Discourse

from the end of the line

December 2016

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On the Cover:
A student a University Child Development School in Seattle flies a kite she built. More on page 21.

December 2016

From the Editors

Drachen Foundation
is a non-profit 501(c)(3)
corporation devoted to the
increase and diffusion of
knowledge about kites
worldwide.

WWW.DRACHEN.ORG

Discourse can be downloaded free
from the Drachen Foundation
website at www.drachen.org
(under Browse > Articles).

I won't lie. In preparing this introduction to *Discourse: from the end of the line*, I cried again thinking of the passing of our friend Corey Jensen. Corey leaves a huge void on the American kiting landscape, and it's the power of his personality that will keep memories alive and stories told. Thank you to Jose Sainz for the photos that capture Corey so well.

Just as I shed a tear thinking about Corey, a smile came to my lips when I saw Mårten Bondestam's article, "Kite Puppets." One of the world's great kite innovators, Mårten's kites manage a combination of simplicity, elegance, whimsy, and sophistication, all disguised in a package of recycled, thrown-away materials. Marten's ideas have been seen by many influential European kitefliers, but here is an introduction to the North American audience with the hope that some of his ideas will bear fruit on this side of the Atlantic and beyond.

The first ever kitemaking challenge makes an appearance in this issue in my article about the Clawson Machine Co. and their tailless star kites from the late 1800s or early 1900s. Here is a sales brochure that has a wealth of information for the historical kite enthusiast: materials, sizes, and color pictures! And yet, there is no clue as to how this kite is actually made and how it flies without a tail. So your challenge is simple: make one and send us a picture!

Drachen Foundation board member Joe Hadzicki tells us about the Deep Green project of Magnus Landberg, a Swedish engineer who progressed from using carbon

blades on wind turbines to using water currents to move those same turbine blades. But he's taken the study a step further in that he's using tidal currents to fly an underwater kite and to multiply the potential power generated by a factor of 1,000.

Drayton Callison spearheaded a wonderful effort in Florida: kite workshops, exhibits, speakers, and kite flying, all under the heading "World's Greatest Kiting." I love the collaboration that Drayton and David Ellis displayed in this effort. It's a model that brings all of what we love about kiting to a much larger audience.

And in another form of outreach, we have the efforts of Jessica Garrick, Katie Morrison, and Ben Chickadel of Seattle's University Child Development School. Read about their extensive use of kites as they have "served as an anchor for building curriculum" at the school.

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

Scott Skinner
Board President
Drachen Foundation

Correspondence

Thank you. Good stuff.

Had to read about Pat Hammond again. I always remember the speed of light as 3 x 10^10, but I can't remember now whether that is cm/sec or m/sec. I guess I don't need to look it up right now. Pi is interesting for another reason. The digits of pi comply with all the tests for randomness. Yet the digits of pi are generated by a formula. Any two people using the same formula will get exactly the same sequence of random digits.

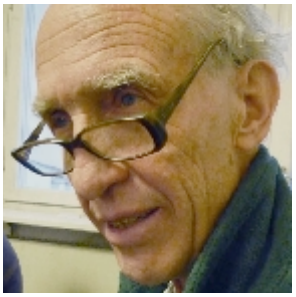
Gary Hinze
San Jose, CA

Editor's Note: In our August 2016 issue of *Discourse*, we included a montage of pictures from this year's festival in Cervia. However, we incorrectly identified the silhouette banners on page 26 of the article as being made by Juergen Ebbinghaus from Germany when in fact the banners were made by Jan van Leeuwen from the Netherlands. Our apologies to both! And a big thank you to Eli Shavit for bringing this to our attention.

Contributors

Mårten Bondestam
Bobäck, Finland

Born in Finland in 1935, Bondestam is a city planner, architect, sculptor, writer, inventor, and kite teacher at universities. He is author of *Better Kites* and *Kite Art in Cervia*, and his movie "Cervia 2011" has been seen by 225,000 people.


Mårten Bondestam

Drayton Callison
Tampa/St. Petersburg, Florida

Callison's passion for kites began at a young age. Years later, his hobby became a profession at Kiteman Productions. An American Kitefliers Association and Kiting Tampa Bay member, he remains a kiter today. www.WorldsGreatestKiting.com


Drayton Callison

Ben Chickadel, MFA
Seattle, Washington

The Design & Technology Specialist at University Child Development School (UCDS) in Seattle, Chickadel has helped develop the UCDS design and technology program. He is a working artist, origami enthusiast, and the father of two boys.


UCDS Staff

Jessica Garrick, MA
Seattle, Washington

The Visual Arts Specialist at UCDS, Garrick has taught art for 23 years, with a focus on the process of making art and exposure to a variety of art experiences, techniques, materials, and tools. She is a printmaker and embroidery artist.


UCDS Staff

Joe Hadzicki
San Diego, California

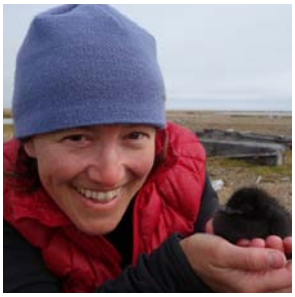
An engineer, inventor, and entrepreneur, Hadzicki is one of three brothers who started Revolution Enterprises, the first to make a completely controllable four-line kite. The Rev has been the standard for the kite industry for over 20 years.


Kirsten Hadzicki

Contributors

Katie Morrison, Ph.D.
Seattle, Washington

The Science Specialist at UCDS and a science teacher for 18 years, Morrison loves doing experiments and collecting data with her students. She also enjoys looking for seabirds, running, and traveling with her family.


UCDS Staff

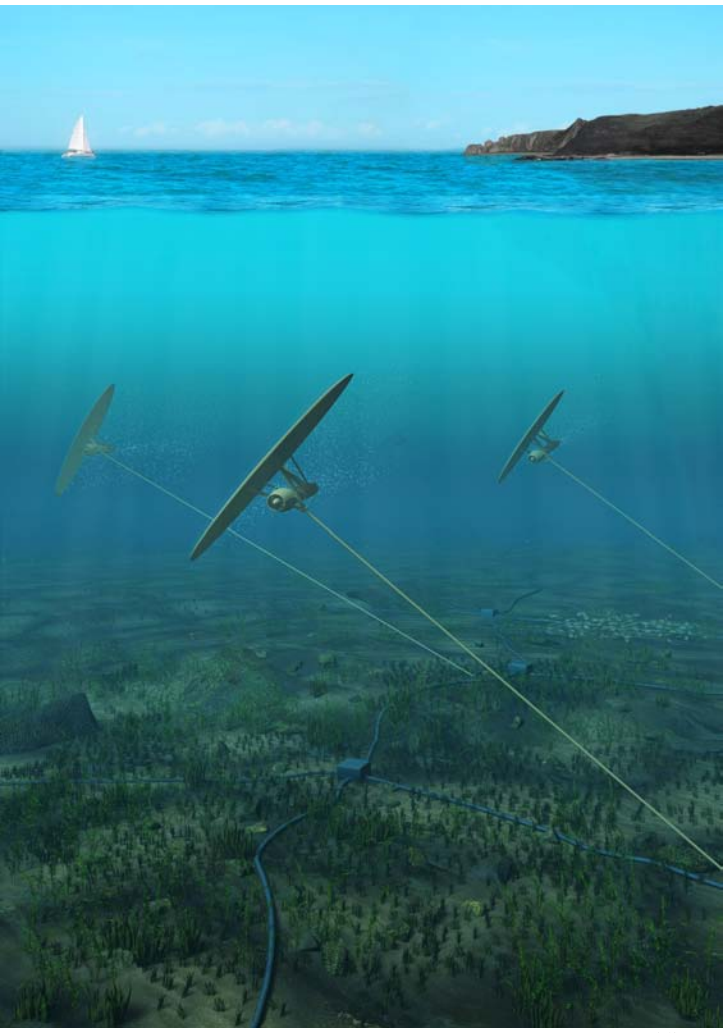
Scott Skinner
Monument, Colorado

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.


Scott Skinner

Captain Nemo Meets Kites

Joe Hadzicki



Minesto

Minesto's Deep Green marine power plant. Deep Green resembles an underwater kite tethered to the ocean bed.

Twenty Thousand Leagues Under the Sea was my favorite book growing up. Captain Nemo, armed with his knowledge of science, created his own world. By creating his incredible underwater machine, the Nautilus submarine, he could control the basic elements of nature and embark on his adventure taking him "20,000 leagues under the sea."

In a sense, we have our own Captain Nemo with us today and his name is Magnus Landberg. To my great pleasure, Magnus adds one more element to the adventure by incorporating kites into the equation. And not stopping at just one kite, Magnus envisions a whole fleet of kite devices – or flying wings – that in a broad sense travel "20,000 leagues *through* the sea" (as it is a distance rather than depth), creating energy every league of the way. And though in the novel the Nautilus travels the seven seas, Magnus Landberg's energy creating device, called Deep Green, is currently being tested off the coast of Northern Ireland.

The Deep Green technology was invented by Magnus Landberg in 2001. Magnus, who worked at the Swedish aircraft manufacturer Saab, was a project manager studying long carbon blades for large wind turbines. After analyzing the size and weight needed for wind power, Magnus began exploring the power-to-weight gains possible by using water currents versus wind currents.

Deep Green in its most basic form is a tidal and ocean current turbine power plant.

Turbine power plants are a very common technology used in energy production, from steam turbines used in nuclear plants to the new hot wind turbines of today. The basic principle is to spin the blades of a turbine using a "gas" such as steam or wind to create electricity to supply our energy needs.

In Landberg's case, he chose sea water as his working medium. Various forms of water turbines have been used as power sources for centuries, from water mills of the past to the world's most powerful hydro-turbines of today located in China's Xiangjiaba Hydropower Plant on the Jinsha River.

Dams, like the one used by the hydroelectric power plant of Xiangjiaba, use gravity to drive the water through the turbines, but tidal flow can also be used to drive water through turbines. By simply dropping a turbine into a tidal flow stream, energy can be extracted. But the details matter: How fast is the flow? How big is the turbine? How much power is created?

A typical tidal flow power generator sets a turbine in the tidal flow stream to spin the turbine. Since the power generated is proportional to the cube of the water velocity, the faster the tidal flow, the better. In contrast, the beautiful twist in Landberg's design is that the tidal current is used to fly an underwater kite, not drive a turbine. Then by mounting the turbine on the kite, Landberg has multiplied the flow through the turbine by ten times. Again, since the power generated is proportional to the cube of the velocity, Landberg's design can create 1,000 times the power of the typical tidal generator.

Deep Green is under development at Landberg's company, Minesto. Twenty million euros have been invested in the 1/4 scale testing currently underway and another 35 million euros (about $37 million dollars) have been secured to build and install the first 0.5 megawatt unit due to be operational in 2017. Then adding more units over time, the planned output of the completed power plant is ten megawatts.

Minesto's Deep Green kite has the potential to change the renewable energy world. One of the main problems of renewable energy sources is our lack of control over them. Mankind likes the convenience of throwing a switch: "Let there be light." With alternative energy, nature is throwing the switch, and it's not always very convenient. When the sun stops shining or the wind stops blowing, the lights go out. But since in theory Deep Green can take low-flow currents and multiply the power output 1,000 times, we can now have a continuous alternative energy source 24/7 as dependable as the sun setting and the moon rising.

Just as Captain Nemo attempted to change the world with his incredible underwater machine, Landberg and his unique underwater flying turbine kite have the potential to change our world.

"Where others have failed, I will not fail."
– Jules Verne, *Twenty Thousand Leagues Under the Sea* ◆

FROM THE BACK SHELF:
SEEING STARS

Scott Skinner

Clawson Machine Company

A late 1800s or early 1900s sales brochure for tailless star kites from Clawson Machine Co.

I did an Internet search for Clawson Machine Co. – don't ask why, you'll see that I had my reasons – and found a number of interesting patents from the late 1800s: a coin-controlled, musical weighing machine (US381338, 1888), a coin-controlled air-pump-operating mechanism (US619279, 1899), and the one that has appeared to keep the company in business, the "machine for shaving ice" (US387861, 1888). Established in 1883, Clawson Machine Co. now specializes in "a full line of commercial Ice Crushers, Ice Shavers, and Block Ice Shavers for the restaurant, hotel, food service, and related industries."

Why do you, the kite enthusiast, care? Because at some point in the late 1800s or early 1900s, Clawson Machine Co. of Flagtown, New Jersey, "Scientific and Experimental Mechanical Experts," published a sales brochure for "Tailless Star Kites!" Precious little information is contained in the brochure, but the company touts their kites as "The Steadiest Sailing Kites" and "A Thing of Beauty in the Sky."

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

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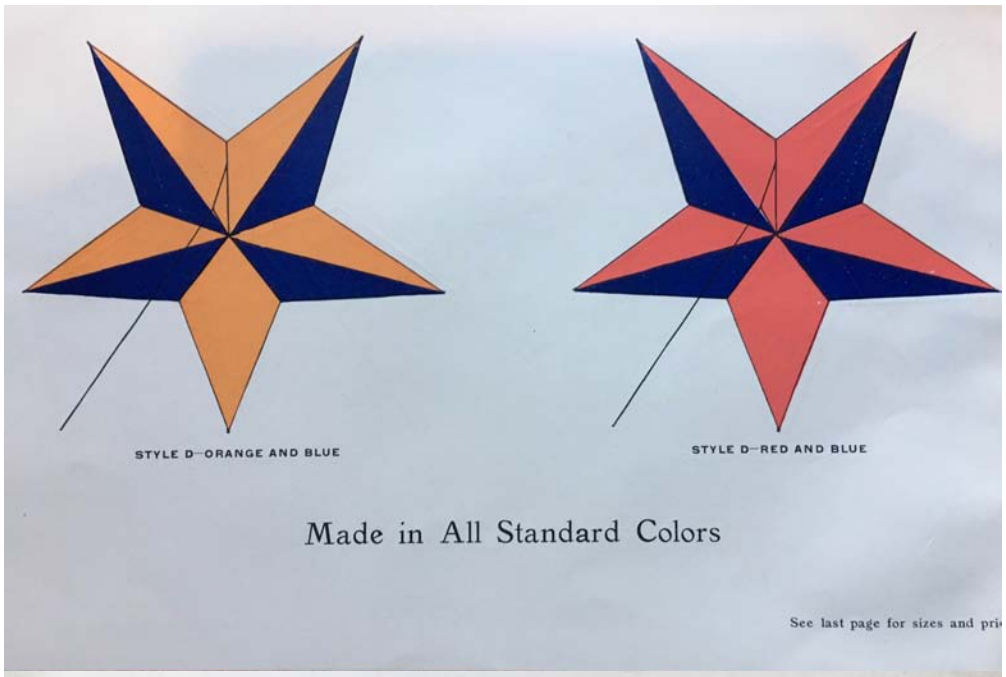
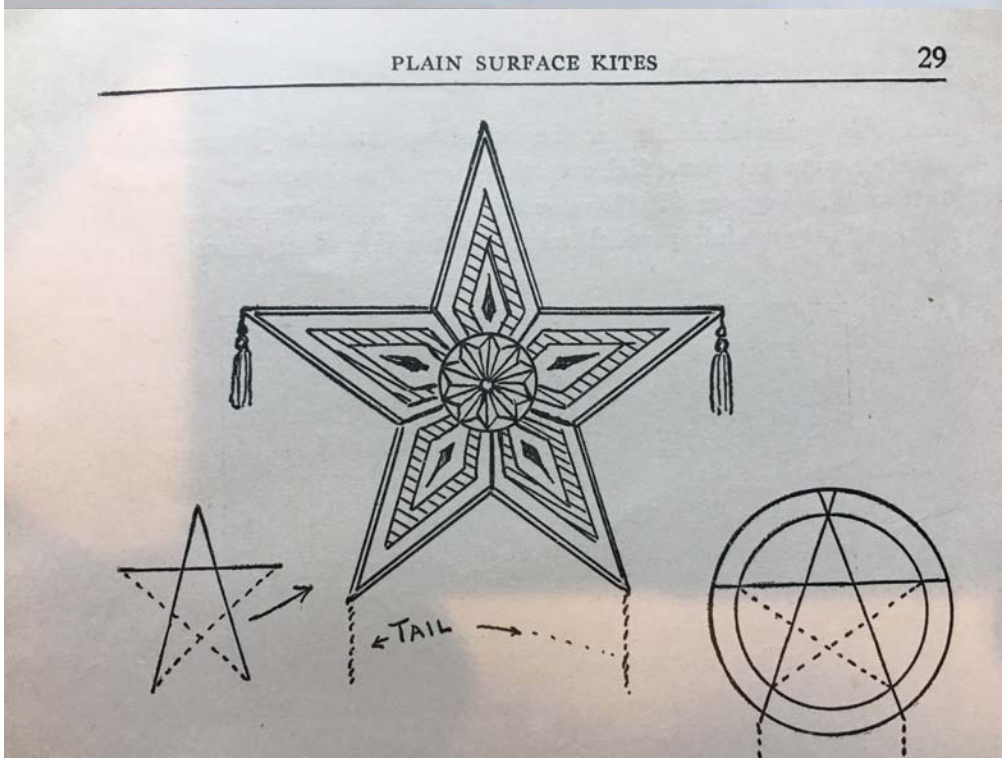
Clawson Machine Company

The Clawson Machine Co. of Flagtown, New Jersey.



Clawson Machine Company



Public Domain

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

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

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

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

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

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

Standing Room Only

Drayton Callison

Drayton Callison

A collection of feathers presented by Jay Nunez and Kelly-Mayhew at the "World's Greatest Kiting" 2016.

It was standing room only. Surrounded by kites from artists around the world, the crowd filled the seats of The Studio@620 in St. Petersburg, Florida to hear artist Enrique Cay speak of his art and experience with the giant kites of Guatemala. His paintings depict the experience of kiting in Guatemalan culture. With the help of an interpreter, Enrique was able to explain kiting's connection to the Day of the Dead celebration and its reflection in his art. This was all part of a month-long gallery installation and series of events entitled "World's Greatest Kiting" international kite art exhibition and celebration.

This exciting, immersive exhibition featured a wide variety of innovative, unique, and handmade kites and related items from artists around the world. The display included popular sport models to handmade works of art, historical kites to contemporary one-of-a-kind designs, providing hundreds of viewers a new experience with kites. Also included in the show was a conceptual kite display entitled "Concrete Kite" which featured local artists' conceptions of a kite using their unique medium. As a part of an installation of Patrick Tan's iFlite kites, two iFlites were able to be removed and flown by anyone interested, which not only created a unique interactive experience for the public, but also connected many in our community to a new interest.

The schedule of events began with a gallery preview in early September including a panel discussion with Bruce Flora of Kiteman

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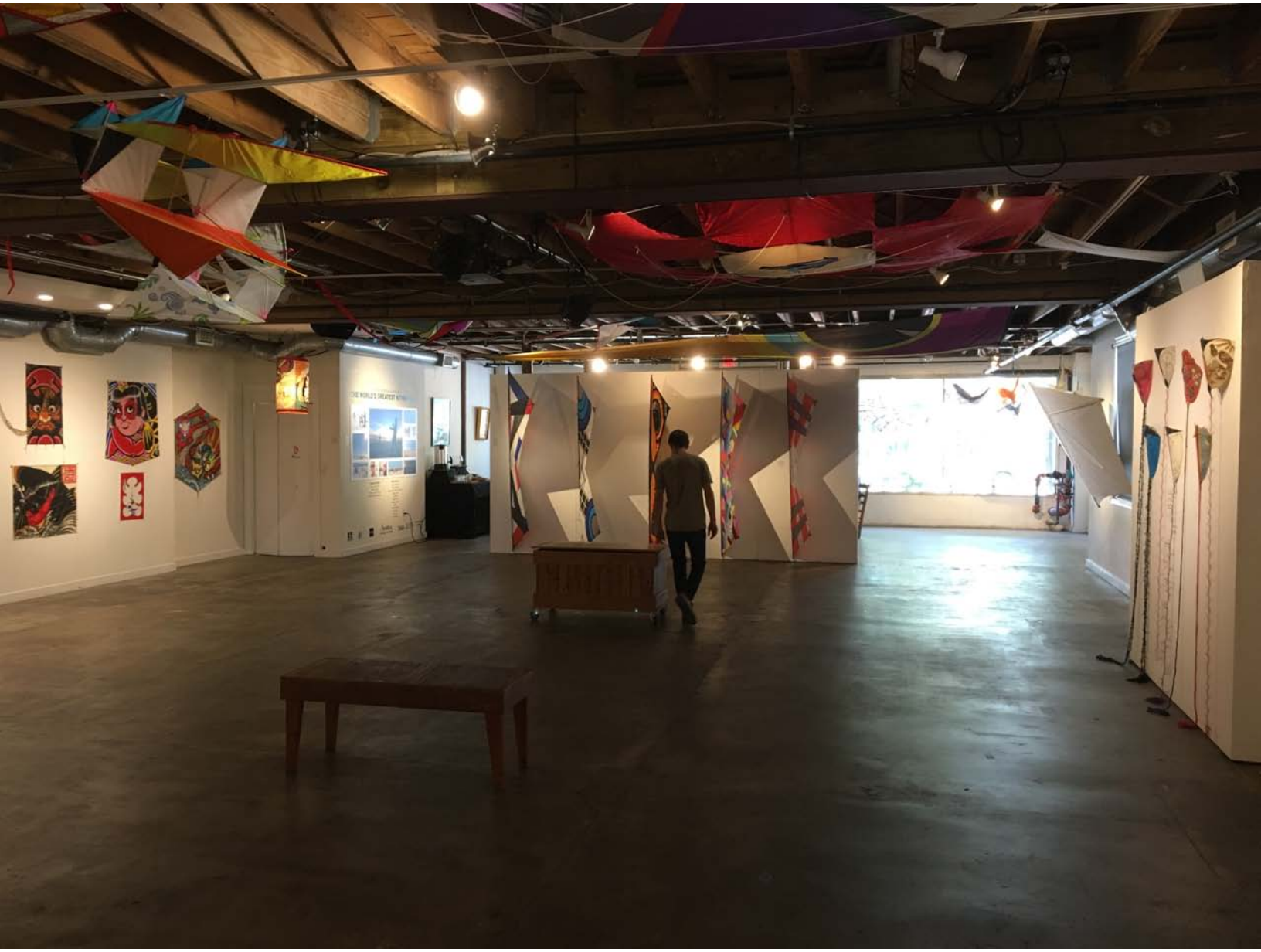
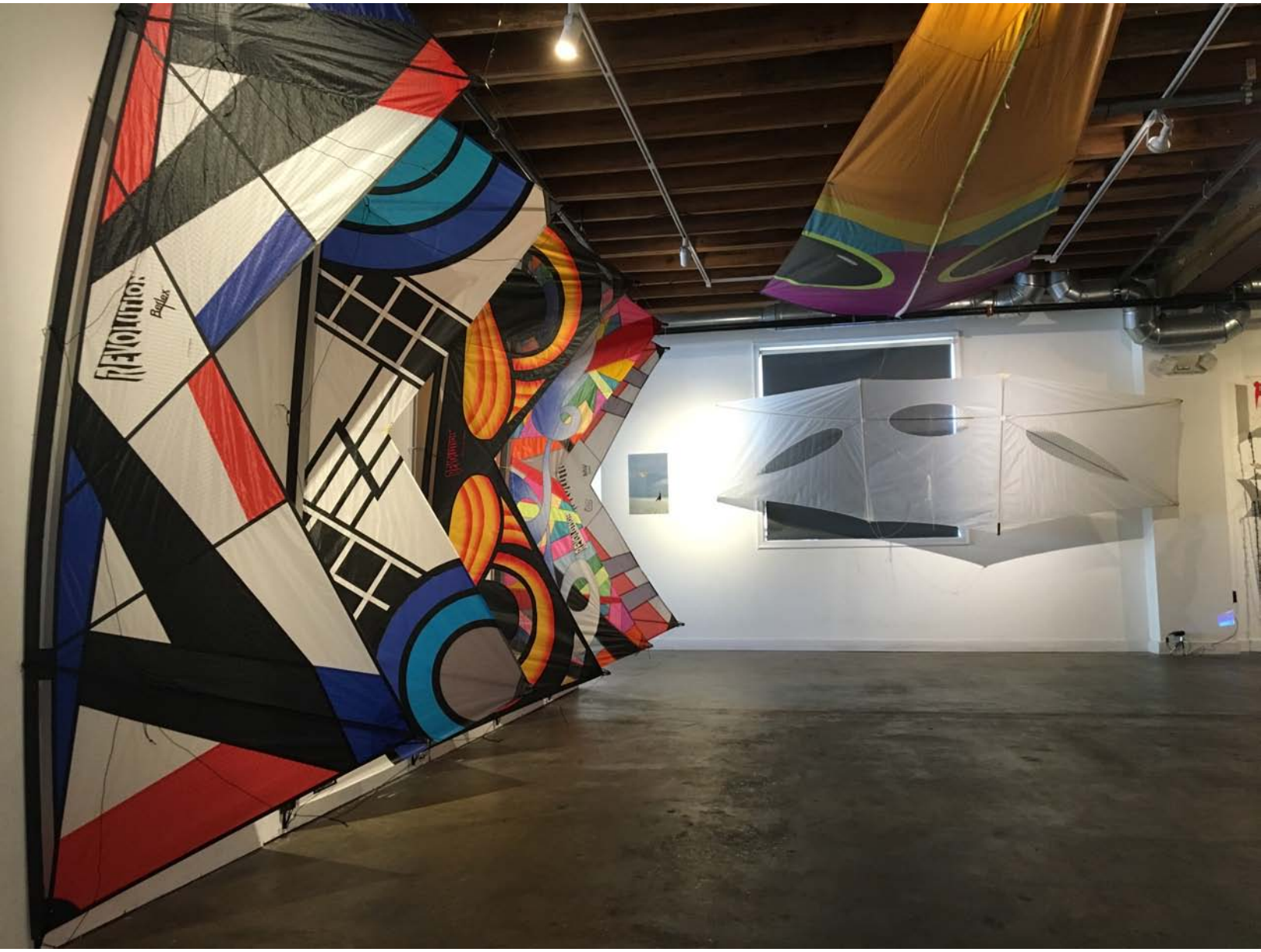
Susan Magnano of Magnanimous Pictures

Upon entering the gallery, guests are welcomed by the photography of Susan Magnano of Magnanimous Pictures.



Drayton Callison

Curator of The Studio@620 Kenny Jensen making the final adjustments before opening night in early September.



Drayton Callison

A line of Revolution kites faces dean jordan's
Sippy Bird and Genki kites.

Drayton Callison

The art of Enrique Cay, depicting the "Day of the Dead" festival and the tradition of giant kites in Guatemalan culture.

Drayton Callison

Artist Enrique Cay speaking with an interpreter to a crowd gathered to hear about giant kites in Guatemala.

Productions, John Lutter of Kite Stop, Tim Elverston and Ruth Whiting of Windfire Designs, and others of the local kiting community. Three kitemaking workshops, including two advanced courses facilitated by Wayne and Janet Hosking, continued throughout the month, leading to a community kite fly where many contributors to the show were able to fly together alongside new friends flying for the first time.

The question "Is it a kite if it doesn't fly?" was answered as several local writers and performers shared kite-inspired poetry, storytelling, and theater readings as well as a panel discussion with the "Concrete Kite" artists in an evening of creation and performance in response to the exhibition.

This collaborative partnership with the kiting community was conceived of by artistic director (emeritus) and cofounder of The Studio@620 David Ellis and came out of his longtime curiosity and wonder for flight, especially kites, and his desire to learn more while sharing with others. He has had a long history of developing and designing innovative museum exhibitions and displays to spread his curiosity for the world while educating and inspiring generations of people. He moved to St. Petersburg in the mid 1980s to create Great Explorations, the hands-on museum, and was instrumental in several local museum exhibitions throughout the 1990s. He has also been involved in many large national and international projects in Washington, DC and beyond.

About a year and a half ago, Ellis began this project by reaching out to the local kiting community with the intention of connecting members of our local communities in a unique, cross-cultural way. Along with Kenny Jensen (curator) and David Meek (graphic design), we began meeting and flying kites together. With the assistance of Jay Nunez and Kelly-Mayhew of Kiting Tampa Bay, Wayne and Janet Hosking, and Bruce Flora of Kiteman Productions, a series of programs were formed which would fulfill a purpose of the studio and art itself by uniting not only members in a community, but entire communities themselves, using kites as our medium.

The name "World's Greatest Kiting" was adopted out of the multi-cultural and inclusive nature of the event in alignment with the purpose of the website of the same name. The website promotes kiting through entertaining and educational family-friendly videos and podcast interviews with pro, amateur, and enthusiast kiters from around the world (www.WorldsGreatestKiting.com).

Contributors to the event included Jose Sainz, John Lutter, Bruce Flora of Kiteman Productions, Tim Elverston and Ruth Whiting of Windfire Designs, dean jordan, Brant Shively, Vince O'Brien, Kevin Bayless, Rafael Santana, Patrick Tan, Rick Troup, and Wayne and Janet Hosking.

The "Concrete Kite" conceptual art contributors included Tyler Staggs, Kim Krischak, April Hartley, David Meek, David Ellis, Jon Seals, Susan Magnano, Casey McDonough, Zachary James Collins, and Enrique Cay.

Special thanks to Prism Kite Technology, Revolution Kites, Kiting Tampa Bay, The Studio@620, and the Drachen Foundation for helping make this inaugural event possible. ◆

Kites Connect

Jessica Garrick, Katie Morrison,
& Ben Chickadel

UCDS Staff

A UCDS student flying her self-portrait kite.

The Drachen Foundation encouraged us to share how University Child Development School (UCDS) used kites in our Art, Design & Technology, and Science classrooms. We reflected on how kites connected ideas and concepts across the school curriculum.

Each year at UCDS, teachers collaboratively select a school-wide concept that forms the overarching theme for that year's curriculum. The *theme* is not topic-specific but is a big, broad-ranging concept or idea that can relate to a multitude of subject areas. Inspired by the theme, students and teachers, including specialists, collaborate with each other forming a community of learners that are building a common language and experience. Benchmarks and skill development are embedded in the rich theme experience. Students at all levels and teachers are learning, experimenting, experiencing, and synthesizing an idea with a common thematic language. Two past themes, "Design" and "Lift," featured kites in the year-long thematic curriculum.

The "Design" School Year

In the "Design" school year, first, second, and third grade students were swept up in a whirlwind cross-curricular study of wind and weather in the Art, Science, and Design & Technology specialty programs. In this collaborative example, the theme of design and the topic of wind were the common thread that tied together these interdisciplinary projects. In the classroom, students heard the

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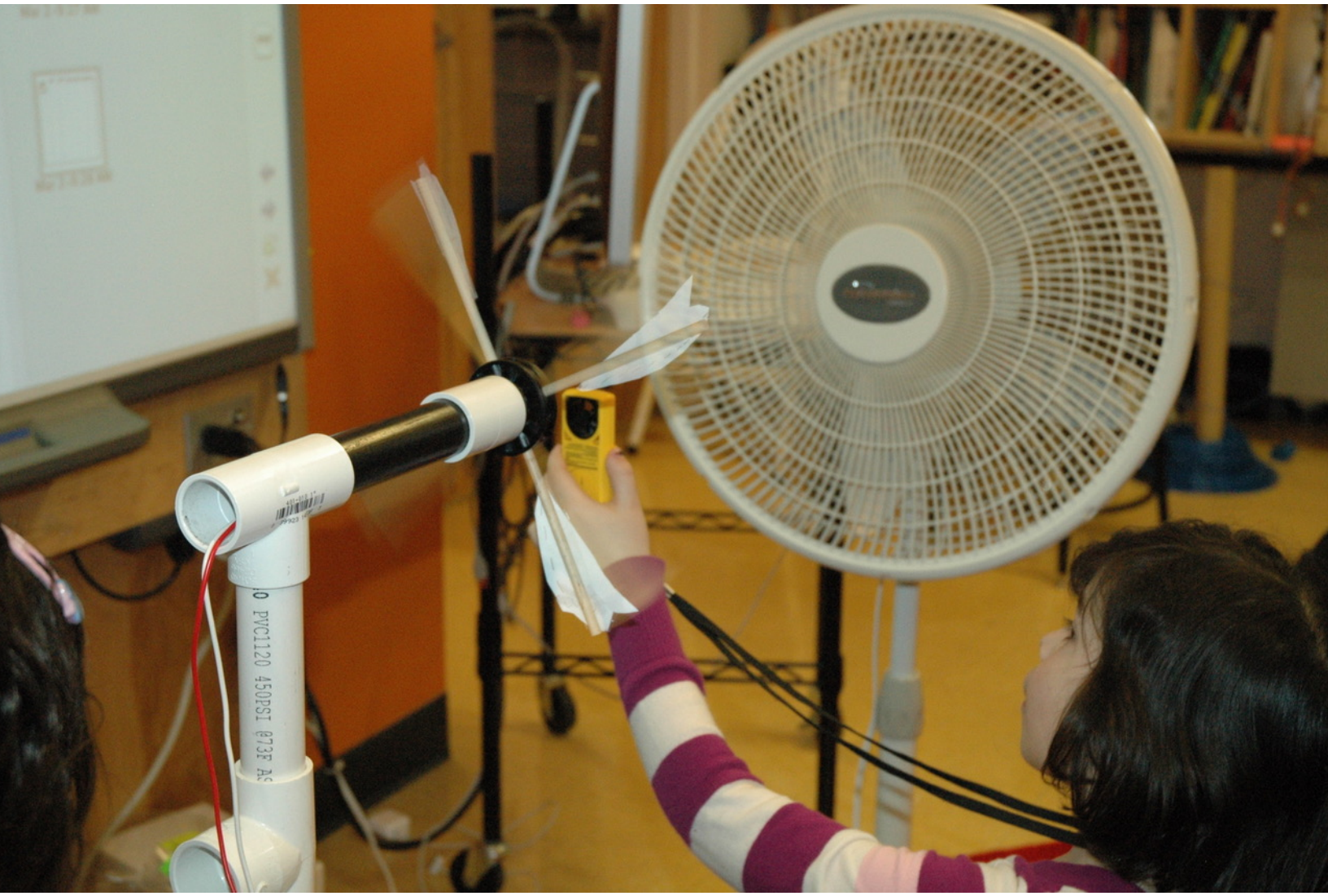

UCDS Staff

A student testing computer-designed wind blades.

UCDS Staff

Students assembling their self-portrait kites.

read-aloud *Windblowne*, a story of a young boy and his kite flying adventures. The specialists brainstormed how concepts, skills, and processes could center on wind, weather, and kites in Art, Design & Technology, and Science classes.

Kites need wind. In the science lab, we asked: "What is wind? Where does it come from?" To answer the question, students experimented with the properties of air, the principles of convection, and the form and function of anemometers, wind-measuring devices. They discovered when hot air rises and cold air rushes in, it creates wind. Students built "convection detectors," paper spirals on a string, and tested for evidence of convection around the school. Collaboration with meteorologists highlighted the day-to-day relevance of weather, importance of understanding weather effects, and the tools used to gather weather data.

Meanwhile in Design & Technology classes, students were immersed in a project concerned with wind and renewable energy. Focusing on wind turbines, students used computers to design wind generator blades. Each student created and built a set of unique propellers, and then measured the voltage output – generating enough to light an LED! The generator studies in Design & Technology added application and meaning to the wind and air concept studies happening in Science.

In the art studio, students connected all the work and ideas they gathered and discovered in Science and Design & Technology. The challenge was to design and align a self-portrait with the parts of a working kite. Students were able to better understand the physics of flight and why the self-portrait kite was constructed in a particular way. Arms and legs not only became design features but also components to help balance and create stability during flight. Common vocabulary was used across disciplines to strengthen understanding and build connections. Students built these large kites piece by piece, using large coffee filters and bamboo spars. They painted them in self-portrait style using permanent pen and watercolors. Once all the kites were complete, all of their work took flight at Gasworks Park in Seattle in a kite flying celebration. The sky was filled with high flying students!

The "Lift" School Year

Kites were an anchor in curriculum design during the "Lift" school year. Students explored the importance of kites across cultures, built *shibori* (a traditional Japanese dyeing process) kites, explored a wind-tunnel and physical kite materials and properties, learned to monitor the wind, and solved math problems centered on kite design.

Design & Technology classes launched the year with pre-K and kindergarten students building a vertical wind tunnel. Using the iterative design process of designing, testing, analyzing, and then redesigning, they used folded paper and straws and other materials to support, balance, and achieve a steady flight through the tunnel. Students also had a unique opportunity to visit a professional testing facility, the Kirsten Wind Tunnel at the University of Washington. They saw how the 14-plus-foot fans generated wind that was pushed through a test tunnel of about 100 square feet. As we toured the facility, we saw the six-element external balance that measured lift, drag, lateral forces, yaw, roll, and pitch. Everyone was blown away by the power of wind!

Science lab investigations supported Design & Technology with studies centered on the

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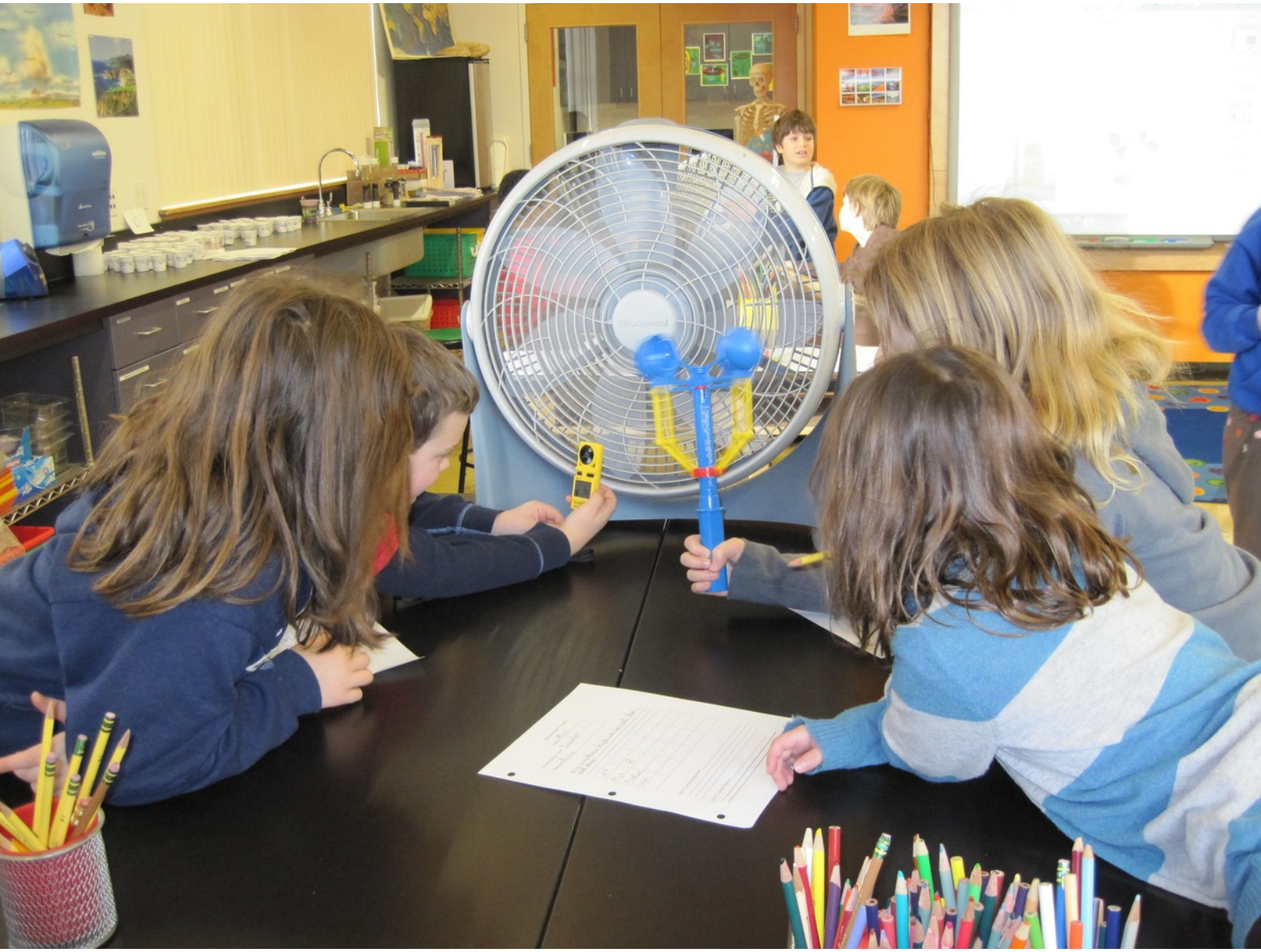
UCDS Staff

Kirsten Wind Tunnel at the University of Washington.



UCDS Staff

Students testing anemometers, wind-measuring devices.

UCDS Staff

The UCDS vertical wind tunnel built by students.

properties of air. Through experiments, students demonstrated that air takes up space and pushes in all directions. They discovered how the power of air can move things and how shape and density affects the movement of objects through the air. Students also learned about the Beaufort Scale for land and water, visual cues used to predict wind speed. Classes went on wind walks, looking for and recording evidence of rustling leaves, flapping flags, and swaying trees. We asked the question, "When is it too windy to fly a kite?"

Pre-K and kindergarten art students concentrated on lifting artwork to new heights. Students used the Japanese shibori technique to design their kite sails. They used washi paper in the shape of a rectangle for the sail. They folded the paper several times to create many layers, dipping the edges of the paper into dye and soaking it with colors. When unfolded and dried, students used the Toki Kaku Dako kite design as a basis for adding their spars. Class discussions centered on construction and flight dynamics. The kite became a vehicle to remove art from mounting on a wall and took art to the skies!

Connecting the Tails (Tales)

Kites have served as an anchor for building curriculum several times at our school. A multi-dimensional subject, kites connected learning in art, science, design and technology, social studies, literature, and math. Kites bridged concepts and allowed students to connect concepts across disciplines, inspiring their curiosity. The Drachen Foundation has been an invaluable resource for our school for many years. They have supported the UCDS curriculum for pre-K to 5th grade students, bringing the rich history, culture, and design of kites into the classroom, and cultivating an appreciation for the world of kites. ◆

Kite Puppets

Mårten Bondestam

Mårten Bondestam

Top: 1. Mårten Bondestam's "Circus" of kites.
Bottom: 18. Mårten's "Selfie" kite.

Why look up in the sky at a fixed small black dot? Kitefliers have a strong will to have their own kite in the sky. But when there is an audience, then the situation is different. People are enthusiastic when I perform shows for them. They thank me for being "the only one" thinking about them.

I am 81 and would like some kitefliers to continue the development. So here are the facts so far. I started around 1982 with the "Skypet Show," but I did not continue it. The steerable deltas had different characters and moved differently.

1. The Circus

In the Hangö Town Theater Festival I had the Circus. There was the circus director, who put his head into the mouth of the lion, the two crazy clowns, the seal playing with a ball, the circus horses, the big snake and the beautiful woman, and the acrobats. There was the typical circus music (via loudspeaker and tape recorder), and there was the illusion of an arena and a tent, the magical box and the background drapery hiding all not acting at the moment.

The circus performed four times. A drama (that is the red thread of a theater play) will have three main actors to function well. My wife Kati has had a puppet theater with visits to schools. The puppets as such are rather small. During a visit to the USSR, she watched a puppet theater show in a stadium with four-meter-tall dolls. Heavy work! Her experience

might have been the start of my kite puppets. With kites you can have big puppets and no big problem.

2. The Ghost as the Basic Model

In my first kite book, *Lennä, lennä leijani* (*Fly, Fly, My Kite*), 1982, I presented a Kasper kite for fishing. Then in the year 2000, there were ghosts that could dance and sit. This system allows kites to perform in a way that the audience adores, like the wonderful dance by an astronaut to the rhythmical song of a woman. The audience just wanted more and more.

3. The Backward Kite

In 2013, I introduced the "backward kite" (see picture on following page). Most of my kites today are air-filled – three dimensional. In the "backward kite" the painting is at the top side. Spars and air intake are at the "front side" that is the side towards the flier-manipulator. So the kite is rather vertical between the audience and the flier. The audience sees the painted side and the flier the technical side. In previous years, the flier stood between the audience and the kite.

4. Gabriel and Mephisto

In Stockholm, the Archangel Gabriel and Mephisto became a real drama when the Archangel crashed from high up. All the humans glided up along the flying line to Mephisto. Kati, my wife, ran up on the podium and shouted in agony: "Is it this that you want?" Mephisto was one of my first air-filled puppets, 5x6 meters, and Gabriel was 12 meters wide.

5. Karhun Peijaiset (Ritual Bear Killing)

Then we had in Stockholm the youth from a Finnish high school with the kite show "Karhun Peijaiset," the ritual killing of a bear. The boys were almost naked, acting wild and drunk. We won the first prize. The competitors were from all over Europe.

The Truth Searches its Master

Up in Oulu, I had a similar show as Mephisto. Big ugly kites flew around and a small white steerable kite went and checked them. People-like dolls went up their lines until the ugly ones collapsed. "Truth searched its master." Only the truth remained. It was a parody of a theater show some years prior, where actors threw their excrement on the audience and the police interfered.

6. The Bullfight

The Bullfight is intended to replace Spanish bullfights with realistic kites. The aim is to save the bullfight culture and stop the killing of bulls. In Cervia, with the right wind, the bullfight was fantastic. Real *pasodobles* (a lively style of dance) were played. The closure was real. The bull was fierce, and the matador was excellent. A man took a movie of the show, but I missed his name and would love to have a copy of the film. In the picture on page 32, we are arranging the bull for a photo in Andalo. Technically the bull is very advanced. It is flying with the side to the wind. It is symmetrical and can run from right to left or from left to right. Flaps close the holes on the lee side. Turning is done by pulling a third line from the nose of the bull.

7. Frankenstein Family

The Frankenstein family in a photo by me in Sola, Norway. You see how the "front" side is clean of structures and bridles. These puppets will fill with air and are very realistic and behave well. The audience is

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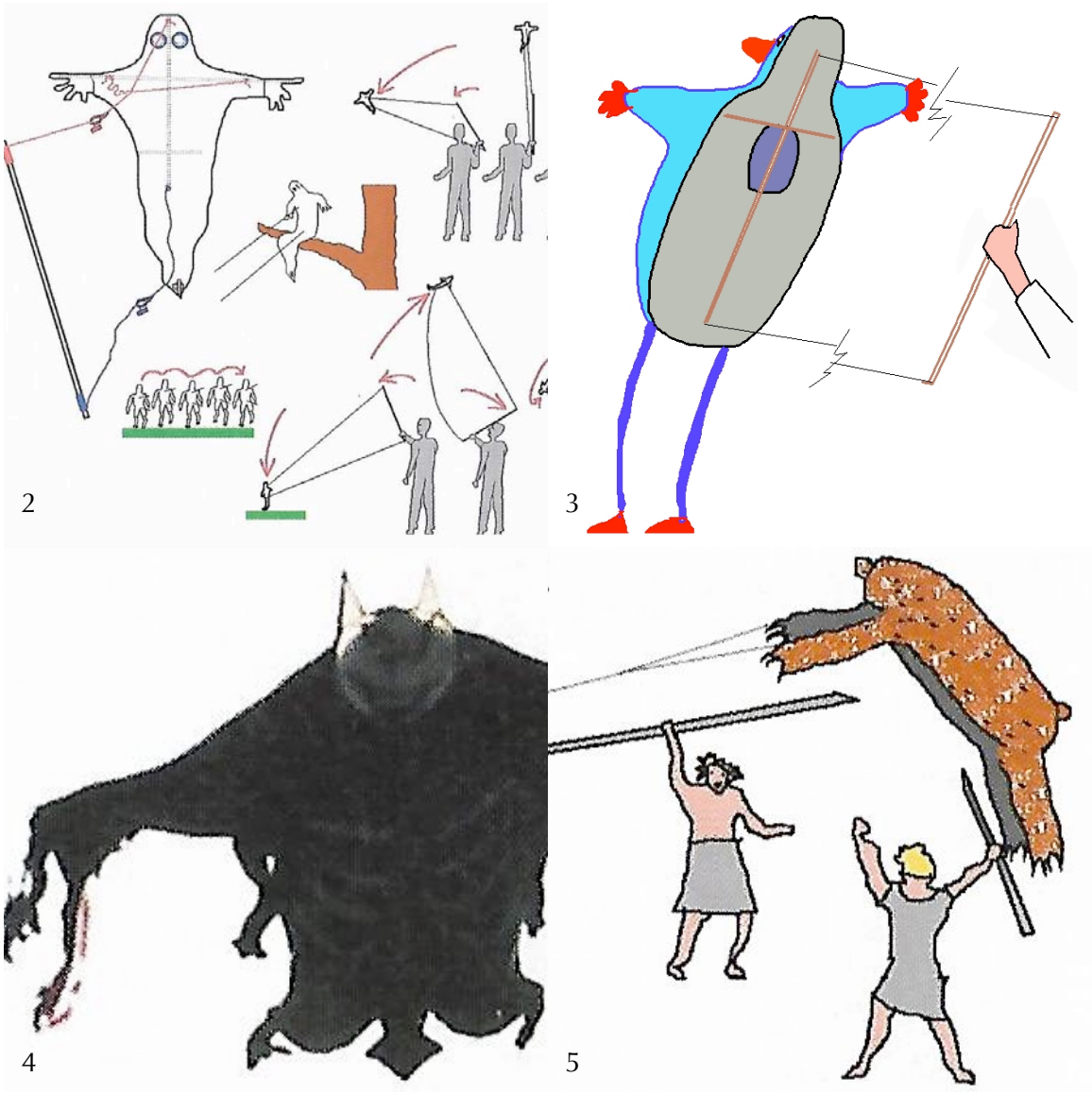

Mårten Bondestam

TOP LEFT: 2. The Ghost as the Basic Model.
TOP RIGHT: 3. The Backward Kite.
BOTTOM LEFT: 4. Mephisto.
BOTTOM RIGHT: 5. Karhun Peijaiset.

Mårten Bondestam

TOP LEFT: 6 The Bullfight.
TOP RIGHT: 7. Frankenstein Family.
BOTTOM LEFT: 8. The Stork.
BOTTOM RIGHT: 9. The Page.

told to shout, "Frank, you can fly!" and Frank will understand when the audience shouts hard enough. My Frank-kite is ethnically like the original Frankenstein as he is also a copy of man. At left is Papa Frankenstein and at right little Mama Frankenstein. Papa Frankenstein looks really crazy, waving his arms. The faces give a better and inexact expression when painted. Sewn faces are too rigid. As the puppets fly nearly vertically, they must be very light, of thinnest reused plastic foils. There are small stones keeping their feet down.

8. The Stork

It dances very enjoyably to music. Set to jazz, the dance is crazy. The Stork is friendly, kneeling in front of children and putting its beak on the shoulder of the child. It has friendly big eyes. Many people have laughed a great deal at the dance of the Stork.

9 & 10. The Page and the Lady

He is wildly dancing to jazz. She is very, very beautiful. But they dance together, both flown at the same time by me with one stick in each hand.

11. The Cobra

For my Indian journey, I produced this fake cobra. It comes from a basket and dances to fake music from a flute. On my head, I wear a large turban. The Cobra is truly realistic. Today cobras are an endangered species and could be replaced by kite-cobras.

12. The Chicken

Some kites behave like puppets to make people happy. But there is no dramaturgy involved. Most successful was the Chicken for cooking. We call these "broilers." The broiled chicken dances like crazy. In the feet are heavy soft rubber balls. The eyes are made from old balloons.

The Clown *Häirikkö*

I tried to fly this kite in Stockholm sometime around 1988. The wind was too strong. It rolled on the laws and tried to fly but in vain. There were about 20 children shouting in happiness running after it. And this was repeated wherever the *Häirikkö* appeared. Häirikkö is Finnish and means a disturbing drunkard. The director of the Stockholm festival came and told me, "You will get the gold medal if you can make it fly." So I ran as hard as I ever could with the wind and it flew some 100 meters. I got the medal. An old famous Japanese kite master said about the clown, "This is the craziest kite in the world." It looked crazy, and it danced wildly.

The Ark (of the Future)

There are great theater shows planned waiting for realization. Noah's Ark is very far planned. It will be a great musical. The show will take place in a parking lot. The parking fee will go to the actors. On the stage will be the great ark. There a famous singer with a big beard sings. From among the audience flies examples of cultural importance to the ark. Among the audience will also be singing opponents to Noah, not believing in climate change. At the end, there will be a wild rumble like the end of the world. The voice of rain will be strong. The ark will ascend to the sky. Kite fish will swim. The show ends. Long ago, I discussed cooperation with George Peters on this project. The aim is to have the show travel around the U.S. Its message is needed. The kite designs are under work. A Finnish group has been working on the theater show. Models for the music are being studied. I hope the musical will be done.

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Mårten Bondestam

TOP LEFT: 10. The Lady.
TOP RIGHT: 11. The Cobra.
BOTTOM LEFT: 12. The Chicken.
BOTTOM RIGHT: 13. The Ballet of the Good and the Bad.

Mårten Bondestam

TOP LEFT: 14. The Thai Snakes with Lights.
TOP RIGHT: 15. Beauty and the Beast.
BOTTOM LEFT: 16. Pinocchio.
BOTTOM RIGHT: 17. Sleepy.

13. The Ballet of the Good and the Bad

Another show is planned with competent kitefliers like the Carpenters flying in Cervia. Instead of only making abstract moves and figures in the sky, there can be a theater play with a theme. Two groups are performing "ballet" with kites and attacking each other. In the middle stands a beautiful woman singing. Behind her is a large sun. Perhaps two women will be singing.

14. The Thai Snakes with Lights

The Snakes with Lights have been successful. In Cervia, people always want to see them. As I normally am the flier, I have very few photos of these. Photographs make the lights appear as long lines. The show is very impressive. There were four Snakes performing in Potsdam some years ago.

These Snakes are normal Thai snakes but designed as tubes. The heads are normal. In each tube there are up to 32 LED lamps. The lamps are soldered to elastic cables and the construction is durable.

The Snakes make a noise and can fly near people. They make loops, waves, and up-and-down movements. They are flown in time to the music, elegantly to slow music and wildly to rock music. They can fly very fast or stop. It is possible to express music and feelings very well with the Snakes. I tried to arrange a theater show with a lady snake, a prince snake, and the big bad snake. But the participants never got the idea. So this has to be tried again with better preparations.

15. Beauty and the Beast

The Beast is flying the Beauty. However, she did not fly well, so pictures show the beast flying a small baby beast. It is a bag bulging in the wind and moving. You can see it in the movie "Cervia kite festival 2011" on YouTube (https://youtu.be/EDRX_RwI97E).

16, 17, 18. The Caricatures of 2016

The kites this year were small, only 70 cm tall faces with feet. Pinocchio had a nose that grew when he lied. Sleepy had shut eyes, which he opened suddenly. And Selfie was a caricature of me. It was sold in the auction, and I had the same whiskers as the kite. I wasn't sold.

A Movie About My Kites

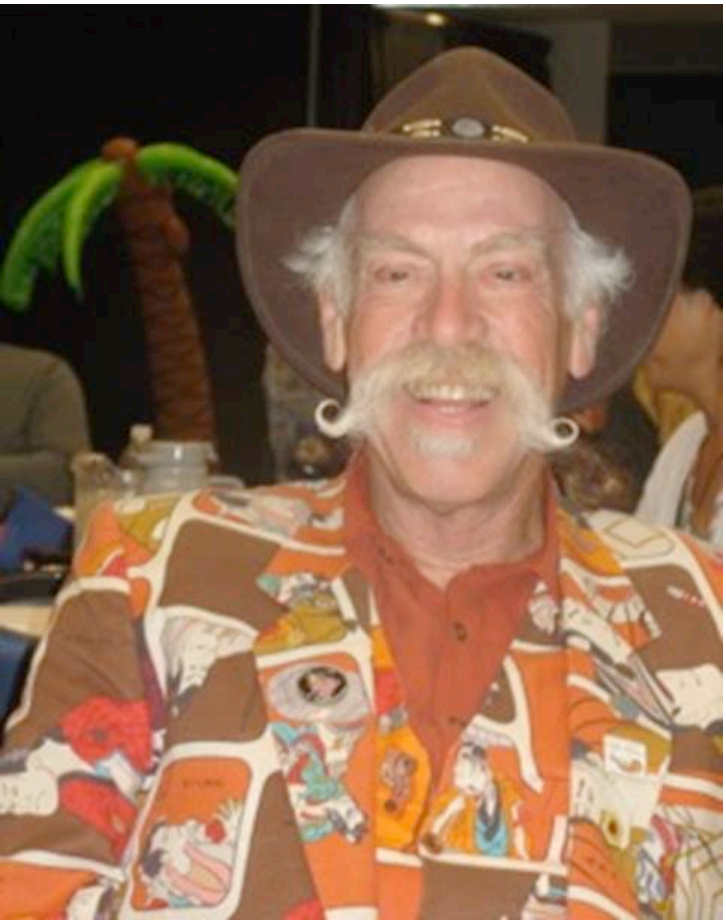
There is a Finnish movie about me and my kites. I was then a horribly bad actor. The story is about a man coming to a curious world where the landscape is full of kite monsters. Some parts are wonderful and others are meaningless. I have to claim my rights to the film from Finnish TV. All was done by me, except the two men with the camera. The most wonderful scenery in the film is when many small yellow Sunray kites suddenly ascend from the lawn full of yellow flowers. And there is fine music by a famous composer made just for this film.

There Is a Lot More

There are still many kites and performances I haven´t mentioned. I also know that others have done kite shows. I think I got a letter that the kitefliers in Dieppe arranged in the street a happening with a lady in a window and some kind of kiting interaction! ◆

Our Friend Corey Jensen

Scott Skinner



Jose Sainz

Kite legend Corey Jensen.

It's always hard to say goodbye to a close friend as they complete life's journey and pass on. For our friend Corey Jensen we find ourselves confronting a huge void upon his passing. He was a man of such personality, warmth, kindness, and compassion, that to define his effects on our lives is quite overwhelming. As time goes by, we'll all carry special traits, trinkets, and memories given to us by "the Corey Lama."

A fitting remembrance and homage to Corey was given last week just after his passing. At the American Kitefliers Association (AKA) Convention, every name tag had Corey's name officially printed on the back. It seems like a small thing, but for those of us who knew Corey – and the AKA – for the last 30-something years, it was the AKA acknowledging: "You were right, Corey, and we were wrong."

You see, for so many years the AKA as an organization would throw up its collective arms when Corey would start exchanging name tags at the convention. "How are new people going to know who they're talking to?" "How unprofessional!" "How can you introduce such chaos?" Well, what we all acknowledged by wearing those name tags last week was: what a great way to meet new people, what a great way to personally connect, and what an appropriate way to recognize the kind soul who was Corey Jensen!

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Jose Sainz

TOP: Corey Jensen (right) laughing with friends Ben Dantonio and Nina Holmstrom. BOTTOM: Kite traction pioneers: Peter Lynn (in buggy), Phillip McConnachie (seated), David Culp, dean jordan, Pete Lynn, Corey Jensen, and Scott Skinner (standing, left to right).

Jose Sainz

"Corey was a gentleman. He would never intentionally hurt someone. He always sought to include." - Scott Skinner

I recall my first meeting with Corey. I had read his name in *Kitelines* magazine and in the AKA's *Kiting*, and I must have met him in Nashville, Tennessee, as the esteemed Rainbow Warriors brought their winning Rokkaku flying skills onto the field with the Mama-sans. In a quiet moment, thinking it might be a way to pave a future friendship, I told Corey that he knew the best man from my wedding – quite a coincidence, I thought. Without missing a beat, Corey looked at me and said, "Yeah, that guy owes me $50 bucks!" So much for a future friendship...

Corey was the perfect pitch-man for kiting in the '80s, '90s, and into the new millennium. As a kite retailer, he knew everyone in the industry. As a flier, he knew kitemakers, fliers, and hobbyists. He owned one of the first kite buggies in North America and promoted the new sport in countless ways (while having a whale of a time doing it). Following Fran Gramkowski's Spring Break Buggy Blast (an excuse for Fran to not only buggy, but meet his son on his spring break), Corey, then based in nearby Las Vegas, promoted and enabled many gatherings of buggy aficionados. "Naked Buggy Chicks" was entered into the American kite lexicon, shot car racing (a drinking game) soared to new levels, an electric bike made countless trips around our camp and onto the playa, and Corey's new friend Ben (a very large, male German Shepard) found a new group of friends.

In 1995, we traveled together to the World Cup of sport kites held in Lakes Entrance, Australia. It was a wonderful trip to a wonderful event, and we had some very special times that reflected Corey's love of kiting. During the World Cup event, after the competitive flying and before awarding the winners, there was a great crowd wanting to see some action. Corey engaged all the sport kite teams and several of us single-line fliers to have a special candy drop. It would not be a simple drop of candies for the spectators' children. Rather, it would be a competitive event for the sport kite teams in a very unlikely arena.

Thus, the "Indigenous Food Drop" was born. On a sightseeing tour we had sampled a local speciality, "dagoo" walnuts (spelling unknown). So the object of this drop was for each team to assemble a sandwich from "dagoo" walnuts, Saltine crackers (individually wrapped), and single cheese slices. We fitted the items with parachutes and paper helicopter blades to ensure they would fly all over the field. Sure enough, pure chaos resulted when we opened the aerial drop-bag. Simple acts like this throughout his life showed how much Corey cared for all kitefliers and for their contributions to any part of the kiting scene.

On the same trip, Corey was instrumental in gathering over a dozen people to travel into the outback and buggy on Lake Gairdner, a salt lake much larger that our own Great Salt Lake in Utah. At a kangaroo station situated at the lake, our group spent almost a week searching for the perfect buggy moment. As it turned out, the most magical moment came from the camp owner and the other buggiers when Corey and I were surprised with a Thanksgiving dinner, complete with turkey, on Thursday of the week. We had lost track of time and our side of the world was a long way away, but there we had it, a turkey delivered by the mailman in Australia's outback.

Finally, I'm going to mention one of Corey's strongest traits. He was a gentleman. There might be off-color jokes one minute, shaving cream pies in the face the next, but Corey would never intentionally hurt someone. He always sought to include and was just as likely to be sitting on the ground

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Jose Sainz

Corey at a festive campsite on the playa.

Jose Sainz

"Corey was always a personal connection that made you care – care for the organization, care for kiting, care for the people around you, and care for the friendships made together."
- Scott Skinner

talking to a kindergartner as walking out on the field to help a senior (and, by the way, those were the majority of people in our organization for the first few years of our participation). Over the years, Corey worked within both the Kite Trade Association and the American Kitefliers Association, but his contribution to the kiting landscape far outpaced any organization. His was always a personal connection that made you care – care for the organization, care for kiting, care for the people around you, and care for the friendships made together.

We'll miss the physical Corey, but we'll carry his spirit. ◆

After 24 stunning issues of *Discourse*, we announce that this issue is our last. As we shift our resources into our role as an online international kiting information archive, look for us to communicate via Facebook, Twitter, and Instagram.

Our special thanks to our editors, especially Katie Davis, whose great vision and production design made each of our 24 issues fly!

Comments are welcome:
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