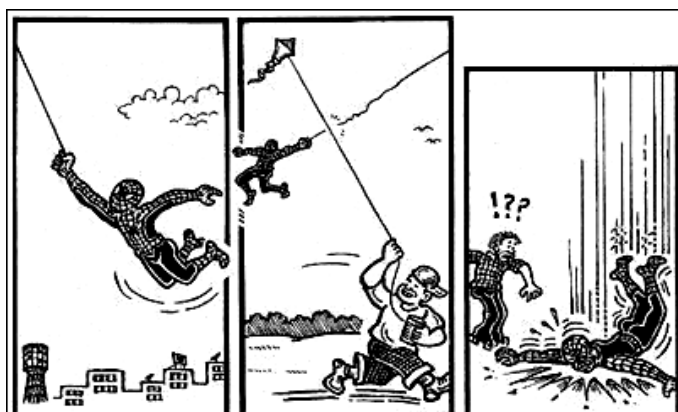
In order to take advantage of more favorable winds, Walsh crossed to the Canadian side of the gorge by ferry just below Niagara Falls, and walked the two miles along the top of the cliff to the bridge site. At midnight, when a lull in the wind occurred, he flew his kite high above the gorge, and it reached the American side. Then there was a sudden pull of the line, and it went

limp. It had broken. To make matters worse, Walsh found himself marooned in Canada for eight days because river ice prevented the ferry from operating.

Finally Walsh was able to cross to the American side of the river and retrieve his kite. He then returned to the Canadian side, where he again flew the kite to the opposite bank. The kite string was fastened to a tree on the American shoreline, and a cord attached to it was pulled across. This time it didn't break. Next came a heavier cord, then a rope, and finally a wire cable, which was the beginning of the new bridge, completed on July 26, 1848.



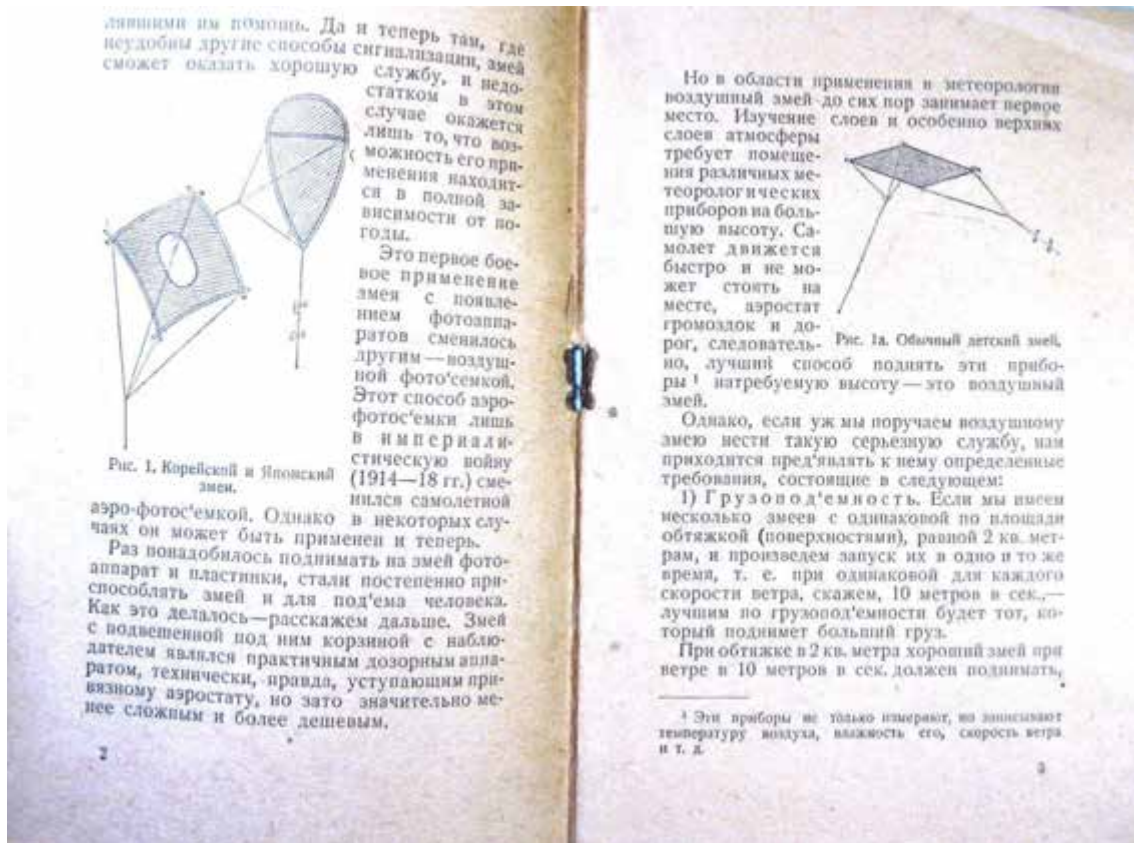
Charles Parsons created the above lithogram of Ellet's suspension bridge, completed in 1848. From Richard Buck's "The Niagara Railway Arch" (December 1898) in *Transactions of the American Society of Civil Engineers* 40.



That is why Spiderman hates India



1930 Kites Pioneer Avante-Garde Constructivist Art Book
 \$360 from the Ukraine – ebay....



лее 2 кв. метров или даже для этих же змеев, но при сильном ветре их отнюдь применять не следует, так как порывы ветра могут повредить ногу.

Стационарная (неподвижная) лебедка для больших змеев ясна по рис. 8. На козлах устанавливается вращающийся на оси барабан с подтяжками, как у катушек, бортами (чтобы не соскакивала наматывающаяся веревка). Ось барабана составляет одно целое с ручкой. Барабан имеет еще шкив для ленточного тормоза. Ленточный тормоз можно делать из железной ленты с прикрепленными к ней ремнями (на нижней внутренней стороне ленты).

К земле лебедка прикрепляется колышками и тросами или толстыми веревками (см. рис. 9).

Типы змеев

Все змеи, применяющиеся обычно на практике, строятся без хвоста, в котором они вообще и не нуждаются, так как сами по себе

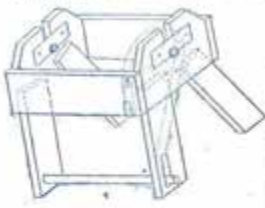


Рис. 8.



Рис. 9. Полевая лебедка.



устойчивы. Хвост же ничего, кроме небольшой помощи неустойчивым змеям и большего увеличения вредного сопротивления змеи потоку, не дает.

Змей Эдди. Несложный и очень устойчивый змей. Его каркас состоит из двух реек, скрепленных крестом (рис. 10). У легких змеев Эдди короткая рейка выгибается вперед путем связывания шнурком ее концов. У более крупных змеев этого типа она крепится к вертикальной рейке путем металлической обжимки, а концы ее упираются в промежуточную рейку. Концы реек АВ и СЕ соединяются проволокой (у больших) или бечевкой у малых змеев, к которой пришивается материя. Обрамливание креста проволокой или бечевкой нужно производить с равным натяжением с правой и левой стороны, иначе при неравномерном выгибе поверхностей змея станет неустойчивым или начнет рыскать. Большого угла между плоскостями правой и левой стороны змея давать не нужно, так как иначе его подъемная сила уменьшится.

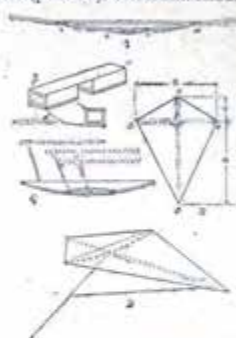


Рис. 10. Змей Эдди.

Змей Эдди относится к числу наиболее легких по весу. Чтобы оценить, насколько легко данный змей по отношению к его размерам, обычно высчитывают, какой вес падает на каждый метр несущих поверхностей змея, т. е. делят вес змея (в килограммах) на поверхность (в кв. метрах) и получают то, что называется плотностью змея.

Например, змей весит 3 кг и имеет 2 кв. метра поверхности несущей и 1 кв. метр килевой, установленной наподобие руля (против рыскания змея). Принимаем лишь 2 кв. метра, так как метр рулевой поверхности не несет, и получаем $3:2=1,5$ —это есть плотность нашего змея. Малые змеи Эдди имеют при правильной постройке плотность, равную 0,40.

Очень близок к змею Эдди змей Белля. Обладая еще большей устойчивостью, он имеет меньшую плотность, что объясняется необходимостью обрамлять его

рейками, а не проволокой по всем сторонам. Комбинируя несколько змеев Белля, получается довольно сложный многостайный змей, обладающий также прекрасной устойчивостью (рис. 11).

Змей Белли мы рекомендуем запускать при очень сильном ветре, так как при большой плотности он обладает и наибольшей прочностью.

Змей Поттера. Очень распространенный тип змея (рис. 12) с хорошей плотностью и устойчивостью, несложный к тому же по конструкции. Этот змей легко делать складным.

Поскольку змей Поттера один из лучших и его очень легко готовить, опишем подробнее, как его построить.

Весь змей состоит из: 1) четырех реек (АД, БЕ, ВЖ и ГЗ), длиной в 140 см каждая и сечением в 1 см^2 , т. е. толщиной в 1 см, 2) двух реек (ИК) по 138 см длины, сечением в 1 см^2 , 3) двух реек (ЛМ) по 80 см того же сечения, 4) двух полотинок, длиной в 324 см и шириной в 42 см каждое.

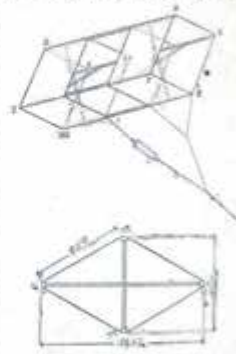


Рис. 12. Змей Поттера.



CAKES FOR KITE FLYING DAYS

After sharing cakes at fly-ins several members have asked for my recipes?

If you have a better one, send it in. ED.

MINCEMEAT LOAF CAKE

INGREDIENTS

- 150g soft butter
- 150g light muscovado sugar
- 2 large eggs
- 225g self-raising flour
- 225g mincemeat
- 50g blanched split almonds
-

SPECIAL EQUIPMENT

Two 450g loaf tins (top measurement 17cm x 11cm)

INTRODUCTION

These are great to have on hand at Christmas time. They freeze superbly and make a nice present. This is one of my most popular recipes. You'll often see these on farmers' market cake stalls – it's a recipe I invented yonks ago. The mincemeat adds spice and moisture to the cakes

INSTRUCTIONS

MAKES 2 LOAF CAKES

1. Preheat the oven to 160C/fan 140C/gas 3. Grease two 450g loaf tins (top measurement 17cm x 11cm) and line with baking parchment.
2. Measure all the ingredients, except for the almonds, into a large bowl and beat well until thoroughly blended. Turn into the prepared loaf tins and level out evenly. Arrange the almonds on top of each cake mixture.
3. Bake in the preheated oven for about 1¼ hours or until the cakes are golden brown, firm to the touch and a skewer inserted into the centre comes out clean.

4. Allow the cakes to cool in the tins for a few minutes, then loosen the sides with a small palette knife, turn out on to a wire rack and leave to cool.

TIP - Making 2 loaf cakes at a time means you have one for now and one to freeze – often a life-saver when friends arrive without warning.

PREPARING AHEAD - The cakes will keep for up to one week if wrapped tightly in clingfilm and stored in an airtight container. Or wrap the cakes and freeze for up to 2 months.

BILL SOUTEN'S EXTRA LEMON LEMON DRIZZLE CAKE

Ingredients

225g unsalted butter, softened

225g caster sugar

4 eggs

finely grated zest 1 lemon

225g self-raising flour

For the drizzle topping

juice 1½ lemons

85g caster sugar

Method

Heat oven to 180C/fan 160C/gas 4. Beat together **225g softened unsalted butter** and **225g caster sugar** until pale and creamy, then add **4 eggs**, one at a time, slowly mixing through. Sift in **225g flour**, then add the **finely grated zest of 1 lemon** and mix until well combined. Line a loaf tin (8 x 21cm) with greaseproof paper, then spoon in the mixture and level the top with a spoon

Bake for 45-50 mins until a thin skewer inserted into the centre of the cake comes out clean. While the cake is cooling in its tin, mix together the **juice of 1 lemons** and **85g caster sugar** to make the drizzle. Prick the warm cake all over with a skewer or fork, then pour over the drizzle – the juice will sink in and the sugar will form a lovely, crisp topping. Leave in the tin until completely cool, then remove and serve. Will keep in an airtight container for 3-4 days, or freeze for up to 1 month.

COFFEE & WALNUT CAKE

Ingredients

Sponge

175g very soft butter
3tbsp instant coffee powder
100g walnut halves
150g self-raising flour
50g wholemeal flour
200g soft light brown sugar
1tsp baking powder
4 medium eggs
1 tsp vanilla extract

Coffee Syrup

1tsp instant
1tbsp caster sugar

Buttercream

400g icing sugar
200g very soft butter
2tbsp instant coffee powder

Baking the cake

Pre heat the oven to 180°C (fan 160, 350 F, gas mark 4). Put kettle on to boil. Grease and line bottom of two sandwich tins.

First make the sponge. Put coffee into mug and add 3 tablespoons hot water. Mix until smooth. Finely chop half of the walnuts and set aside.

Put the flours, sugar and baking powder into a large bowl and stir together. Add the butter, eggs, vanilla extract, prepared coffee and chopped walnuts. Beat hard until smooth. Divide the mixture between the two tins and put into heated oven for about 25 minutes.

About 5 minutes before the cake is ready, make a syrup from the coffee powder, sugar and two tablespoons of hot water. Stir until the sugar has dissolved.

Check the cakes are ready (a skewer should come out clean). Once ready, remove from the oven and brush with the coffee syrup. Once cool enough to handle transfer the cakes to a wire rack and remove the baking paper.

As the cakes cool, make the buttercream by sifting the icing sugar into a large bowl. Add the butter and beat hard until light and fluffy. Blend the coffee powder in a mug with 1 tablespoon of hot water and stir into the buttercream. Once the cakes have cooled cover one sponge with butter cream and lay the other sponge on top, spread the rest of the buttercream over the top and decorate with the rest of the walnut halves.

84 Kenyas Highway,
Coventry
CV3 6PF.

14th December 2015.

Dear Mr. Souter,

Many thanks for your kind letter regarding my late husband's (Ron) Kites. I am very pleased to hear - and I know my husband would be too - that you have sold all his Kites, the proceeds of which have gone towards the donation to the Air Ambulance, a very worthy cause. I do hope the paraplegic gentleman will continue to fly his box kite with such enthusiasm and that his carer will excuse his excitement. It is cheering to hear that this gives Kim such pleasure as it did Ron and myself.

I have to admit, though, that the big Cody kite did defeat us, it needed three or four people to fly it. In the end my husband donated it a few years ago to Midland Kite Fliers and I hope some members there had the

pleasure of flying it. I have a photograph of this presentation, and send you a copy for your interest.

I have told my daughter of your letter and she also is very pleased all the Kites have been sold.

With our kind regards and good wishes for a happy Christmas to you, and many hopes of good kite flying, and many thanks for your kindness, and time spent, selling my husband's kites,

Yours sincerely,
Pat Randall.



Ron Randall
Presenting Large Cody Kite
at Coventry Kite Festival
August 2003.
Taken in Memorial Park
Coventry.

MIDLANDS KITE FLIERS CLUB KITE FLY-IN SCONCE AND DEVON PARK SUNDAY 10th JULY 2016

Sconce and Devon Park, Boundary Road, Newark, Nottinghamshire, NG24 4AU

Sconce and Devon Park is easily reached from the roundabout on the **A 46** by taking the **B6166 / Farndon Road** into Newark Amenities include good toilets and a lovely cafe run by local charities.

Kite fliers are asked to access Sconce and Devon Park by the entrance opposite the **Spring House Pub** on the Farndon Road. There is a small parking area, and weather permitting we may be able to park on the grassed area.



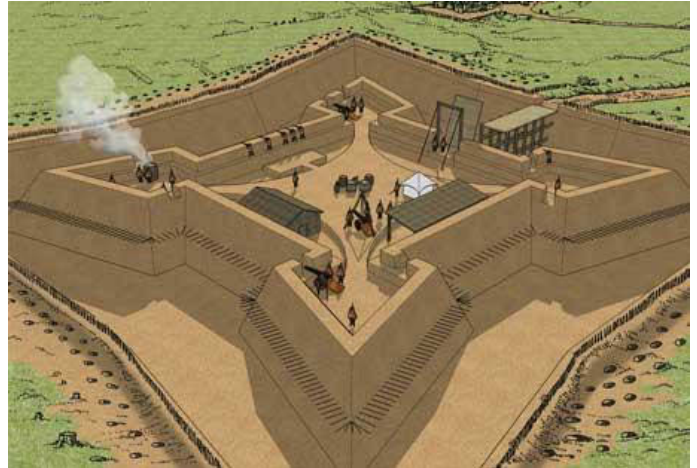
Sconce & Devon Park

Sconce and Devon Park, Boundary Road,
Newark, Nottinghamshire, NG24 4AU



This historic park is Newark on Trent's largest open space and is home to the Queen's Sconce earthwork fortification, which dates back to the 17th century Civil War. Facilities include Ranger service, Rumbles Cafe, Children's play area, Woodland, River and 3 Local Nature Reserves.

History of the Park



Stories surrounding the land now known as Sconce and Devon Park date back to the 14th century with the legend of St Catherine's Well. The Park has grown over its history, to include sports provision, local nature reserves, heritage features, play equipment, riverside walks, with the central feature being the internationally significant Queen's Sconce (a Scheduled Ancient Monument), a Civil War fortification for the town, constructed in 1644, at a key point on the River Trent and Great North Road. The Park has also been home to some of the area's most significant industrial activity such as Scales Linen Mill in 1793 (which was then closed over a hundred years later in 1889), and the Hawton Works (gypsum quarry) was also established during the industrial revolution and by 1867 a horse drawn tramway was operating between the quarry and Spring Wharf through the Park. By 1901 the tramway was replaced by a railway, which operated through to 1951. The military was based at the Park during the First and Second World Wars. The Park itself has been built up over the past hundred years with initial land (including the Queens Sconce and Sconce Hills) being purchased by Newark Urban Council in 1912 with play equipment being erected in 1914. Subsequent purchases were made in 1933 (Boundary Road), 1956 (Devon Pastures) and 1957 (Devon Park). The Park is the largest open space in Newark.

The Park was recently used as the venue for a television archaeology programme, "Two Men in a Trench" which looked for signs of General Poyntz's parliamentary encampment south of the Queen's Sconce. "While the English Civil War is famous for set-piece battles such as

Edgehill, Marston Moor and Naseby, the eventual victory was decided by the long-running sieges that were waged to gain and keep control of the principal towns and cities of the land. Among the most famous and long-lasting of these sieges is that which beset the Royalist stronghold of Newark, on and off, for four years. The Parliamentary screws were tightened further between October 1645 and May 1646 – through the orders of General Poyntz – and this finally secured the surrender of the town. The legacy of that bloody period is marked today by some of the most impressive and well-preserved field fortifications anywhere in Britain.” Dr Tony Pollard, Glasgow University (visited the site as part of the Two Men in a trench TV series)

The Civil War and The Queen's Sconce

During the Civil War Newark was under siege three times, and part of the defence system for the town was a series of fortifications. One of these fortifications is 'fort' made of earth, called the Queen's Sconce.

The word 'sconce' is derived from the Dutch word 'schans' meaning fort, the English noun meaning “a small protective fortification or earthwork; a shelter” and the verb meaning “to entrench; to screen”, meanings that collectively describe the function of the King's and Queen's Sconce's. These were earthworks constructed outside the town, serving as a platform for ordinance that could provide covering fire in all directions over the flat meadows and were thus intended to prevent advance of the enemy and protect the town. The location of the Queen's Sconce on a prominent knoll (geologically – it's a sand bar), with commanding views of the crossing point over the River Devon at Markhall bridge and the Fosse Way, suggests that it was primarily designed to cover the southern approach to the town whilst denying control of a tactically important piece of high ground to the attacking Parliamentarians.

The first English treatise to include details of such fortifications was Paul Ive's "The Practice of Fortification" printed in 1589 (see Appendix 4). A later treatise, "Animadversions of Warre" of 1639 by Robert Ward included a plan of a sconce beside a river, a location similar to that of the Queen's Sconce near the River Devon. The caption reads:

“The manner of framing a Quadrangular Skonse This Foure-square Skonse, is of greater strength that your Triangle, and if it be favured with a Scituation, as great Rivers, or upon a Rocke, or where it may be flankered from the Bulworks of a Fort, it will stand in great stead; otherwise it is not to be taken for a strength of any moment. The Bulworkes and Curtines are to be made very high, thicke and strong, that it may endure the battering of the Enemies Ordnance.’

The Queen's Sconce, named in respect of Charles loyal wife Queen Henrietta who passed through Newark in June 1643, and part of the pair of sconces guarding the town, covered an area a little over 3 acres. It is square with arrow head bastions at each corner, “surrounded by a large ditch up to 30 feet wide and between 12 and 15 feet deep, with a flat bottom and steep sides.’ The whole construction is nearly 300 feet across. The sconce is constructed of local gravel but the steep angle of repose suggests that it was reinforced in some way. The mass of the sconce was designed to absorb the impact of cannon fire and its' shape deflect cannon balls. It is likely to have had an earthen parapet to protect troops and gun emplacements, and timber storm poles projecting horizontally from the bastions to deter access by foot soldiers. Cannon would have been located in the arrow head bastions to provide flanking lines of fire. A timber drawbridge was the most likely means of access for troops, stores and ammunition. The Sconce was manned in rotation by sections of troops stationed outside the garrison.

Brief History of Industry

1. The Scales Linen Factory

East of the knoll occupied by the Queen's Sconce was a triangular meadow sloping gently down to the River Devon and extending to Devon Bridge and the Fosse Way, known as Farndon Road. As development began to spread from the town centre one George Scales established a linen factory at the north end of the meadow fronting the Farndon Road around 1793. The attractions of the site were available spring water, good communications and space for processes and development. There was also a ready market for some products such as the blue linen smocks made by Scales and other Newark manufacturers to clothe local agricultural workers. The opening

of the Trent and Mersey canal in 1777 meant that there was transport for raw materials direct from Lancashire.

The spring, known as St Catherine's Well, lay immediately west of the south west bastion of the Queen's Sconce. It had entered into local mythology with a tale of 14th century knights, murder, visions, redemption and a miraculous cure wrought by the spring waters. The water's purity and mineral content was thereafter said to have healing properties and were said to aid the washing and bleaching of the linen. The claims were scientifically tested and the analysis confirmed the waters' mineral content but showed this to be unremarkable.

The development of Scales works comprised George Scales Junior's house, a linen warehouse, cloth cellar, drying rooms and cottage, and a row of workers cottages known as Scale's Row, all situated along the road frontage. A yarn warehouse and stabling lay to the rear of the linen warehouse and set back in the meadow the "house and well planned fruit garden" of Mr Scales Senior. There was a cottage beside St Catherine's Well and a boathouse by the Devon. The meadow area, known as the Croft, was used as a Bleaching Ground, where the cloth was exposed to the sun for three weeks to a month, a process that contributed to Scales reputation of producing some of the finest linen in the country. The Scales Linen Factory was one of four manufacturers listed in a trade directory of 1834, contributing to the manufacture of linen being the chief textile industry in Nottinghamshire in the mid 19th century.

The long lasting quality of Scales' products contributed to the firm's demise because of the infrequency with which goods once purchased needed replacement. Having at one time employed 100 weavers, the company was forced to close in 1889. Of the whole linen factory complex only George Scales Junior's House, now known as Orchard House, on Farndon Road remains with some worn sandstone gateposts on the eastern side.

2. Gypsum Mining and the Tramway

Throughout the period of the Scales Linen Factory's operation, the field containing the Queen's Sconce appears to have remained unaltered. By the end of the 19th century the town was beginning to expand with plots north and east of the sconce being laid out as

allotments. Between 1897 and 1901 a tramway was constructed crossing north of the Queen's Sconce dividing the plot on which the sconce lay, shown on the Ordnance Survey of 1901. It was built to serve Cafferata and Company's gypsum works at Hawton south of Newark, bringing the gypsum to a quay on the Trent north of the Scales Linen Factory site.

Gypsum had long played a part in the economy of Newark, being used from Roman times and counted by John Speed as one of the commodities of Nottinghamshire. "Therein groweth a stone softer than Alabaster, but being burnt maketh a plaster harder than that of Paris; wherewith they flower their upper rooms; for betwixt the joysts they lay only long Bulrushes, and therein spread this plaster, which being thoroughly drie becomes most solide and hard, so that it seemeth rather to be firm stone than mortar, and is troad upon without all danger." The plaster walls and ceilings of old houses in Nottinghamshire provide evidence of its frequent use.

William Cafferata of Liverpool founded the business in 1858 purchasing works at Beacon Hill in 1862 where one of the world's highly unadulterated forms of gypsum was to be found. In 1897 the Cafferata Company leased Hawton quarry and 158 acres from John Holden, where the gypsum was of building trade quality. The company became known all over the world for the fine quality of its plaster, supplying plaster for casts in wartime, and now as British Gypsum, exporting the material to all parts of the world.

Other Civil War sites in Newark

To learn more about the Civil War in Newark visit the Gilstrap Heritage Centre, details on www.nsdcc.info Or do the Newark Civil War Trail.

Wildlife and Biodiversity

The Park has wildlife areas, and parts of it are a designated Local Nature Reserve. There are rare species of plants, as well as rich habitats for kinds of fauna, such as kingfishers along the riverside area.

TELFORD TOWN PARK FESTIVAL OF KITES

SUNDAY 4th SEPTEMBER 2016
Queen Elizabeth II Arena, Telford Town Park
Telford, Shropshire, TF4 3NZ. (Sat Nav use TF3 4BZ)



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

MIDLANDS KITE FLIERS ACCESS TO TOWN PARK
From the A4169 / Quesway take the B4373 /
Castlefields Way to Southall Road.
At the first roundabout exit right on to
Hinkshay Road / Dark Lane.
Continue into the park and follow the MKF Signs.



MIDLANDS KITE FLIERS OF GREAT BRITAIN
52 Shepherds Court, Droitwich Spa, Worcestershire, WR9 9DF.
email: chairman@mkf.org.uk - 07840800830





BROAD HAVEN RETURNS

Saturday 29th April 2017

Sunday 30th April 2017

Monday 1st May 2017

May Day - Bank Holiday

Contact Bill Souten for more details...

52 Shepherd's Court, Droitwich Spa, Worcestershire, WR9 9DF.

billy.souten@btinternet.com

07840800830

BY KITE FLIERS
FOR KITE FLIERS
WITH KITE FLIERS
ABOUT KITE FLIERS

My weekend

David Butterell, 35, wingsuit flyer

Is it a bird? Is it a plane? Watch out for this information security officer scudding across the skies near you!

Wingsuit diving is a form of skydiving, but when we jump out of the plane we're wearing a suit with wings between the arms and legs, which inflate when we're in the air and turn us, and the suit, into a glider. So where regular skydivers fall straight down, we fall much more slowly and at the same time we glide horizontally. We're usually in the air for about two minutes - twice the time a normal skydiver would be - and we can travel a couple of miles in that time.

"We jump from about 13,000ft, and as you jump out, you open your arms and legs to inflate the wings - and you're flying. Air flows into the wings and makes them rock solid, and you manoeuvre by moving your body to direct the air flow over you, so you can move left or right, and slow down to go up or speed up to drop down.

"There are different types of wingsuit flying, and what I do is the formation version where you jump

with other people with the intention of forming a shape in the air. This October I was part of a team that achieved the world wingsuit formation record - 61 of us, jumping from four planes.

"It's a risky sport, in that if something goes wrong, the consequences are serious, but for that reason we do a lot to make it safe. You have to be a competent skydiver first, and we're constantly doing drills on what to do if something does go wrong. And like normal skydivers, we wear a second parachute in case the first one doesn't open.

"For me, it started out as an adrenalin rush, and that's still there, but now it's more about a personal challenge - improving my skills and being part of a team that achieves something. When you're part of something like a formation with 61 people in it, there's a real satisfaction in looking back and thinking, "we did that".

It's a risky sport, in that if something goes wrong, the consequences are serious, but we do a lot to make it safe



Waitrose Weekending 15th January 2016

I think I understand! But where does the bridle go? Ed.



GO FLY A KITE!

WITH THE MIDLANDS KITE FLIERS OF GREAT BRITAIN



Many thanks to John Southerton for these photographs...



Are you up to this years challenge?

Using any materials that you want create your own flying sensation. The only stipulation is that everything, including the kite and flying line must all fit inside a standard jam jar.....

Must fly to 200feet, and be fully stable in the wind conditions of the day.....

Contact Bill Souten for details.....
bill.souten@mkf.org.uk

ED PUGH'S 'INTERESTING' VARIATION ON AN INDIAN KITE REEL

As first seen at Berrington Hall 2015



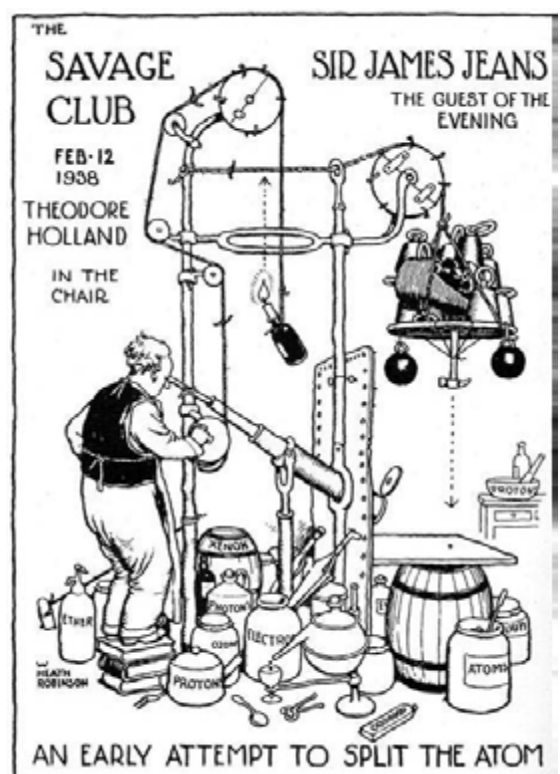
EXTRA DESIGN POINTS

6. The use of the paint brush 'damper' to control the speed when letting out line. (It should be stressed that you do need a quality paint brush for this – only a 'Harris' 1/2" is suitable. This just happens to be produced in Worcestershire.....)
7. Sheer quality of manufacture. Lets be proud we are british....

Thanks Ed for the inspiration.....

DESIGN POINTS TO BE NOTED!

1. Easily removed from the handy relaxing station...
2. Exciting use of 'inexpensive' shelving brackets and curtain rings....
3. Could possibly be mounted for left-handed fliers?
4. Good use of ecological bamboo.....
5. A real 'talking' piece....





BRITISH KITE FLYING ASSOCIATION

Kiteflying is changing

Kiteflying is changing. More and more we see large display kites at kite festivals taking up a significant amount of space in the sky and on the ground, changing kite flying from a participant sport to a spectator sport. Another change has been teams of sports kite fliers whose undoubted skills change kiteflying from an amateur sport to a quasi-professional one. Of course there is a place for these things at big international events such as Portsmouth. People come to see such displays and understandably so. But it does have the effect of changing public expectations as to what a kite festival looks like.

It is not only amateur participation that is falling; traditional kite club membership is also in decline. I note the very sad demise of GOKF and it is perhaps an indicator of things to come that the Midlands Kite Fliers, for a long time the biggest kite club in the country, was unable to get a quorum for its AGM this year. Shortage of money amongst traditional supporters such as local authorities is generally leading to the end for several of the larger festivals we have known: Sunderland, Swindon, Weymouth and Margate (amongst others) and even Bristol has wobbled in recent years.

There is still a demand for small local kite festivals such as the one I organise at Prudhoe and the one that NEKF runs at the Scottish Museum of Flight each year. The main participants these days are children of course; and a suitable resource we own at NEKF are a couple of dozen Chinese Deltas which all spectators are invited to borrow and fly. We have childrens' kitemaking workshops and provide programme slots for the children to fly their decorated kites with a modest prize available.

So maybe we need more but smaller festivals? This requires more festival organisers and a nucleus of fliers who would be prepared to

come with some display kites that spectators could identify with and that could be brought down when it is time to assist with the management of children — showing them how to launch and fly, discouraging them from running around too much (lines get tangled!) and so on. In this way we might find a local group's 'fly-in' starts to develop into a small festival, focussed on kite flying and less concerned with all the add-ons such as fairgrounds and burger stalls.

So my request is to ask all clubs if they could arrange such events in their own patch and we will offer all such assistance as we can. Please email me at john.dobson@bkfa.org.uk.

John Dobson
Chairman, BKFA

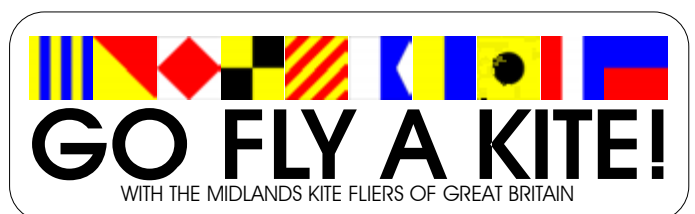
*(I look forward to hearing members views on
John Dobson's letter. Ed.)*

JILLY PELHAM INVADER KITE?

I've been asked by Robert Brasington if I can find out any information and history of this kite. He has struggled to find out anything and has only managed to find a picture of the Werner Algrams variant but would like information on the original.

I've put out some feelers in our club, hoping that maybe Dave Clements might be able to help, but thought I'd try you chaps too. I'm afraid I don't have an email address for George, so if anyone can pass the question on to him I'd be most grateful.

Gareth Williams
Kent Kite Flyers



Kite string injury

A trap for the unwary

S.L. Singla, S. Marwah *, Hemant Kamal

Department of Surgery, Pt BDS Post Graduate Institute of Medical Sciences, Rohtak 124001, Haryana, India

1. Introduction

Kiting is a very popular sport during spring season in many of the Asian countries such as India, Pakistan and China. During the winter season, in some of the South American countries, kite flying can sometimes lead to serious or even life-threatening injuries caused by its string. During peak seasons, a large number of such injuries are known to occur and these cases usually hit the headlines of local newspapers.^{4,10} It has sometimes even led to ban on flying kites by the authorities during festive seasons.^{7,6} However reports of injuries from kite flying are only occasionally reported in the medical literature. Here we report a case of severe neck injury caused by a kite string. The mechanism of injury and various safety measures to be followed to avoid such injuries during kiting are also discussed.

2. Case report

A 35-year-old male on a motorbike accidentally came across a kite thread flowing across the road. He fell down and sustained an injury to his neck as well as his left shoulder region. Also, his shirt was soaked in blood. He was rushed to the emergency department.

On arrival he was fully conscious but pale-looking. His pulse was weak – 130 beats per minute – and his blood pressure could not be recorded. His respiratory rate was 26 breaths per minute. On local examination, there was a transversely placed, clean cut, deep incised wound in the lower neck extending from one sternomastoid to the other sternomastoid muscle that was bleeding profusely. The wound was packed and the patient was resuscitated as per Advanced Trauma and Life Support guidelines. An X-ray showed a fractured neck humerus to the left shoulder. After resuscitation he was transferred to the operating theatre. On exploration of the neck wound under anaesthesia, there was partial transection of sternomastoid and strap muscles on the left side along with a 1.5 cm transverse laceration

of the left internal jugular vein. The laceration in the vein was repaired and the torn muscles were sutured. Haemostasis was achieved and the wound was closed in layers. Plating was carried out on the fracture humerus in the same sitting. The patient had uneventful recovery.

3. Discussion

Kite flying is 2000 years old and the first kites were designed in China and Malaysia. Chinese generals used kites to lift spies high in the air to mark enemy locations. In Japan, people fly colourful wind

socks shaped like carp fish believing that it will bring them fortune.

In New Zealand, fishermen still use kites for fishing. Farmers in many Asian countries fly kites to scare away birds that eat their crops.³ Flying a kite is considered as a “fun sport” in many Asian countries by the adults as well as children. In Pakistan some of the kite fans fly kites even during night by using powerful search lights.

In Afghanistan, the kite is called “Gudiparan” that literally means “flying doll”. The kite flying game requires two persons: one to actually fly the kite and the other to hold the “Charkha” (wooden drum having string wound around it). Kite flying competitions are common at certain festivals in India, Pakistan and Afghanistan. The kite is flown on a processed thick thread or, occasionally, on a thin metal wire to ensure its strength and sharpness. The kite string called “manja” is prepared by coating glue containing finely granulated glass powder obtained from fused bulbs and fluorescent glass tubes along the string (Fig. 1). This coating of the string is called “cerol” in Brazil. To make the edges of the string extra sharp, multiple applications of the coating is used. The purpose of sharp edge is to allow a kite-flying enthusiast to knock a competitor’s kite out of the sky. Using his skills, he lets his glass-spiked string cut his rival’s kite string. The quality of coated string is considered an important factor in determining the victory. However it makes the string so deadly that it can cut even major vessels in a manner akin to being cut by a sharp knife. The person who is flying the kite can sustain injury to the palm of the hand. If the injury is severe, it can result in the complete transection of flexor tendons. The person flying a kite from the rooftop can also be injured by

falling from a height. This could lead to polytrauma since he may be moving around while looking at the sky. The person who is not flying the kite usually suffers injuries above the clavicle involving the head and neck region.⁵ As the stray kite drags the thread, it can tangle around the neck or limb of a person riding a motorbike causing serious – and sometimes fatal – injuries.^{4,10,5} Apart from causing local injury, it can cause imbalance of the biker leading to major road side accident. Sometimes electrical injuries in the form of hand burns, electrocution and even deaths have been reported when copper wire was used as a string that happened to touch the high voltage power line.^{9,8}

Despite its high occurrence, there is a paucity of published literature on kite string injuries. In two cases reported from Brazil, both victims were riding bikes and sustained neck injuries. In one case there was laceration of internal jugular vein while trachea was lacerated in the second case.⁵ In the same report, the authors collected 49 cases of kite string injuries from a trauma centre during a period of 4 months of kiting in Brazil.⁵ Most of the other cases have appeared in the news papers. In news published from China, five people suffered throat injuries– one of them had a cut artery and a vein. Broken threads which had become caught across the bridge on which these people were going were thought to be the cause of this incident.² In another news article published in The New York Times, multiple deaths and injuries were reported from Pakistan in February 2006 and more than 600 kite fliers were arrested due to use of improper string. Many bikers attached bent long rods in the front and rear of their motorbikes to prevent stray kite strings from sliding across their necks. It ultimately persuaded the provincial government to ban the kite flying.⁶ In another recent news article published in Dawn, a child died in a similar manner in Lahore, Pakistan due to kite string cutting his throat.⁴ In a news article published in India, a person in Mumbai sustained a rupture of the voice box¹⁰ and another person died in Chennai due to kite string injury of the neck.¹ Both victims were riding motorbikes. In the present case the biker also sustained a potentially fatal injury to the neck because of kite string. He also sustained a fracture of the humerus caused by falling from the bike.

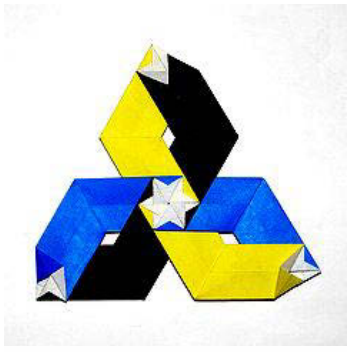
Kite flying is quite common and the authors feel that trauma caused by the kite thread is grossly under-reported. The present case is being reported to highlight the magnitude of injuries caused by innocent-looking thread. In view of high incidence of kite string injuries occurring, especially in countries where kite flying is prevalent, it is suggested that the government authorities should formulate certain laws to prevent such injuries. Kite flying should be banned near highways and main roads so as to avert such injuries. The vendors should be strictly prohibited from selling coated thread, and use of cotton, linen or nylon only should be permitted. It is also advisable that the kite should be flown in open fields away from power lines and in dry weather. Wet kite string is a strong conductor of electricity and can cause electrocution. If the kite accidentally gets caught in electrical lines, the kite or its string should not be touched. In conclusion, the potential hazards of kite flying should be seriously considered and addressed properly so as to prevent occurrence of life-threatening injuries associated with it.

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- Fig. 1. Kite string being coated with glue mixed with glass powder. 278 S.L. Singla et al. / Injury Extra 40 (2009) 277–278

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SOME DESIGN IDEAS TO USE OVER THE LONG WINTER MONTHS..... Goggle MODULAR ORIGAMI



SEVERAL MEMBERS HOPE TO BE ATTENDING THIS EVENT

Houlgate
**PLEIN
VENT**

MIDLANDS KITE FLIERS - HOULGATE

Saturday 21st & Sunday 22nd May 2016



INTERESTED IN THE CLUBS HISTORY?

WANT TO READ SOME OF THE ORIGINAL NEWSLETTERS?

Email Bill Souten and as they are put into PDF format I'll email them to you.....

No charge!

Just remember that when they were produced I was using 'Banda' Machines and illicit school printers.



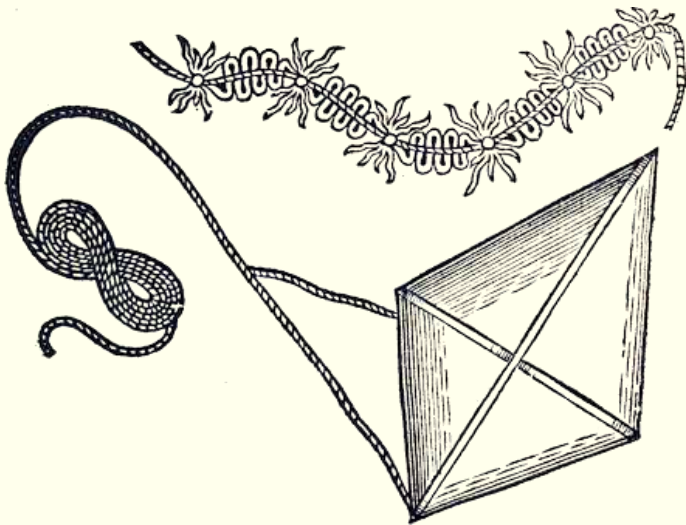
Quoted from 'Spectre' - the new James Bond film

A LITTLE BIT OF HISTORY!

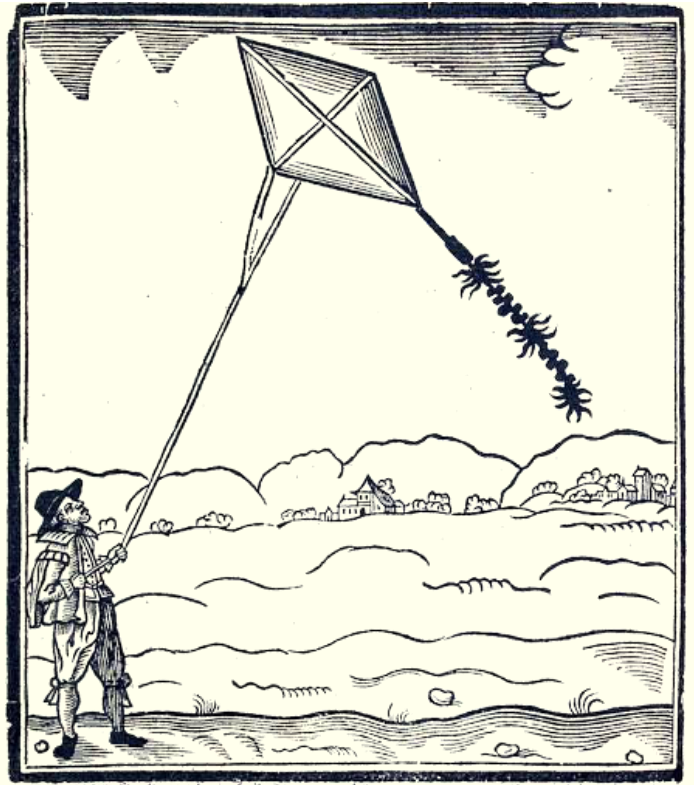
I was visiting the British Library recently and saw a picture of a kite in a book in a display case. It turned out to be the oldest English picture of a kite, and one of the oldest in Europe. The book was John Bate's *The Mysteryes of Nature and Art*, dated 1634. It shows a kite being used as a Fire Drake (a fire drake in Germanic mythology is a fiery dragon and drachen is German for kite). Some of you will recognise the main image, as it is shown in **Pelham's Kites**, but I have reproduced the article in full in the original English.

How to make fire Drakes

You muſt take a peece of linnen cloth of a yard or more in length; it muſt bee cut after the forme of a pane of glaſſe; faſten two light ſtickes croſſe the ſame, to make it ſtand at



breadth; then ſmeare it over with linſeed oyle, and liquid varniſh tempered together, or elſe wet it with oyle of peter, and unto the longeſt corner faſten a match prepared with ſalpeter water (as I have taught before) upon which you may faſten divers crackers, or Sauciſſons; betwixt every of which, binde a knot of paper ſhavings, which will make it flye the better; within a quarter of a yard of the cloth, let there bee bound a peece of prepared ſtoupell, the one end whereof, let touch the cloth, and the other*



enter into the end of a Sauciſſon: then tie a ſmall rope of length ſufficient to rayſe it unto what heighth you ſhall deſire, and to guide it withall: then fire the match, and rayſe it againſt the winde in an open field; and as the match burneth, it will fire the crackers, and ſauciſſons, which will give blowes in the ayre; and when the fire is once come unto the ſtoupell, that will fire the cloth, which will ſhew very ſtrangely and fearefully.

It's interesting to note the use of the word *saucissons* for fireworks. *Saucisson* is French for sausages and in English slang, sausages are bangers (fireworks).

* **Stoupell** (also *stouple*, *stopple*) - a quick-match, a fuse. A quick-burning match used for firing cannon, igniting fire-works, shells, etc., consisting of cotton-wick soaked in a composition of gum, spirits, water and gunpowder.

651/1378
John Bate
The Mysteryes of Nature and Art
(1634)
pp118-120



LEOMINSTER & HEREFORD KITE FESTIVAL 2016
BERRINGTON HALL - LEOMINSTER HR6 ODW
Saturday 16th & Sunday 17th July

Contact Bill Souten of the MKF for further details
 email bill.souten@mkf.org.uk - 07840800830

MUST BE DISPLAYED FOR SITE SECURITY



VEHICLE PASS 2016
 MIDLANDS KITE FLIERS OF GREAT BRITAIN
mkf.org.uk



Come along and enjoy the 'Kite Fliers Curry' on the Saturday Evening. TICKETS £10.00 per person. Booking is essential as we have to place our order by early afternoon.

If CAMPING please register with Bill Souten as we have to maintain site security, and only registered Campers will gain access to the site.

Accommodation information available from the organiser..... Hostels to Hotels etc...



BERRINGTON KITE FLIERS CHALLENGER

REGNFRAKKEN?!*



Are you up to the Challenger!!!!
 New this year...
 Contact Bill Souten for details.....
 (As I'm only just making up the rules!)