



Discourse
from the end of the line

April 2015

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A photograph of a salt
pond from Cris Benton's
"saltscapes" kite aerial
photography work in
South San Francisco Bay.
More photography from
Benton on page 28.

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FROM THE EDITORS

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worldwide.

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times a year and can be downloaded
free at www.drachen.org
(under Browse > Articles).

In every issue of *Discourse*, there is at least one surprise for me, and in this one it happened with the cover! Cris Benton's aerial photo impressed me with its beauty and reminded me of layers of beautiful Japanese washi; textures, colors, and patterns from nature, this time captured with the magic of kite aerial photography. In reading Cris' article, I think you'll be impressed by his focus and in the utility of his work for a variety of organizations. But I think you'll be even more impressed with his artistic eye and his beautiful results.

Drachen Foundation friend Ajay Prakash returns to our pages by reviving the Desert Kite Tour in India. Board Member Jose Sainz attended and contributed, documenting the beauty in the Indian skies.

Learn more about the transition of the Drachen Foundation's collections to the future Kite Museum of Korea. Gathering in the Foundation storage space in Tieton, Washington, are board members Jose Sainz, Ali Fujino, and Scott Skinner, along with friend of the Foundation Greg Kono, who are carefully packing the kites, archives, and objects included in the collection for their safe travel to Korea. Our target date for the shipment is late summer, and we have one more "packing party" scheduled to finish the boxing of artifacts. It will then be up to the professionals to wedge our boxes into a container for safe travel to Jeju Island in Korea.

Additionally, you'll learn about the principals on the Korean side of the transition: Sang-Ho

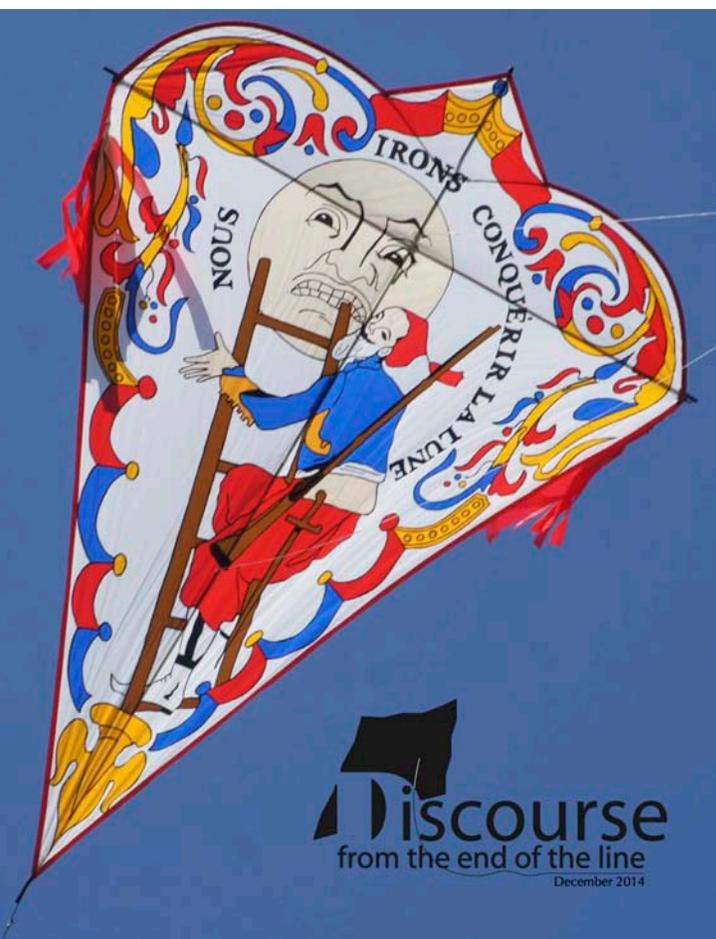
Park and Cho Byong Ook. The kite museum is the brainchild of Mr. Park, and Cho is tasked with making his vision come to pass. Cho has visited the Drachen Foundation collection and he will visit again before shipment in order to prepare his team for receipt. The Drachen Foundation will maintain the collection for online viewing on our website and will continue to build an online collection with input from viewers worldwide.

Drachen board member Joe Hadzicki writes about a unique form of outreach – teaching interns real-life engineering skills through kites. Read the stories of three high school students who refined their engineering, shop, and applied aeronautical skills under Joe’s tutelage. In working with him and Revolution Enterprises, these three were able to see every aspect of small business as well as to refine their personal professional skills. No doubt they will do well in the future.

Finally, many of you have heard about the wonderful kite exhibition at Santa Fe’s Museum of International Folk Art (MOIFA). Following that exhibit, the Drachen Foundation helped kite master Nobuhiko Yoshizumi’s widow, Michiko, place the best collection of Yoshizumi’s lifetime works, as a donation to the Museum. All of the miniature kites that were in the exhibition as well as many more from Yoshizumi-san’s collection were curated by the Foundation, under the watchful curatorial eye of Felicia Katz-Harris of MOIFA who recognized the wonder of Yoshizumi-san’s work.

Scott Skinner
Board President
Drachen Foundation

CORRESPONDENCE



Great read all the way through – I spent literally hours reading and enjoying the articles and all the reference videos. Tomorrow I will delve in again. Thank you much Drachen!

CATHERINE GABREL
USA

Great issue! Thank you Scott and Ali.

RICHARD S. ROBERTSON
USA

I just read the last *Discourse*, and I'm again honoured to be mentioned in the KAP chapter! Thanks for that nice tribute to my work.

NICOLAS CHORIER
FRANCE

Congratulations on the new issue! I'll read it carefully during my trip south starting next December 18th, this time trying to get to Ushuaia with our motorhome.

PROF. MARIA ELENA GARCÍA AUTINO
ARGENTINA

I just downloaded the latest edition of *Discourse* and found it to be at the usual high standard of excellence.

I was very interested in the article on Korean kites as this is an area where I have been doing some periodic and incidental research.

Likely the Foundation has a copy of Stewart Cullin's excellent book *Korean Games With Notes on the Corresponding Games of China and Japan* (originally published in 1895 by University of Pennsylvania, and republished by Dover Publications in association with the Brooklyn Museum, 1991).

This excellent book noted the American ethnographer who explored the culture of Oriental nations through study of the games, art, and dress of China, Korea, and Japan. Cullin had a wide influence on cultural anthropology and shed a lot of light on these nations through his work with the two major institutions that he worked with: the University of Pennsylvania and the Brooklyn Museum.

In the above book Cullin has some excellent drawings and descriptions that are embodied in pages 9-20.

Incidentally, Cullin had some extensive involvement with the World Columbian Exposition (Chicago World's Fair of 1893). It was at this Fair that William Abner Eddy studied the Malay kites shown in the Indonesian exhibition and as a result furthered the development of his tailless kite.

I have also been gathering some early newspaper pages and articles on Corean (sic) Korean Kites that shed a bit of light on these kites. These articles do not provide the insights that Cullin and other scholars have

done, but do add some interesting popular culture notes about Korean kites and how they were perceived in America.

If any of this material sounds as though it would be of interest to you I am most willing to forward it for your use and study.

As with all gatherer/researchers, I do appreciate attribution for any assistance that sharing these resources may provide.

We all gain by sharing our finds and learning and I hope to be of help to others as they are to me.

BOB WHITE
CANADA

Bob, thank you for your careful reading of *Discourse*. I think it might be interesting to include much of what you mention in the next issue since my intent on writing about Korean kites this time was to elicit response. We'd love copies at your leisure.

SCOTT SKINNER
DRACHEN BOARD PRESIDENT

CONTRIBUTORS

CRIS BENTON
Berkeley, California

Benton is a retired professor of architecture and former department chair at the University of California, Berkeley. He uses kite aerial photography as a technique for documenting several Northern California landscapes.



Wayne Freedman

JOE HADZICKI
San Diego, California

An engineer, inventor, and entrepreneur, Hadzicki is one of three brothers who started Revolution Enterprises, the first to make a completely controllable four-line kite. The Rev has been the standard for the kite industry for over 20 years.



Tyler Hadzicki

CHO BYONG OOK
Daegu, Korea

Cho is the right- and left-hand-man for Mr. Parks, the visionary behind the future Kite Museum of Korea. A businessman with international experience, Cho has the qualifications to be the best ambassador for the project.



Courtesy Cho Byong Ook

AJAY PRAKASH
Mumbai, India

International travel professional Prakash has led numerous desert kite tours throughout India. With tours during the season leading up to Makar Sankranti, a national holiday, delighted guests have witnessed the kite spectacle that occurs.



Courtesy Ajay Prakash

SCOTT SKINNER
Monument, Colorado

A former Air Force instructor pilot, Drachen's board president has flown and designed kites for three decades. Today, Skinner is known as a world class, visionary kite artist.



Courtesy Cho Byong Ook

INTERNING AT REVOLUTION KITES

Joe Hadzicki



Joe Hadzicki

High school seniors like Tyler Hadzicki, above, intern at Revolution Kites to experience an engineering work environment.

Rube Goldberg. You know, the guy with the crazy, over-engineered, mechanical contraptions that do very simple tasks in very complicated ways. That's what got me into this internship program with my high school alma mater. It all started during my son's freshman year. The school puts on an annual open house event where the students display projects and activities they work on for a month during the winter break. Some go on trips to Europe, some do cooking classes, and some build things. As I walked into the gymnasium filled with the excited chatter of students explaining their projects to their parents, I saw one of the sophomore projects. This was, hands down, the most interesting display of the night. Taking up four banquet tables was a massive "Rube Goldberg machine." I said to myself, "Wow, these kids are actually learning something useful." I don't say this just because I'm a mechanical engineer. Well, maybe that's part of it, but...

All right, maybe there isn't anything useful about the exercise, but its creativity and imagination gave me goosebumps. After getting over the initial excitement, I started exploring the details of the machine. From an engineering point of view, the most difficult challenge of this type of machine is repeatability. Will the ball roll down the same path and trigger the same levers to completion each time? This contraption was anything but dependable. Virtually everything was duct taped together, including the four banquet tables. As I walked around the gymnasium, taking in all the other projects, my mind kept

going back to the contraption. I've spent my whole life trying to create cool mechanical contraptions, and I started thinking, "Maybe I could help these kids out next year on their 'Rube Goldberg' project." Surely I could teach them something about real engineering and expose them to tools, machines, materials, and basic engineering processes such as welding and machining processes using mills and lathes.

By the end of the evening, I was talking with the principal of the school offering my services. They couldn't wait to accept my offer to help, but said the only area where they allow parents to participate is an internship program for the seniors. Long story short, I would spend the next three years offering an internship at my company waiting for my son to become a senior. But there was one more catch. Parents aren't allowed to have their own children in their internships. So, to get around this little technicality, I had my brother Dave "teach" the internship during my son's senior year.

This month-long internship ends with the school presentation. The idea is to give students considering engineering a chance to experience an actual work environment. We cover broad aspects of engineering and a lot of hands-on basic shop practices including welding and machining. We also cover aerodynamics in general, and specifically how it applies to kite design, focusing on the components of the "lift and drag" equations as a basis for their design.

Although every engineer would have his own way of approaching the subject, my brand of engineering is specifically oriented toward invention. My goal is to share my engineering experience and show the students how engineering can be exciting, and, dare I say, fun. During the internship, we touch on all aspects of my business including product development,

manufacturing, quality control, sales, marketing, and worldwide distribution. Here are some thoughts of students from the last three years.

DAVID KUBERA, CLASS OF 2015

The internship at Revolution Enterprises allowed for a large amount of new skills and ideas to be taught in a short time. The first week was primarily teaching us about the basics of aeronautics and the work that needed to be put into creating a feasible design. From there we spent time designing new kites and testing with prototypes to see if it was worth the time to create a final version. If it flew, we would modify the kite to fly better. If it failed and modifying could not improve it, then it was set aside and a new design was chosen. In the third week, we started laying out and assembling final versions of all the kites. The last few days were spent assuring the final design had its flaws worked out and finding any areas to further improve.

During the entire month of working on kites, we learned about the different fields of work that are required to create the finished product. Beginning with spare shafts, we were able to see if the body was stable, and later we were shown how to create our own shafts from carbon fiber sheet for the final frame. Alongside the shafts, we were taught about the main techniques of welding and the basics of metal machining. The past month taught us that the final version of something, no matter how simple, takes large amounts of effort to develop.

ALEX LARSON, CLASS OF 2013

I am a sophomore computer engineering

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Joe Hadzicki

TOP: Intern David Kubera learns metal inert gas (MIG) welding. BOTTOM: Interns Alex Larson, left, and Kyle Mishky, right, at Revolution Kites.

student at the University of Alabama. During my senior year of high school I got the opportunity to intern with Joe Hadzicki at Revolution Enterprises. The internship was an incredible experience and made me certain of my choice to pursue a degree in engineering.

While many of my friends doing other internships complained how they were simply given busy work and then ignored by their employer, every day we were taught and given hands-on engineering experience by Mr. Hadzicki. Mr. Hadzicki taught us about aerodynamics and all about the carbon fiber manufacturing process. He showed us how to work with all sorts of heavy machinery at his shop and how his kites are made.

However, I would say the most important thing that I learned from the internship was how to work as a team with other engineers and how to take an idea and make it a reality. These general concepts have proved undeniably valuable in the pursuit of my degree and my involvement at school. I'm currently vice-president and co-founder of an unmanned aerial vehicle (UAV) design team at school working on building an autonomous aircraft to aid in disaster relief. I've been able to take a great deal of what I learned from Mr. Hadzicki to work with my team, and design and build a UAV from scratch.

I am very thankful I got the opportunity to intern at Revolution Enterprises. My hope is that one day I can use my engineering degree and some of what I learned to start a business of my own.

TYLER HADZICKI, CLASS OF 2014

Real life job experience is one of the most difficult things to find as a teenager. In most

cases, you have to wait until you're halfway through your college career before you get offered anything better than pizza deliveryman.

Which is why I was so fortunate to have the opportunity to take an internship at Revolution as part of a high school course. Within four weeks, my fellow interns and I learned all about aerodynamics, stress loads, and even basic sewing as we took our kite designs from paper to reality. During the course of the project, I got a surprisingly comprehensive engineering experience considering the very short amount of time. I have no doubt that getting the same level of experience would take months at any other engineering firm. (Or perhaps a lifetime if all you could land was that pizza deliveryman job.)

The reason the program was so good was because Mr. Hadzicki worked with us the entire time. Not just ten minutes here and ten minutes there, but hours and hours everyday for a month straight. Now I might be biased because Mr. Hadzicki is my dad, but for the boss of a company to spend his time with a bunch of teenagers is exceptional. It had an impact on every one of us. Because of my time spent at Revolution, I now have a better idea of how a business is run, how a product is designed, and an overall confidence as I prepare to enter the modern workplace after college. But perhaps the best part, the thing I am most grateful for, is that I got all this experience without ever having to deliver a medium pepperoni with a side order of mozzarella sticks.

The Drachen Foundation is about disseminating kiting information to the public. This is, in some ways, an extension of the Foundation's mission statement. Spread the word. I'm proud to be a part of it! ♦

THE DRACHEN COLLECTION: A LEGACY FOR GENERATIONS TO COME

Scott Skinner



Ali Fujino

The Drachen Foundation kite collection is carefully packaged by Greg Kono to move to its new home.

For almost three years, the Drachen Foundation Board has explored possibilities of selling the extensive Drachen collection in order to ensure its long term existence as well as to finance the future of the Drachen Foundation website. Our priority was to keep the collection in as few “pieces” as possible – the logistics of selling individual kites and objects would make a large project huge. We tried marketing the traditional Eastern kites (mainly paper and bamboo), the contemporary Western kites (ripstop and fiberglass), and finally the Cody collection of documents, glass plates, and photographs. The Board entertained possibilities to place the collections, including auctioning the Cody material at New York’s Bonhams auction house. None

of these options materialized, but another exciting one came to us from an unlikely corner.

Introduced to us by New Zealand’s Peter Lynn, Cho Byong Ook from Korea began a dialogue on behalf of Wind Park, Inc. to acquire the entire Drachen collection to be the foundation of Wind Park’s kite museum collection. Cho was interested and committed enough to come to Seattle and then Tieton, Washington, to personally see the collection and make the decision to acquire or not. With Ali Fujino as our guide, Cho and I visited museum sites in the Seattle area, including the Seattle Art Museum’s Sculpture Garden and the

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Ali Fujino

What started as an archive of kite material became a living collection as notable kitefliers donated their collections. There are now over 3,000 items in the Drachen collection.



Ali Fujino

We are working hard to have the entire Drachen Foundation collection boxed and ready for shipment by mid-summer, to arrive in Korea by early fall.

always-interesting Museum of Flight. Ali's museum background proved to be a great asset to Cho as almost every subject was discussed: architecture, storage, marketing, and exhibit design, among others. Cho proved to be an interested and motivated student, all before even seeing the Drachen collection.

The two and a half hour trip to Tieton gave Cho a chance to relax and sight-see as we traveled from urban Seattle to very rural Tieton. Once there, we jumped into the midst of the Drachen collection: over twenty years' worth of kite collecting that took on a life of its own (as many collections do). Our intent when we started the Foundation was to never be a museum, but rather to provide a study center and archive of kite material. That archive became a living collection when notable kitefliers donated their collections to us (including the Bill Lockhart and Betty Street collection, the Bonnie and Ed Wright collection, miniature kites from Harm van Veen, the Stormy Weathers collection, just to name a few). Along the 20 year journey, the Foundation also made decisions to acquire kites that we thought were particularly threatened, interesting, or beautiful and should be included in our collection. Thai *chula* and *pakpaos*, Cambodian *kleng ek*, Malaysian *waus* all came to us to complement the contemporary Western kites.

As we showed kites to Cho, it was a bittersweet moment for Ali and I. Like saying hello to old friends, we uncovered beautiful and unique kites that had been generously donated to us, as well as treasures that we had decided to acquire. Of particular interest was showing Cho the Korean kites donated to us by Dr. Forriere through the Colectif Zoone. Over 100 years old, these kites will finally make the journey home.

After the trip to Tieton and Seattle, I followed Cho to Korea to tour the sights of Jeju Island. By the time he left Seattle, Cho had the go-ahead to make formal arrangements to purchase the collection, and now it was my turn to see the site of the future Kite Museum of Korea. Jeju is a destination tourist attraction and one of the traditional spots that Korean newlyweds spend their honeymoons. I was impressed by the number of museums, galleries, and attractions on every part of the island. Cho was able to show me the land where the kite museum will be located. Backed by the island's volcano and with a view downhill to the ocean, it is a spectacular site that will only get better as work on the museum progresses. So this will be the new home of the Drachen Foundation collection, but first we have to get the kites safely to Korea.

For the last three months, Ali has been doing the heavy lifting to prepare the collection for transport. Twice, we have formed a four-person team (Ali, Jose Sainz, Greg Kono, and I) to travel to Tieton to pack kites into boxes for safe transport to Korea. Every kite is individually plastic-wrapped for protection from moisture and mildew, then mounted and fitted into their final shipping boxes. In two trips, we've managed to pack all of the paper and bamboo kites, many of the contemporary ripstop kites, and, thanks to Ali alone, the books of the Drachen library. In our next trip, we'll deal with the many odd-sized objects and the creative problem-solving will begin. How will all of these things fit into one shipping container? We are working hard to have the entire collection boxed and ready for shipment by mid-summer, to arrive in Korea by early fall.

We could not be happier! The collection will live well beyond our years in an accessible new location on the world kite landscape. ♦

HARNESSING THE WIND FOR THE WORLD

Cho Byong Ook



Courtesy Cho Byong Ook

Jeju Island, a traditional Korean honeymoon spot
and site of the future Kite Museum of Korea.

The vision for the Kite Museum of Korea came from Sang-Ho Park of South Korea, a professional who has successfully worked to help Korean corporations meet their environmental regulations. He found the time to pursue an interest in the wind, which lead him to the door of the Drachen Foundation, and thus began the conversations for transition of our kite collection to South Korea.

Join us for an interview of Mr. Park by Mr. Cho Byong Ook.

TELL US A LITTLE ABOUT YOURSELF.

I was born in 1961. I finished university by 1986. After university I started BSENTEC, (www.bsentec.co.kr), a company that produces environmental purification and testing equipment to monitor pollution rates. Our company has been successful in helping our clients to be good environmental stewards and not add to the pollution of the world. We have won many awards from the South Korean Environmental Ministry as well as a citation from the President of Korea last year.

WHEN DID YOUR INTEREST IN THE WIND AND KITES BEGIN? DOES YOUR INTEREST IN KITES HAVE TO DO WITH YOUR OWN COUNTRY'S HERITAGE OF KITING?

I had been interested in preserving our traditional cultures while I was in college, as I began to note a trend in the decline of interest in cultural subjects. Flying kites used to be a popular activity for many. We used to fly kites during the winter months, November to early March. Kite flying coincided with our Lunar New Year's holidays and specifically January 15th on the Lunar calendar.

On January 15th, Koreans have a ceremony

to ask for a plentiful harvest and to chase away evil or bad fortunes for the coming year. It consists of burning *dal-zip*, pine tree branches. "Dal" refers to the moon and "zip" a house, symbolic of "cleaning house." The moon is traditionally related to a woman and this symbol is found in many, many Asian cultures, Chinese, Japanese, and Korean. We also fly kites at this time.

DO YOU HAVE A FAVORITE KITE STORY OR EXPERIENCE?

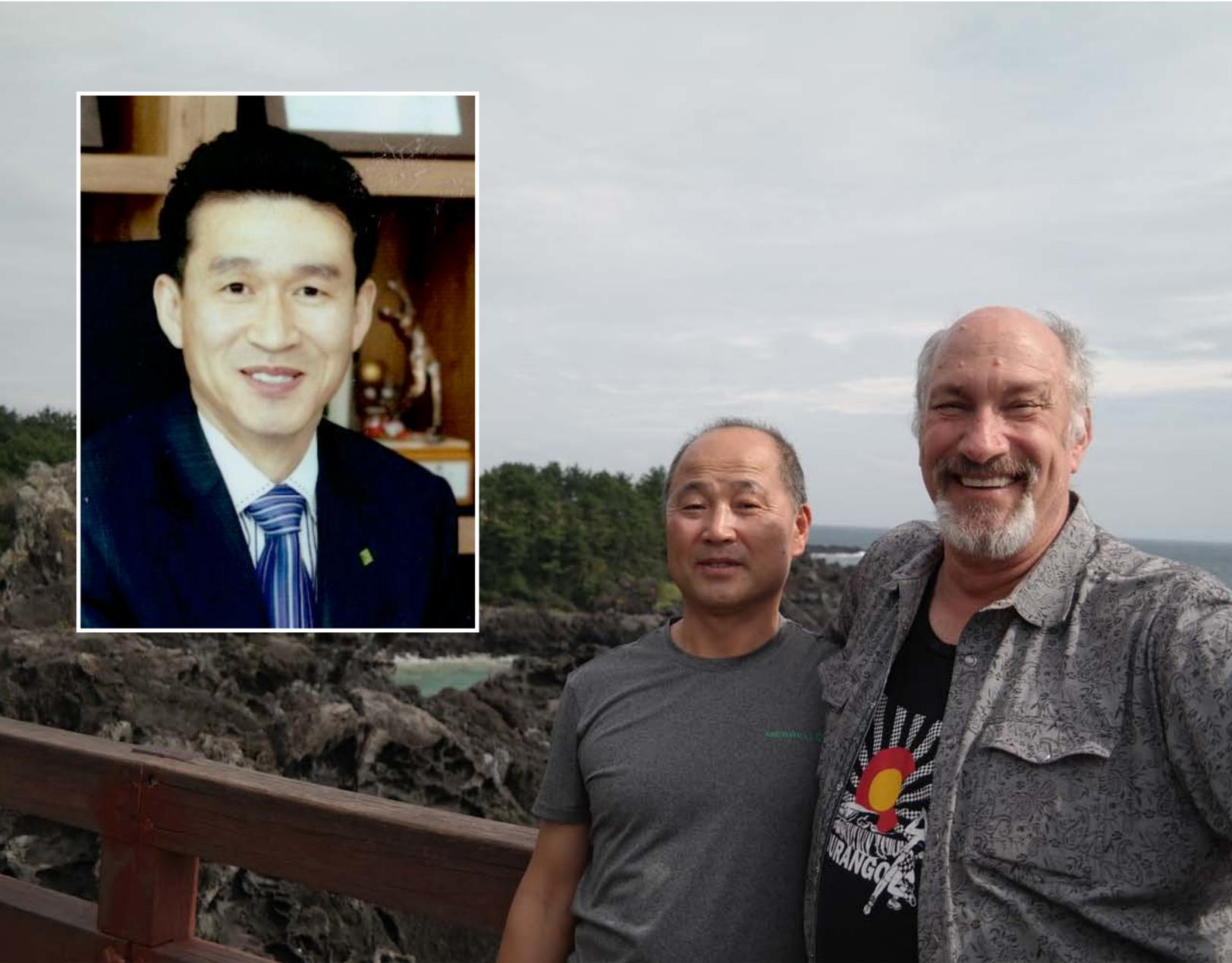
Like most individuals, it is a personal experience! My grandfather used to make a kite and fly it with me whenever I visited him: *ban-pae yeon* [rectangle shape] and *o-zing-uh yeon* [squid shape]. "Yeon" means a kite. "Ban-pae" refers to a shield. "O-zing-uh" is a squid.

[Editor's Note: In Korea, the prevalent traditional kite, *ban-pae yeon*, is the rectangular-shaped kite with the hole in the center that we in the West call a "signal kite." Normally flown as a fighting kite, dexterity with the Korean kite reel governs the success of kite fighters.]

WHEN DID YOU START TO PURSUE THE CONCEPTION OF CREATING A PLACE FOR THE WORLD TO COME TO LEARN MORE AND EXPERIENCE THE WIND AND KITES? WHY DID YOU PICK THE LOCATION OF JEJU, A SMALL ISLAND OFF THE SOUTHERN COAST OF SOUTH KOREA?

I started to look for the perfect place for a kite museum about ten years ago to fulfill my dream. I wanted a location where most Koreans visit at least a few times in their lives. That place was Jeju, the small island south of mainland Korea. The island is a place where the natural environment is being preserved and a place shown to be an example of good environmental stewardship. It was designated as a place of

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Courtesy Cho Byong Ook

LEFT: Sang-Ho Park, visionary of the Kite Museum of Korea.
RIGHT: Cho Byong Ook and Scott Skinner together in Korea.



Courtesy www.windnkite.co.kr

An artist rendering of the future Kite Museum of Korea, where the Drachen Foundation collection will soon live.

international natural and cultural heritage by UNESCO in the mid-2000s. This has become a popular resort location, where many come to visit, from honeymooners to students on school trips. This is also a place where foreigners come, a favorite place especially for Japanese and Chinese travelers and where many conventions are now being booked. I knew this would be the best of all locations, where kites from all over the world could come visit and fly their kites.

CAN YOU DESCRIBE THE CONCEPT OF THE KITE MUSEUM AND WIND CENTER?

The concept is simple: a place that could be built to bring all international kite cultures together for preservation, exhibition, and recreation. We will begin with the Kite Museum, and then develop other related programs and buildings to facilitate our vision from kites to wind-related science and activities. We will break ground in June of 2015. The first phase of our plan is to establish a state-of-the-art sound archival storage center for our collection, as well as ample exhibition space to tell the story of our international kiting heritage. Curation of the exhibits will come from a panel of qualified international kite experts as well as from the museum staff.

IS THE FUNDING OF THE KITE MUSEUM PRIVATE OR PUBLIC? BOTH?

Like the Drachen Foundation, we are a private corporation. Like the Drachen Foundation, I would like to open it up to everyone in the world who is willing to preserve the international kite culture, using the museum as the "structure" to protect it. It is good that there are many of us doing this, that we are a part of a collaboration of many facilities that have committed to this vision. I am happy to join the various collections of the world in preserving kite

cultures. [Editor's note: Mr Park and his organization will work with the Korean government to help make this project happen. Our understanding of these types of projects in Korea is that they are far less cumbersome and red-tape-laden than like projects elsewhere.]

DO YOU HOPE TO ENGAGE THE WORLD IN THIS PROJECT?

Yes, I am working out innovative ways for people to invest and participate in the Kite Museum of Korea. There is an international team of experienced kitefliers who comprise the organization's advisory board; among them, Andrea Aagren, Baew and Ron Spaulding, Peter Lynn, Ali Fujino, and Scott Skinner.

HOW ENGAGED DO YOU THINK YOUR OWN CITIZENS WILL BE IN SUCH A WONDERFUL PROJECT?

I am hopeful and excited as I establish this Kite Museum that both Korean and international citizens will join us and support these projects, as it is the work of us all to preserve the universal cultural heritage of kites and kite flying. Acquisition of the Drachen Foundation collection and preserving it for future generations of kitefliers and enthusiasts gives our organization a jump-start as we continue to acquire interesting artifacts and knowledge of the world's kite flying traditions. The Kite Museum of Korea will use this foundation to build its own collection as the museum opens its doors to visitors from every corner of the world. ♦

THE DESERT KITE FESTIVAL RETURNS AFTER 12 YEARS

Ajay Prakash

In the Hindu epic “The Ramayana,” King Ram was banished for 14 years from his kingdom. My exile from the world of kites, and more specifically kite festivals, was a little shorter.

From 1987 to 2003 we enjoyed doing the Desert Kite Festival every year, barring one. From the palace of the Maharaja of Jodhpur, to the exquisite Taj Mahal, to the riotous frenzy of Makar Sankranti in Jaipur – we did it all year after year and we had a blast. The last Festival we did was in Goa in December 2004. But then we ran out of steam to chase sponsors and the Festival was becalmed.

But suddenly, in November 2014, the wind changed. I got a call from an old friend who I hadn’t heard from in over ten years. We met up and chatted for a long time, catching up on what each of us had been up to and then he sprung this surprise: he was back at his old company who had sponsored the last Desert Kite Festival way back in 2003, and they wanted me to organize one again. “Sure,” I said. “That would be great. Let’s shoot for early March.” But no, they wanted the Festival to be held to coincide with Makar Sankranti – less than two months away!

My first response was “No way!” Of course I desperately wanted to do the Festival, but there was no time. With the Christmas and New Year holidays, I’d have barely six weeks to put together an international festival, and this was a busy time at work. October to March is the peak incoming tourist season and I had a fair

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Jose Sainz

A young boy from Jaipur flies on the soccer field.

आज पतंग ही भगवान



जायपुर पतंगबाजी के लिए छतों पर जा चढ़ा। मेदलों में आ उतरा। चित्रकूट स्टेडियम से लेकर घरों की छतों तक पतंग महोत्सव शुरू हुआ।

फोटो | योगेन्द्र गुप्ता

कनखे

पिछले साल से और मांझे

शहर में पतंगबाजी का सुलभ तैयारी कर ली है। पतंगबाजी खरीदारी होती रही। शहर के बस्ती और सजय बाजार में का यह सीजन 10 करोड़

6 गड्ढा मांजा
12 गड्ढा मांजा



सवाई मानसिंह 3 संक्रांति पर्व पर पतंग दुर्घटनाओं की आ इमरजेंसी इकाई में हैं। ऑपरेशन के जनरल सर्जरी, न डॉक्टर राउंड द ब जेके लोन अम्म संक्रांति पर पतंग पर विशेष ईवना वेड रिजर्व किए होने पर लैंड ला संपर्क कर सकें

बूदाबांड़ी हो सकती है, सर्दी बढ़ने के आसार

भास्कर न्यूज़ | जायपुर

शहर में दिन के दौरान खिली हुई धूप के कारण तापमान को 9-10 अंश बढ़ाया गया बेहतर

कोहरे में छिपा एयरपोर्ट

अगर हल्की सी भी हवा धकेली, तो कोहरा अभी उड़ा छेड़ देगा। दूसरे, धूप के बढ़ने के बाद कोहरा का तेजी से वार्धीकरण हो जाएगा। दोनों ही स्थितियों के कारण शहर

कोहरा खत्म होना संभव

मानसरोवर से चांदपोल तक करीब 12 किलोमीटर की मेट्रो लाइन के पास रहने वाले

मेट्रो ट्रेक पर दौड़ता रहेगा 25000 वोल्ट का करंट, ध्यान रखें

मानसरोवर से चांदपोल तक करीब 12 किलोमीटर की मेट्रो लाइन के पास रहने वाले

Jose Sainz



Jose Sainz

Drachen board member Jose Sainz, on left, and a family friend of the late Indian kite master Babu Khan stand with a display of Khan's great kite works at the flying field.



Jose Sainz

The city buzzes on a visit to Kite Street of Jaipur, India.



Jose Sainz

LEFT: An ink rendering by the talented art director of Team Mangalore, a group that makes kites which depict the folklore and culture of India. RIGHT: Dinesh Holla, Team Mangalore's art director with one of his kite creations.



Jose Sainz

LEFT: Rooftop flying in Jaipur, India with Michael Goddard, on left, and tour director Ajay Prakash.
RIGHT: Kite flying under the Jaipur sky.

number of tours on hand. I couldn't see how I could pull myself out of the office to go fly kites.

Well, to cut a long story short, he persisted, and I succumbed. Then the action started – emails, phone calls, Skype calls across the world to see who among my old kite friends could come at short notice. Raymond de Graaf from Holland I knew was coming. He makes the pilgrimage to India every January. The next to confirm were Frank Coenraets and his lovely wife Ka from Belgium. I also knew I could always count on support from the Drachen Foundation. So we were on!

A frenzied six weeks later we had 18 international fliers and 14 fliers from across India who all landed into Jodhpur on January 10th at the lovely Bal Samand Palace. Some old friends, some new faces, people I'd been chatting with over the last few weeks and could now put faces to the names – it looked like a great group. And the best thing was that everybody got there. Well, everyone barring young Tristan Underwood from Canada who was crossing the ocean for the first time and who was having the adventure of his life getting to India. But that's another story!

Gracious as ever, Maharaja Gaj Singh of Jodhpur was there to inaugurate the festival on January 11th and we flew (or tried to!) on the lawns of the Gateway by Taj Hotel through the day. But it was the night flying which was most magical. We finally had decent wind and the kites looked beautiful as they flew in and out of the spotlights turned up into the sky while folk musicians and dancers entertained the people on the ground. John Barresi and Brett Michael put on a display of synchronized Rev flying onstage which enthralled the crowd who'd never seen anything like it before.

The next morning we left on the coach for

the drive to Jaipur where we were to fly on the 13th. The lovely guys of Team Mangalore kept coming up with snacks for everyone! We went to visit Kite Street in the evening and you could feel the buzz building up in the city.

This was the first time that I was doing a Festival in Jaipur without the late Babu Khan. I miss him. But his son Raees was there with a display of Babu's kites and that brought back a lot of memories. Flying at the Chitrakoot Stadium was fine. Though the winds were very light in the morning, we did a few mass ascensions of deltas, and John, Brett, and young Tristan (who'd finally managed to join us in Jaipur) showed off their quad-line skills. In the afternoon, we headed out to a big terrace in the heart of the old city to experience the kite madness of Makar Sankranti. There were fighter kites and *manjha* [glass powder paste applied to the kite line] for everyone and it was delightful mayhem!

Jose Sainz had been practicing his fighter kite technique in the morning. He looked quite the pro! But the killer was Maksum from Indonesia – he can be a formidable opponent in the sky. Even John and Brett caught the fighter kite mania and proudly displayed their battle wounds, the *manjha* cuts on their fingers. Young Tristan, of course, was vibing with the young ladies at another terrace and was quite ready to take off like Superman at their invitation to visit. But we'd lost him too many times on this trip and Rashmi, my wife, was having none of it. She grabbed his hand told him he was going nowhere!

At sunset, the sky was still full of kites. It's a gorgeous sight. If you've never seen a sky full of kites as far as the eye can see, you're missing something special. So I hope we can do the Festival again and we hope we shall see you then. ♦

INTERROGATING THE LANDSCAPE

Cris Benton



Cris Benton

Aerial panorama of Rodeo Valley in the Marin Headlands just north of the Golden Gate Bridge.

For twenty years I have been taking low-level aerial photographs using cameras lofted by kites. Considering the abundant buzz about drones these days, kite aerial photography (KAP) might seem a bit anachronistic. Indeed, kites were used for aerial photography long before the airplane was invented. However old, they remain a very practical platform for aerial photography in the current day. As my work in kite aerial photography matured, the technique led to topics, relationships, and communities that have been richly rewarding. So much so that KAP is now my primary creative pursuit, offering the joys and challenges of an emerging career.

My current work with KAP is focused on the investigation of specific landscapes. I am using kites as a means of exploring the natural and cultural geographies of places like the South San Francisco Bay salt ponds and the multilayered coastal defense works

that once protected the Golden Gate Strait. Taking aerial photographs at the intimate scale afforded by kites while simultaneously occupying the landscape being photographed proves to be a powerful way to learn about a place. The remainder of this article will be structured as an auto-interview addressing questions I often encounter in the field.

CAN YOU DESCRIBE YOUR PROCESS FOR KITE AERIAL PHOTOGRAPHY?

The idea is to take photographs from somewhere between head height and 400 feet above the ground. I keep my kites below 500 feet in deference to light aircraft. To lift the camera I use single-line kites selected for stability, often taking a quiver of six to eight kites when I head out to photograph. After watching the wind (e.g., movement in trees, flags, low clouds), I select a kite that matches the breeze. The

kite should pull enough to lift the camera but not too much more. After launching the kite, I fly it up to steady air. In urban settings that might put the kite at 200 to 300 feet above the ground. Out in open terrain you can find steady wind at 100 feet or so.

I use the following kites, ordered from low winds to high as measured on the ground, to lift a camera cradle holding the Canon Rebel T5i dSLR with a 10-22 millimeter wide-angle lens [rig weight is 3 lb. 8-1/2 oz. (1.6 kg.)]:

A Peter Bults Maxi-Dopero	(4-10 mph)
8.5-foot Rokkaku	(6-12 mph)
7.2-foot Rokkaku	(8-14 mph)
6.0-foot Rokakku	(10-16 mph)
Sutton Flowform 30	(10-16 mph)
Sutton Flowform 16	(13-19 mph)
Sutton Flowform 8	(18-25 mph)

After the kite reaches steady air, I fly it for about ten minutes to establish that the wind is reliable and the kite is performing well. And then, a hundred feet or more below the kite, I attach a little string and pulley suspension called a Picavet (invented by Frenchman Pierre Picavet in 1912). This device has a cross with pulleys in each corner. Lines run through the Picavet's pulleys to clip onto the kite line in two places. Below the Picavet cross you attach the camera, which is held in a small robotic cradle – basically a double U-bracket with radio and servomotors. Controlled by a handheld radio transmitter, the airborne cradle can point the camera in any compass direction, tilt it from straight down to the horizon, and with the flip of a switch change from portrait to landscape format. The radio also fires the camera when you want to take the photograph.

Once the equipment is attached to the kite line, you let out more line, the kite flies higher and pulls the camera cradle up after

it. With the camera aloft you can walk around to position the camera in absolute space. In the South Bay I have hiked five miles along the levees with the camera aloft, taking photographs as I go. I frame each photograph by watching the camera, imagining what it would “see” and using the radio to frame the shot by panning and tilting. After the shot is composed, I wait for the camera to be still and then press the shutter button to make the exposure. It only takes a few seconds per image and it's great fun.

YOU'VE BEEN DOING KAP SINCE 1995. THAT'S 20 YEARS. WHAT IS IT ABOUT THE EXPERIENCE THAT HAS KEPT YOU ENGAGED FOR THAT LONG?

I'm notorious in my family for picking up pursuits, going through the learning curve, and then discarding them rudely to bounce to the next new thing. I've stuck with kite photography because it's a challenging blend of many different activities. There's definitely an aspect of invention to it. In building apparatus from scratch – camera cradles, electronics, and various control devices – I spend many an enjoyable hour tinkering at the workbench. And then there's the whole aspect of kites and becoming proficient at flying them. I now sew a variety of kites on an old 1938 Singer Featherweight sewing machine, so there's the joy of creating elegant and sturdy flying contraptions. The tactile experience of tuning and flying a kite is quite satisfying.

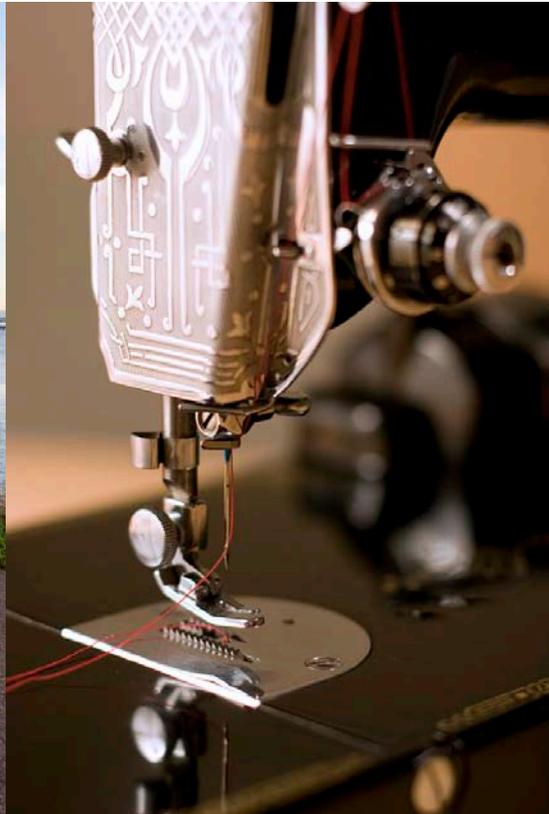
Once the gear is in order, kite aerial photography is a great excuse to get outdoors. Over the last decade I have been out on average once a week to hike and photograph. These have been wonderful explorations of the Bay Area and beyond. There's also a social dimension to KAP. Kite aerial photography easily trumps babies or puppies as inducement for perfect strangers

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Cris Benton

Radio-controlled camera cradle built for the Canon T5i dSLR.



Cris Benton

LEFT: A hand-sewn, 7.2-foot Rokkaku kite.
RIGHT: The author's Singer Featherweight.

to start a conversation. I enjoy these exchanges.

Then there's this notion of composing images without being at the camera. I have started calling it "interrogating the landscape." One of the most frequent questions I'm asked is: "Can I see what the camera sees?" I can see a real time image by transmitting video down to an electronic viewfinder. Being gadget-prone, I've had fun making wireless systems to serve as electronic viewfinders, but I found that I rarely used them. In large part this is because I really enjoy watching the camera, imagining being there, thinking about the field of view the camera enjoys from 100 feet or 200 feet above the earth. As I compose the image in absentia, it involves forming a visual hypothesis. Later, when I get the photograph back, I compare my mind's eye view with what the camera captured. In doing so I learn an enormous amount. Why are the relationships between these trees different than what I imagined? Good heavens, look at the old marsh channels that are evident in the bottom of this salt pond. And here are a myriad of little animal trails crisscrossing a hillside that I would have described as having a uniform ground cover.

HOW HAS YOUR WORK PROGRESSED IN KITE AERIAL PHOTOGRAPHY (KAP)?

My first forays into KAP sprang from the confluence of longstanding interests in photography and radio-controlled sailplanes. In 1995, after playing with mounting a camera on one of my planes, I made a shift to kites, which tend to be stable, self-tending platforms. I started off largely innocent in the ways of kites and rapidly grew to appreciate their charms. Like the best efforts of my architectural colleagues, kites offered a balanced blend of firmness, commodity, and delight. Since

switching to kites as an aerial platform, I have progressed through three photographic stages.

The first stage, lasting several years, involved sorting out how to fly kites, mount the camera, compose the photographs, and keep my lofted gear from crashing. I have now designed a dozen camera cradles, including one that became the cover story for the inaugural issue of *MAKE* magazine. The Cooper-Hewitt Museum exhibited this cradle and twenty aerial images when it included *MAKE* in the 2006 National Design Triennial exhibit.

During my middle period, again lasting several years, I travelled broadly with my KAP gear in a quest for aerial images compositionally worthy of display. This was a fine period of honing technique and skill that yielded satisfying work, the placement of images in publications, coverage in the press, and a few exhibits. During a sabbatical year in 2003, I was fortunate to spend time as an Associate Artist at the Atlantic Center for the Arts in Florida and as an Artist-in-Residence at the Exploratorium in California, both formative experiences.

I am now well settled into my third period, the use of kite aerial photography in sustained studies of specific landscapes. The best example is my project examining the South Bay salt pond landscape. I came across the salt ponds while taking a series of hikes with microbiologist Dr. Wayne Lanier during my sabbatical at the Exploratorium. On these hikes Wayne would photograph through his field microscope while I took overhead views of the sampled environment. Not knowing much about the South Bay, I was struck by the otherworldly colors and textures present in what was once marshland. This was fun territory to photograph. After learning more about the

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Erik's Knoll, Western Denmark



Roofscape, Dragør, Denmark

Cris Benton

Photographs taken during Cris Benton's "middle period," scenes from three summers in Denmark.



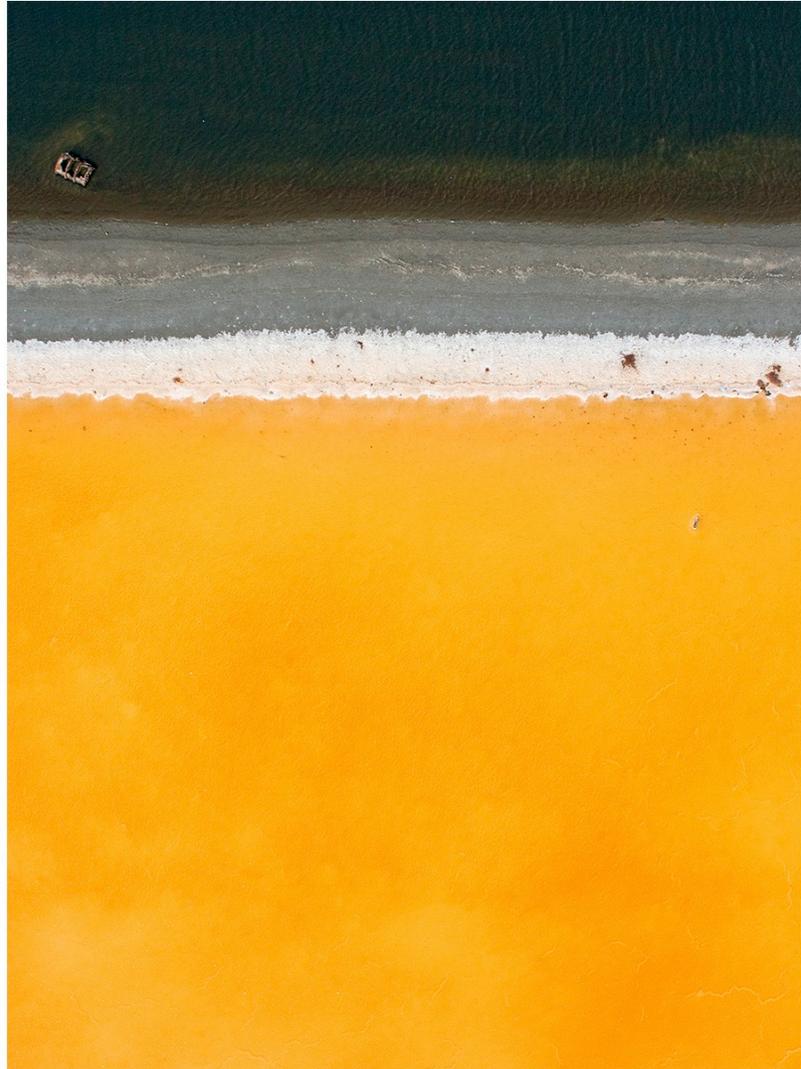
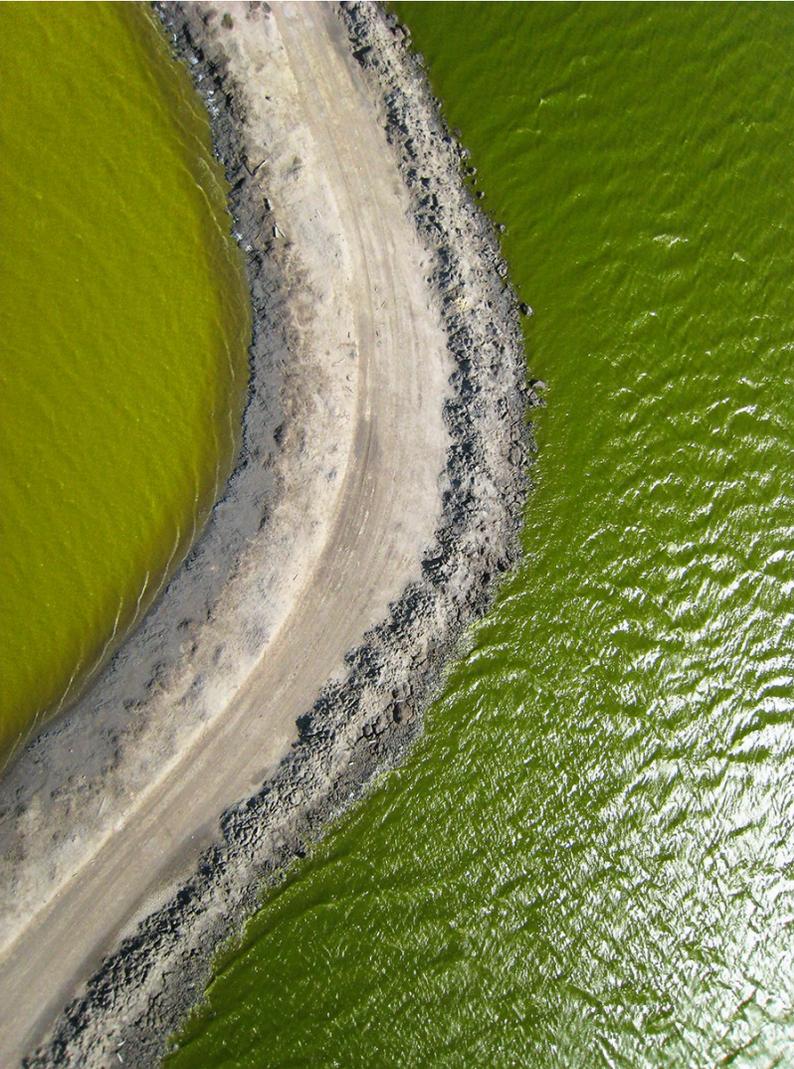
Rowboats, Gilleleje, Denmark



Geometric Garden, Herring, Denmark

Cris Benton

More scenes from Benton's three summers in Denmark.



Cris Benton

Cris Benton's aerial photographs from the South San Francisco Bay salt ponds.



Cris Benton

More scenes from the South Bay salt ponds.

current day South Bay Salt Pond Restoration Project, I developed a proposal to continue photographing the South Bay landscape in service of the restoration efforts. The Don Edwards National Wildlife Refuge and the California Department of Fish & Wildlife issued special use permits providing permissions conditioned on seasonal restrictions to protect wildlife. This project, still underway, has blossomed into a major undertaking.

WHAT IS THE NATURE OF THIS SOUTH BAY PROJECT AND WHAT HAS IT ACCOMPLISHED?

I started by photographing the colors and textures associated with the various salinities of salt ponds in the South Bay. Curiously, you can see little of a pond's color or bottom detail while hiking on the ground due to sky reflection from the pond's surface. Happily, an aerial vantage point reduces surface reflection to allow pond colors and bottom detail to merge. This advantage, afforded to airline passengers landing at SFO, is also realized by a kite-lofted camera.

I was having a great time bagging new colors, as though trophy animals, when I realized that many of my aerial images contained vestigial remnants of the marsh channels that once served square miles of South Bay marsh. Looking more closely I also found traces of old boat landings, 19th century salt works, and curious patterns left by over a century of dredging and duck hunting.

What began as a photographic romp through a visually compelling landscape slowly shifted toward documenting the landscape's history and deciphering traces of it evident in my aerial photographs. My aerial images often presented puzzling artifacts. These fueled visits to libraries, map rooms, and local experts. Then it was back

to the field for more photographs. After photographing for several years, I came to appreciate that the landscape was still in transition, and rapid transition at that, as the salt pond restoration project gained stride. This realization has lent a sense of urgency to the project.

Over the last ten years I have made about 250 trips to photograph the South Bay. The South Bay Salt Pond Restoration Project has used my images for outreach and in support of science projects guiding the restoration. For instance, my low-level aerial images of Drawbridge were used to "ground truth" the locations of invasive vegetation as predicted by the analysis of satellite data. My photographs of the project have also been used by over three-dozen nonprofit agencies.

I have mounted several exhibits of the South Bay work including a permanent display of sixty images at the Exploratorium and large panoramas in the Oakland Museum's recent "Above & Below: Stories from Our Changing Bay" exhibit.

My first project on retiring from University of California, Berkeley in 2012 was writing *Saltscapes*, a book (Heyday Books) presenting a history of the South Bay landscape as revealed through my aerial photographs.

NOW THAT YOU ARE SPENDING MORE TIME ON KAP, WHAT'S NEXT?

My model for landscape study is strongly shaped by very positive experiences in the South Bay, a landscape with visual intrigue and a rich backstory. It has become clear that the South Bay study benefits from frequent, iterative engagement – a repeated blend of photography, research, and time spent simply experiencing the place. This

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Cris Benton

A sampler of the author's early aerial photographs from defense works in the headlands.



Cris Benton

The Three Sisters, three former U.S. Army buildings,
at Ft. Barry in the Marin Headlands.

process was inspired in part by the Lake Project, David Maisel's fine study of the Owens Valley landscape.

After retirement, with more time available for photography, I have started formulating my next project. My South Bay work is constrained during the summer months of the year by nesting season restrictions. Over the last few years I have experimented during the off-season with a couple of landscape projects in collaboration with the Center for Land Use Interpretation (CLUI). These involved forays to more distant subjects – wagon train tracks along the Hastings Cutoff Trail in Utah (near Sun Tunnels) and cold war aerial resolution targets in the Mojave Desert. While these were fun, distance prevented the nuanced engagement of landscape I have experienced in the South Bay. I faced similar limitations while photographing Sea Ranch for Donlyn Lyndon's book.

So for my next major project I am considering landscapes more readily accessed from Berkeley: the headlands at the Golden Gate, the Pt. Reyes National Seashore, and Central Valley agriculture. I am particularly taken with the idea of photographing the headlands landscape and have, in fact, been taking aerial photographs of San Francisco Bay's gun batteries since the 1990s. There is clear compositional potential in the purposeful geometries of the defense works flanked by the foil of encroaching nature. Plus, the landscape offers a compelling backstory. As my interest in the headlands grew, I made contact with historians Steve Haller and John Martini, both experts on San Francisco's coastal defenses, and have secured permission from the Golden Gate National Recreation Area to take KAP images. I have also started more serious research into the fascinating history of the defense works, a story in which multiple epochs of technology and

construction have left their mark on the landscape.

My work in the headlands involves new challenges in kite flying. The winds encountered over the salt ponds are steady as can be. There, my elegant, quiet kites can carry my camera aloft for hours at a time with relatively little attention to the kite. This allows me to concentrate on the photography. The headlands, on the other hand, sport an exuberant topography of steep coastal hills and sheer bluffs. These produce complex and variable winds with large scale eddies that can expose kite and camera cradle to gusts and lulls that definitely command your attention. There are days when one moment your gear is straining at the upper end of its wind range and in the next you have the camera in near free fall. I am now gravitating toward smaller, framed kites and developing an interest in small deltas. This is a fine, new puzzle to solve and I am enjoying the challenge. ♦

Saltscapes: The Kite Aerial Photography of Cris Benton (Heydey Books) can be found on Amazon.com or at your favorite local bookstore.

YOSHIZUMI-SAN: A PERMANENT PLACE IN THE SUN

Scott Skinner

One of the highlights of last year's "Tako Kichi: Kites of Japan" exhibition at Santa Fe's Museum of International Folk Art (MOIFA) was a beautiful display of miniature kites by Nobuhiko Yoshizumi. The exhibit, curated by Japanese kite collector and aficionado David Kahn, and featuring many of the kites from his massive collection, was a comprehensive survey of the kites of Japan and included several 100-plus-year-old kites, large paper *koi no bori* (fish kites), and many *ukiyo-e* (a genre of Japanese woodblock prints). In organizing the exhibit, Kahn was introduced to the masterpieces of Yoshizumi-san and was able to visit with him in Kyoto to formally ask for the kites that would be included in "Tako Kichi." Tragically, Yoshizumi-san passed away shortly after this visit and was not able to see the completed exhibition.

Throughout the exhibit's organizational process and as a result of his many dealings with the Drachen Foundation, Yoshizumi-san indicated that he wanted the exhibit kites and others to be donated to MOIFA, and upon his passing, Board Director Ali Fujino began working with Yoshizumi-san's widow, Michiko, to curate and organize a major donation of kites, sketches, paintings, and ephemera to be donated to MOIFA. Michiko was able to visit the exhibit in Santa Fe and to meet its curator, Felicia Katz-Harris. She was able to decide for herself that this would be the new home to a large part of her husband's legacy.

On my way to Korea's Jeju Island, I was able to

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Lee Sutton

Japanese kite master Nobuhiko Yoshizumi's portrait of himself flying a miniature kite, showing his wonderful sense of humor.



Ali Fujino



Scott Skinner

LEFT: One of Yoshizumi-san's wonderful kite creations.
RIGHT: The "Yosh-bag" lives on: scissors, X-ACTOs, glue, linen line, cotton line, bamboo knife (3), bamboo, shears (2), punch drill, "K" coasters, paper repair tape, shot glasses, flask, sketch book, and more.



Lee Sutton

Nobuhiko Yoshizumi's "*Tombi*" (bird) kite, a miniature tour de force at just 9 inches by 3 inches.

stop in Kyoto to visit Michiko and talk about this wonderful donation. To my surprise, she had collected another large group of kites to send on to MOIFA, a number of miniature kites – some finished, others in progress – as well as full-sized kites and kite paintings. The volume of kites donated to Santa Fe not only show Yoshizumi-san’s miraculous work, but indicate his inspirations, his experiments, and his always-present sense of humor.

Michiko honored and surprised me when she presented me with the original “Yosh-bag.” This was Yoshizumi’s personal bamboo carry-all that we joked had every useful item tucked discreetly inside. Need a paper-folder? It’s in there. Need a needle and thread? It’s in there. Need a speedometer needle for a ’57 Chevy? It’s in – well, maybe he didn’t have that one. But you get the idea. These are the things that determine the uniqueness of an artist, this and their scope of work.

The process of curating an individual artist’s lifetime of work is no easy task. In the case of Yoshizumi, it included:

- Gathering, photographing, and listing the works, documenting information on each work, including theme, media, and size.
- Checking, repairing, and securing each one for safe travel.
- Sending them to the institution of choice and having them review the selections.
- The institution making a final determination of the items for presentation to their board acceptance committee, and their board voting on acceptance.
- Issuance of paperwork to complete the donor transfer of the artworks.

- Transportation and storage of the artworks using best practices and conservation procedures.

With the kites donated by Michiko and the kites already earmarked for MOIFA, Yoshizumi-san’s legacy lives on in Santa Fe, New Mexico with over 100 kites, dozens of sketches, and an overall portrait of one the world’s finest kitemakers.

This is the legacy of one man’s work, a glorious contribution for generations to come. ♦



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