



Number Fourteen in a Series

JØRGEN MØLLER HANSEN of Aarhus, Denmark started building kites as a child. As he grew up, his kitemaking was interrupted by various things, including school. From 1977 to 1981, he studied at the Kolding School of Art Craft. He is now a graphic designer.

After ending his education at the Art Craft School, Jørgen started making kites again. In the last four years, he has concentrated more on the graphics of his kites. Jørgen says that making exciting graphics in the sky is the most important thing for him.

In 1984, Jørgen and his friend Niels Flensburg founded the *Midtbyens Drageclub Aarhus* (Central Aarhus Kite Club). Jørgen told *Kite Lines* that "we are not organized in the 'normal' way of clubs. Our organization seems to be a little anarchistic, but we succeed in getting contact with kites in Denmark and other countries in Europe."

In December 1987, Jørgen began planning and sketching his "Triple Malay Stack." During February and March of 1988, he test flew several configurations. The actual construction lasted through April, May and June 1988. The Stack's first flight was on the island of Fanø, off the coast of Denmark.

Each kite in the Stack is an individual Malay measuring 50 x 50 centimeters (20 x 20 inches). The fabric is ripstop nylon, applied in a bold asymmetric pattern.

The spars are wood ("fiberglass is too expensive," says Jørgen), two in each kite plus one long spar extending from the left kite to the right kite of each row.

A large horizontal spar out in front of the Stack helps keep everything in line, like the "expandable box or double bird train by Ohashi—same system." To land the Stack, "you have to stunt it down." A three-point bridle leads from this spar to the flying line.

There are 27 kites in the Stack, each with its own 15-meter (49-foot) tail. A single line connects each kite in column.

As a unit, the Stack is 2.25 meters (7.4 feet) wide and 15 meters (49.2 feet) long. The separation between each row is about 1.8 meters (about 6 feet).

"Launching," says Jørgen, "is a little bit difficult. All the kites are on the earth in the beginning; you start all the train at once—all in the same minute." Once in the air, the Stack flies "at a high angle—at least 75-80 degrees or more."

When not in the air, the Stack collapses "into a little package, yes. I can take it on my bicycle."

This *Kite Lines* series features a reader's kite picture on a whole page in full color in each issue. Yours could be the next one! What kind of kite photograph qualifies for this honor?

First, the kite must fly well. Supporting information must be included describing the kite's typical flight and giving its dimensions, materials and history.

Second, the kite must be beautiful. Agreed, beauty is in the sky of the beholder. This is an openly subjective criterion.

Third, the kite must show some quality of originality in either form, craftsmanship, color, decoration or use of attached elements. (No commercial kites, please!)

Fourth, the photograph (as a separate consideration from the kite in it) must be of high artistic and technical quality—sharp, well-framed, rich in color. For printing, we prefer 35mm or larger transparencies. We can also use color prints if they are 8" x 10" or larger. Tip: we favor vertical format over horizontal.

The photograph should be taken in one of two modes: as a close-up of the kite in the sky, the kite filling at least one-third of the film area; or as a background-inclusive shot, showing people, scenery, etc., behind the kite. In any case, the kite should be shown well, although not necessarily flying, as long as the supporting information establishes the kite's flyability. In fact, background features give a reference point and sometimes increased interest to a picture.

We suggest you take many pictures of the kite. Snap it in the sky, at festivals, morning, noon and night—even indoors on display. Discard any preconceptions of what a "correct" kite photograph should be. Then send us no more than *five* photographs of *one* kite at a time. To avoid risk of sending an original transparency or photograph, you may send a duplicate for review.

Ship in stiff protective packaging and enclose a self-addressed envelope with stamps or international reply coupons for return of your material—otherwise, we cannot guarantee its return.

Photographs submitted must be not previously published. After publication in *Kite Lines*, further rights revert to the photographer and kitemaker.

Kite Lines credits both kitemakers and photographers. A photographer may take pictures of a kite not his or her own, but in such case should ask the kitemaker's help in supplying information for the submission. *You* are invited to enter! You have nothing to lose but your obscurity. ◇

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