

# BERTHON

[www.berthon.co.uk](http://www.berthon.co.uk) volume VI

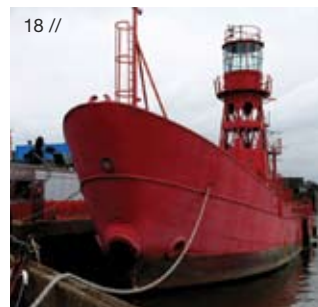




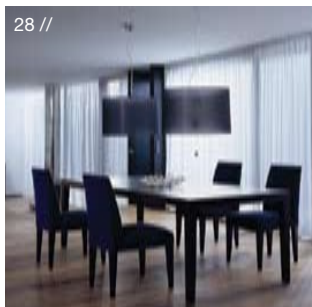
04 //



08 //



18 //



28 //



44 //



50 //

## 03 // Review of the Market

Our view of the market in 2010 in terms of our areas of operation in Northern Europe, the Mediterranean and our new office in Newport, Rhode Island, written by Sue Grant, the managing director of the Berthon Sales Division.

## 04 // All Roads Lead To Where I Stand

John Chamley, founder of Discovery Yachts, writes about his career to date, and the yachts built by Discovery, whilst sailing his Discovery 50 cat (which can be seen at the Annapolis Boat Show in October 2010), with his wife Caroline. Berthon are Discovery's preferred brokers and refit station for all pre-owned Discoverys.

## 08 // Electric Dreams

Tesla Cars have become the standard for new technology which allows them to deliver an exciting, yet green driving experience – and their cars look fab. Audra Oliver is European Marketing Director for Tesla, keen sailor and Berthon supporter.

## 15 // Full Steam Ahead

Frank Martin the CEO of Hornby since 2000 has overseen huge development, adding brands such as Airfix and Corgi die cast collectables to name but a couple. For fun he sails, and purchased SURPRISE, a Dynamic 37 from Berthon in 2009.

## 18 // The Bright Red Studio

The brainchild of Ben Phillips, Lightship 95 was built in 1803 beside the Thames and after a distinguished career protecting seafarers is now enjoying a second life as a sound recording studio in London's Docklands. Ben is a Berthon supporter and his project an exciting one – and very red...

## 20 // The Apartment

Patrick Brillet and Isabelle May (wife of Berthon MD Brian May) are partners in the Apartment which specialises in selling modern art. Patrick profiles Annabel Emson and Elinor Evans, two exciting modern painters.

## 24 // Red, White or Pink

A fun piece from Matt Day about wine tasting that takes some of the mystery and myth out of what to look for and how to enjoy wine to the max. Matt is a director of Bibble which runs a selection of wine courses, and when not tasting wine, the directors can be found sailing, and love to visit Berthon.

## 26 // Only A Thousand Miles To Go...

Stephen and Katrin Everett purchased their Taswell 49 All Seasons ISLAND KEA II from Berthon. After a refit here, they headed off to live the blue water sailing dream. Through the use of Rallies like the ARC they quickly gained in confidence and they and ISLAND KEA are now cruising in the Pacific. Berthon is an official sponsor of the ARC.

## 28 // Art Of Living

Neue Wiener Werkstätte is a German furniture making company whose history is rooted in the Arts and Crafts movement of the 1800s. With a number of yachtsmen and Berthon supporters on the board, Birgit Buchsbaum has written for us.

## 34 // ATALANTA Has A Soul

A remarkable yacht, she was built by Feadship in the 1950s. Her owner Tiemen Bosma had her totally restored in Holland at the Dorr Lemmer yard in 2005/07 and she now sparkles from stem to stern. He tells her story. ATALANTA is now for sale via Berthon.

## 38 // Blouelie

A fascinating piece about the Agapanthus plant by Patrick Fairweather, of Fairweather Nurseries in Beaulieu, close to the Berthon UK HQ. A remarkable and versatile plant which is perennial and which now flourishes in Northern climes as well as in the more temperate regions like South Africa.

## 44 // Inspiration

The Ellen McArthur Trust is based in the home of yachting at Cowes, and it takes young people sailing to help them recover after treatments for cancer and leukaemia. This piece profiles Chloe who has conquered cancer with the Trust's help. At Berthon we take our collective hat off to this remarkable organisation.

## 46 // A Very Special Place....

David and Annette Ridout write about Vanuatu and cruising to this remarkable chain of islands that lie to the west of Fiji. David and Annette have circumnavigated the globe aboard their Swan 47 NORDLYS, which is now available for sale through Berthon.

## 50 // The Best Job In The World?

Fabulous images accompany this piece written by photographer Rick Tomlinson, about his experiences covering the Volvo race – we have also to thank him for our amazing front cover. Rick is an inspiring photographer who never fails to bring our sport to life. Berthon is well known for its performance yacht sales department and currently has the Volvo 70 KOSATKA available for sale.

## 58 // Best of British

Nicholas Wainwright and Head of Design, Rebecca Hawkins provide some insight into the world of Boodles and British Jewellery design.



# REVIEW OF THE MARKET

*written by Sue Grant*

Welcome to Volume VI of the annual Berthon Lifestyle Magazine. We always look forward to putting this publication together for you as the subjects covered in the articles are always great fun, and we hope that you enjoy reading them. As ever, without our Berthon supporters, who have kindly contributed, it would look extremely ordinary.

It is our policy that all content is provided either in-house or from our clients and/or friends within the wider marine industry, and is written specifically for this magazine; there are no generic or stock articles. As ever we have focused on the lifestyle surrounding yachting, which is always fascinating.

2009 was a dress rehearsal for 2010. Times have continued to be challenging, with an election in the UK and focus on the perilous state of many a developed country's finances, including our own here in the UK. The market is as ever, very international, and the resilience of the Scandinavian economies, the improvement of the market in the US and the continuing development of yachting in areas like Russia, Bulgaria and Romania have been bright spots enabling us to grow our core business – brokerage – this year.

Currency influences our business to a massive extent, governing international yacht brokerage pricing as well as new yacht sales. A weak £ definitely continues to impact the market, it's recent strengthening still keeping it relatively competitive in comparison with 2008 levels resulting in large numbers of yachts leaving the UK and a shortage of good new listings evident. The US is now a good area, where the \$ may not be significantly weak but where pricing has adjusted to take account of the effects of the recession which were felt by the US ahead of the rest of the world. This makes yachts at a value of over \$400,000 good value for money to Europeans even allowing for the additional costs of shipping, RCD and VAT. The euro is a currency to watch as its fall is bringing a rich seam of well priced brokerage yachts into the market place. It is as if European owners have finally accepted that the asset deflation which occurred in the UK and USA is also a fact of life in Europe.

In 2010, we have taken the opportunity to focus on strategic alliances to adjust to changing times and to increase our level and service levels.

An important example of this is our agreement with Discovery Yachts to act as their preferred broker for pre-owned Discoverys and as their recommended service centre also. Discovery manufactures the 55' and 67' as well as a 50' Catamaran. We consider these yachts to be the last word in blue water cruising in their segment.

We have also increased our investment in our USA operation. Berthon USA, managed by Jennifer Stewart and Alan Baines is located in Rhode Island, the centre of USA yachting excellence, and offers the very best advice about the American brokerage market as well as offering the Najad and Rustler brands, which we distribute in the USA. We are excited about this part of the business as we regard the USA as a key market, both for Europeans who wish to benefit from a plethora of well priced USA offerings and for our USA clients who now have access to a swathe of European listings via our European operation.

New yacht sales have continued to prove challenging, but nevertheless solid in 2010 with Windy continuing to be reassuringly expensive given the very strong Norwegian and Swedish krona. However, the quality is undoubted and has been

enhanced with exciting new models like the Windy 40' which we are showing at Southampton this year, and the 52' Blackbird super yacht tender which will be on the Berthon stand at Cannes in September. However, clients continue to appreciate the quality, sea keeping and good looks of the Windy brand, and sales have improved in both the UK and France in 2010. Although Vat will rise to 20% in the UK in January 2011, it has been 19.6% in France for the past decade. Whilst the factory can have boats built and delivered before the rise is implemented, we are not convinced that the hike will have a tremendous impact. Financial stability and gathering confidence that the worst may be over will be far more important.

Our alliance with Dashew Offshore, with their FPB 64 (truly a paradigm shift for motor yachting) continued this year. With the first of the class now cruising with her owners, AVATAR has exceeded all expectations. 3 sisters are in build at Circa in New Zealand. Watch out for further developments as far as their great brand is concerned. This is really the ultimate in long range cruising and a very affordable and less radical step for lifetime sailors, when contemplating the ultimate switch to motor boating.

Hunton Powerboats joined us as partners this year and Berthon now distribute this iconic brand in France. The launch of the new Hunton RIB at the luxury end of the market (which is also available through Berthon in the UK), has been a success with a predicted top speed of 65knots once props have been tweaked. Hunton are dedicated to providing a bespoke product and so no request is too demanding. You can recognise Hunton owners and all those who have driven these extraordinary motor yachts immediately - they can always be seen displaying a grin from ear to ear! Visit our stand at the Cannes Boat Show to see, touch, feel and dream the impossible.

Berthon France has been an invaluable part of the Sales Division in 2010 with buoyant Windy sales and superb brokerage support working on sales such as the Shipman 80' PAULA ROSA. We are delighted that the number of brokerage listings now being handled by France has risen significantly this year.

In order to improve our service in the UK, Richard Baldwin Yachts in Hamble have now become our agent in this important area. Richard is a great broker and would be delighted to discuss your yachting plans, and assist you from his office at Hamble Point Marina.

The Berthon website – [www.berthon.co.uk](http://www.berthon.co.uk) is new for 2010. If you do not already, we would urge you to visit it, as you will find that it now delivers even more detailed information about all areas of the Berthon Group.

So, in conclusion, the Berthon Sales Division has come through turbulent times with the same faces, and this is mirrored in the boatyard and marina. With no bank debt we continue to invest in all operations marking a solid year with some important milestones that enable us to continue our voyage of continuous improvement of the Berthon service. We believe that being nimble with an element of continuous reinvention is key to the development of the business in this market environment. We are grateful to our clients for their continuing support and relentless enthusiasm for yachting in 2010.

As ever, from rad rocketships to mile eaters which are just the job for planet circuiting and wickedly fleet cup collectors or speed merchants of the clockwork variety, we look forward to working with you – with fair winds from us all.



# **“All roads lead to where I stand...”**

*written by John Charnley  
photography Discovery Yachts*



**“In those days the rules prevented the use of any external navigation aids (and it was long before GPS)”**





I write this sitting at the chart table on the first of the new Discovery 50 catamarans.

We are on passage from Vigo in Spain towards the Azores, Bermuda and New England, and are at the start of what is planned to be a voyage - probably around the world - lasting 2 or 3 years. We are maintaining a steady 8 to 9 knots, occasionally surfing down the Atlantic swell at up to 12 knots, and as I sit here, the lines of the song come into my head "All roads lead to where I stand", and for a few moments I reflect on how my life has led me here.

I'm 63, and Founder of Discovery Yachts, and together with my wife Caroline, am finally setting out to do what we started planning 13 years ago. But how did I get here?

I have always been immensely lucky to be able to earn a living doing things I have loved. After a short spell as a Royal Marine Officer, I went to the College of Air Training at Hamble and qualified as an airline pilot for BOAC/British Airways. I then spent the next nine years flying around most of the world. It was a fabulous job. I couldn't believe my luck that someone would pay me to fly these amazing aeroplanes, put me up in good hotels around the world and give me lots of time off! All when I was single too. As pilots, we also had to qualify as flight navigators. I recall I found it a long and difficult course. In those days we would push a bubble sextant out of the cockpit roof of the VC10 to "shoot the stars". However, learning to navigate with precision travelling at eight miles per minute was a wonderful training for navigating a small yacht when conditions were less than ideal!

By the mid 1970s I began to become disillusioned with the airline. Following the merger of BOAC and BEA there were lots of "who does what" disputes and the unions were doing their best to destroy a great company. I decided that I would like to try and run my own business and I turned to my first love – sailing, which I had been doing since I was about 8 years old.

At the end of the 1960s and early 1970s a new industry was born in England which was partly the result of a government ban. Flying had always been expensive in Europe and largely restricted to business or visiting families overseas. When a crisis hit sterling, the government decided to limit the amount one could take abroad to £30. This was the catalyst that bred a new generation of young entrepreneurs to create "package holidays" or inclusive tours, where people bought the package of flights, transfer, hotel, food and often drinks all inclusive and paid in sterling in the UK – thus circumventing the ban on taking sterling overseas. A whole industry was born - as revolutionary as the "no-frills" airlines of today.

As I was looking around at what to do I realised that no-one was doing package holidays for yachtsmen. I had long understood the allure of the Greek Islands, and so after much research I started the company that went on to become Sunsail – now the largest charter company in the world. For two years I continued flying full time whilst I built up the business until eventually I realised it was killing me doing both. Since the charter business was clearly going in the right direction, I gave up flying!



# “I turned to my first love – sailing, which I had been doing since I was about 8 years old.”

By 1976, I had also resolved to achieve a long held ambition to take part in the OSTAR – the Singlehanded Transatlantic race – and together with the designer David Feltham, designed and built a 43 footer called the Atlantic 43 and in 1980 successfully completed the race. In those days the rules prevented the use of any external navigation aids (and it was long before GPS).

There were certainly times in the storms, gales and fog of that race when I called on both my Royal Marine training and navigation skills to see me through. I don't think I really enjoyed it, but it certainly gave me a great sense of achievement and taught me a lot. It also opened new doors – particularly into the world of racing big multi-hulls and I was lucky enough then to sail on some spectacular boats.

In 1981 I sold Sunsail to Guinness. I was tired, and wanted to take some time off. That lasted about 3 months, before I found myself designing a little 4 berth trailer-sailer yacht to be able to take wherever one wanted, and that involved little or no maintenance. The plan was that if anyone else wanted one, we would be the marketing company, and get someone else to build them. The latter part didn't work out, and we quickly found ourselves setting up a boat-building operation in Southampton.

Over the next four years we built some 250 of the very successful Swift 18's and a very pretty dayboat called the Explorer. In 1982 I married Caroline who had been one of our first flotilla staff in Greece, and together we built up Swiftcraft and we have worked together on every subsequent project we have done. By 1985 we found we were working 8 days a week and we decided to sell Swiftcraft. Meanwhile in 1981 we had bought some land and barns and planted what became Wickham Vineyard in the Meon Valley of Hampshire. Our first son Andrew was born in 1984. 1987 saw the first vintage and the arrival of our second son David. It also saw the famous 1987 hurricane that did its best to flatten the vines 2 days before harvest!

For 16 years we developed the vineyard business, increasingly doing conducted and audio tours, opening a retail shop and then a restaurant. However, it was around my 50th birthday that I started to think about what I wanted to do with the rest of my life. We enjoyed the vineyard enormously, but it was hard physical work and I couldn't see myself climbing inside wine tanks to steam clean them from the inside and working through the night during the harvest into my 60s and 70s. I decided that I wanted to spend more time visiting the places around the world that I had visited often too briefly when flying for a living...and we decided that the best way to do this was in a yacht!

So began a quest to find the perfect yacht – one that was luxurious, and that we could handle on our own well into our 70's if we so desired. It was frustrating. There were yachts aplenty, but they all seemed to be a compromise; packed with berths for charter, designed just for local sailing, not designed for short handed sailing...and so on. None of them were right, and so we decided to commission our own design. Because I had been racing big multihulls and we had often chartered catamarans for their space and ease of living, we had great difficulty in deciding whether we should choose a monohull or a catamaran. Finally, we decided on a monohull, and in 1998 we took the decision to commission the legendary Ron Holland to design a boat for us – the Discovery 55. Just in case anyone else would share our

vision, we decided to make female mould tools so that we could produce more!

As with the Swift 18s before, our plan had been to commission other boatyards to do the actual construction for us, and we would just be the marketing company. The first Discovery 55 was launched to great acclaim in 2001 and we soon found ourselves having to take on the construction ourselves, and so in 2002 we acquired some land and constructed some boat building units on the site at Marchwood in Southampton where Discovery Yachts is based today. We quickly built up a great team of people, nearly all of whom are still with us today. We gave into the demand for a bigger boat in 2007, with work starting on the Discovery 67 (the first 2 of which were launched in 2009) to promptly set off, 1 for an Atlantic circuit, and 1 around the world. More are now under construction.

Meanwhile we had already decided that the market was now definitely ready for a luxury catamaran that just two people could handle, and we commissioned Bill Dixon to design the 50 foot cat. The development of the 67 had rather pushed the catamaran to one side, but finally we were able to sail up through the snow to launch her formally at the 2010 London Boat Show. We particularly wanted to try to design a cat that looked really good. The charter cats that dominated the market we felt would not give us the pride of ownership we wanted.

This April we sailed her to the new all multihull boat show at Lorient – the centre of French multihull boat building. Talk about going into the lion's den! But we needn't have worried; the accolade was fulsome and genuine.

Now, finally we are off. In Bermuda we will be meeting up with one of our Discovery 55 owners who having already sailed his boat around the world with the Blue Water rally, had a refit with Berthon at Lymington and then sailed the wrong way round Cape Horn and up to Alaska and back. Like so many of our owners he is doing just what we designed the boat for – and loving it.

I am sometimes asked when is the best time to go off world cruising. The best advice I have heard is that you are never too young, and conversely I think that creaking joints can make it harder as we get older.

There often seems to be a difficult choice between the age one's children are adequately self-sufficient and when ageing parents need more input. Our feeling is that flights anywhere in the world are readily available and relatively inexpensive, and that in reality, with mobile phones, e-mail and now Skype, you are never far away. As for the question of monohull versus catamaran? Ask us in a year's time!

As an aside I have not totally retired, we are able to stay in touch with the business easily and regularly by e-mail, and I will make periodic visits back to England. We have a strong management team that I trust completely and a great team of some 80 of the finest boat builders anywhere.

I can only reflect and wonder at how lucky I am still to be doing something I enjoy so much! //

[www.discoveryyachts.com](http://www.discoveryyachts.com)

A black charging cable is plugged into a wall outlet on the left side of the image. The cable runs down the wall and then across a light-colored floor, where it is coiled into a loose loop. The background is a plain, light-colored wall.

# ELECTRIC DREAMS

*written by Audra Oliver  
photography Tesla Cars*

**“ With its world-class acceleration, handling, and design, the Tesla Roadster ranks amongst the world’s most coveted sports cars. Its engineering has no equal ”**







Sitting in my sun drenched kitchen drinking strong tea and eating freshly baked croissants I read an article in the paper one Sunday morning that changed my life.

The article was about little company in the Silicon Valley called Tesla Motors, and the engineer who started it. His vision was to create an electric car that was cool - not a milk float, not a lame looking mini car that could only go 40 miles on charge and max 40 mph, but a real car, a sports car, a fast car.... a beautiful car.

Oil was on its way out, climate change was on its way in, cities were smoggy and the non-renewable resource that brought an entire world together for a century was now pulling it apart.

We needed something else.  
How about the Tesla Roadster?

I was compelled. I read the article once. I read it twice. I made three more cups of tea and read it again. I was inspired, moved, motivated...But to do what?

Life went on, and between sailing regattas, I started a few local recycling projects and investigated other ways I could potentially be involved in making our planet a cleaner, greener place. But everything paled in comparison to the excitement that overwhelmed me when I thought about Tesla. That was where it was really happening - that company would actually change the world. A company that makes a gorgeous electric sports car with a 230 mile range, 3.5 hour charging time, and acceleration of 0-60 in 3.7 seconds. We were talking about a car that could start an automotive revolution, and to me nothing seemed more inspiring.

From the article I knew that driving a Roadster would be like no other experience on earth. It has continuous torque, which no petrol car can offer. There is no tailpipe, no engine, and regenerative braking that actually generates usable energy when you slow down. It costs 3 GBP to charge from totally flat and as described by the article, makes this cool quiet shwwwish noise as it goes down the road. An exceptional feat of engineering - all I could think about was driving one.











**“Silicon Valley wizardry  
is winning over  
petrolheads”**

*Richard Meaden, The Sunday Times*



Then one weekend I was invited to the country by a friend who happened to also invite none other than Tesla's newly hired UK Director. The two had been friends for years and Tesla was just beginning to set up operations in Europe, with plans for London to have the first European Tesla Store. We talked excitedly and at length about the company for hours. "You should work for us," Don said. "Really?" I replied, quickly thinking that as a start-up they would probably pay me very little, I would have to work all the time, and need to be in London 6 days a week, despite some of the other obvious perks. "Yes why don't you come for a chat next week?"

And that was that. I started working for Tesla Motors, helping Don set up the London Store, create processes, plans, and launch Tesla's presence on the continent. We had to do everything no matter how big nor small - lobby government, buy coffee machines, write brochure copy... deliver cars. Everything and

anything you could think involved in starting a car company, we did. Our owners were amazing people, some of them famous, some of them not, but all of them shared our vision, Tesla's vision, of what a car could be.

Now, a year later, after months of hard work, sweat, and sometimes tears, I am in the daunting but awesome position of running European Marketing for Tesla Motors. And upon reflection of what has been a truly monumental 12 months - to the day - I can only think how everything starts with a vision... a vision of creating a real electric car, a vision for working for the company who does, or as mine is now, a vision for making that car company the best in the world.

What's yours? //

[www.teslamotors.com](http://www.teslamotors.com)





# Full Steam Ahead

*words & photography Hornby*

For many, the name Hornby may conjure up nostalgic images of their childhood spent holed up in their room playing for hours with their train set. However, the well-renowned and much-loved British model railway maker is not content with merely looking back but, with Chief Executive Frank Martin at the helm, has adapted itself to a new set of challenges and is going full steam ahead into the 21st Century.

Since joining the company in 2001, Frank Martin has successfully taken Hornby, which had previously been running the risk of falling into the abyss caused by the computer game craze, and positioned the company as a modern brand with a range of products appealing to both young and old audiences.

A brief glance at Martin's history would give the impression that Hornby couldn't have found a more suitable person to take the brand forward: after graduating from University of Manchester Institute of Science of Technology with a degree in Management Sciences, Frank joined Nottingham-based bicycle manufacturer Raleigh as a graduate trainee, becoming head of the now defunct toy department. After five years with the company he joined Hasbro, where he helped to launch a host of well-known brands including Transformers™ and My Little Pony™.

Between 1986 and 1995, Martin spent the only part of his career to date outside the toy industry with stints as Managing Director of various businesses within Coloroll, including Denby Pottery, Staffordshire Potteries and Fogarty Home Furnishings. In 1995, he returned to the toy scene as Managing Director of Humbrol, the model paints maker and owner of Airfix – both of which are now owned by Hornby – before stepping into his present position at Hornby at the end of 2000.

During Martin's tenure the company has undergone a number of changes, most significantly the completion of the company's shift in manufacturing from Hornby's traditional home in Margate to China: a decision made by his predecessor to cut costs, and which was completed shortly after Martin's appointment. The move, which involved redundancies at the plant in Margate, Kent, was a painful process but proved pivotal to Hornby's survival and future growth.

The move abroad not only helped successfully to lower costs and improve quality, but also helped the company to substantially increase the number of new products it launched every year. Before moving to China the firm was making only one new Hornby locomotive every three to four years. It is now producing approximately three to four a year.









In addition to its traditional model rail sets, Hornby also owns the iconic Scalextric slot car racing brand. Martin has subsequently overseen the acquisition of the Airfix and Humbrol model kits and accessories brands and the Corgi die cast collectables business. The company has also made advances into Europe and has acquired market leading model railway businesses in France, Spain, Italy and Germany.

Over recent years, Hornby has moved increasingly into media licensing partnerships and has produced Scalextric sets based on successful franchises including partnerships with Disney, The Simpsons, Transformers and Batman. A continued relationship with Formula One teams Maclaren and MERCEDES GP PETRONAS, formerly Brawn GP, has also allowed for a string of Scalextric sets featuring drivers such as 2009 FIA Formula One World Champion Jenson Button, Lewis Hamilton and Michael Schumacher to help boost its sales.

Most recently Hornby have secured the license from LOCOG, the Olympic Games organiser, to produce a range of official London 2012 merchandise. Products will include Corgi die cast model vehicles including London taxis and buses and collectable die-cast figurines, Hornby model trains based on the trains that will be an integral part of the Olympic Park transport network, Airfix kits of the main venues including the Olympic Stadium and Scalextric velodrome sets. The company will even make miniature chocolate machines in conjunction with Cadburys, a partner of the Olympic Games, which will also carry the branding.

All of this makes for a demanding business life for Frank Martin; a life that he balances with his passion for sailing. He and his wife Stephanie started sailing in the mid 1990s when they took their two daughters (teenagers at the time) on a flotilla holiday around the Greek islands. They were well and truly bitten by the sailing bug and holidayed afloat every year thereafter.

When Frank moved to Hornby in 2001, the proximity of Ramsgate with its Royal Harbour and the famous Royal Temple Yacht Club proved an irresistible attraction. The Martins' first boat "Becky" was a traditional long keel Van de Stadt Sea Cracker, 33 feet in length and easily handled by the two of them. Cruiser class racing in the Royal Temple Club series and participating in several Ramsgate Week series sealed their fate as keen racers. By 2009 the Martins had stretched the abilities of "Becky" to the limit, winning 2 Club Championship series along the way.

A new challenge beckoned in the form of a "Dynamic 37" acquired via Berthon in June 2009. The boat was renamed "Surprise" after Capt Jack Aubrey's vessel in Martin's favourite film "Master and Commander" – according to Frank "the best leadership training film ever made".

"Surprise" first donned her suit of Carbon/Kevlar sails in Ramsgate Week 2009, taking second in class in the series. A new suit of Pentex cruiser/racing sails has been added from North Sails, and the challenge now is to get Skipper and crew up to the standard set by the boat! Running backstays and more ropes to pull than you can shake a stick at make for interesting times for the regular crew of up to ten.

All in all Frank Martin's passion for sailing equals his enthusiasm for Hornby, "It's all about balance" he says. "Running a sizeable Plc is a full-on job; I need a full-on hobby to balance that out. When you're out there and it's blowing old boots, there's no time to think about work. It's my antidote to stress and I love it." //

[www.hornby.com](http://www.hornby.com)

# The Bright Red Studio

*words & photography Lightship 95*



One of Trinity House's bright red, 500 tonne light vessels – such a familiar and welcome sight to many thousands of coastal sailors – has just been transformed into Britain's first commercial audio-recording studio on a ship.

Having undergone extensive internal re-design and a major technical re-fit since being decommissioned in 2004, Lightship 95 is the brainchild of music producer Ben Phillips, 32, who launched his first studio in Gillingham, Kent, in 2002.

Moored in the heart of London's Docklands at Trinity Buoy Wharf on the north bank of the Thames opposite the O2 Arena, Lightship 95 now offers a 520sq ft live room, voice booth and state-of-the-art control room with full on-board band accommodation including four large cabins below decks, galley, saloon and on-deck recreation area.

Built in 1938 at the renowned Philips and Son shipyard in Dartmouth, Lightship 95 saw active service on the South Goodwin's and was the first Trinity House lightship to be automated, fitted with a large solar array to replace the vessel's generator set. "The panels were removed when the ship was taken out of service," says Ben "but I plan to install a passive solar array and wind turbine as soon as possible to supplement the existing shore supply powering the studio."





**“With Lightship 95, I aim to combine the preservation of an historical maritime icon with the exciting creative potential of the future.”**



From the outside, Lightship 95 is almost original in appearance and, apart from on-going cosmetic work, will be kept as such. Internally, however, things are very different. The two-year conversion has involved painstaking research and then hard graft by a small team, often working long into the night. To accommodate the live studio, two bulkheads were removed from the original generator room, spanning the full width of the ship and over 4m in height. The control room was created in the adjacent compartment after removal of the main diesel tank and surrounding walkways. Over 12 tonnes of steel were taken from these two areas alone. Void spaces have been turned into reverberation chambers, the huge generator room hatch is now a skylight giving natural light to the live room and the entire internal structure of the studio is completely isolated from the hull by neoprene rubber mounts to minimise mechanical sound transmission.

At deck level, the original crew areas have been opened up to create a large saloon and galley. Below deck, the cabins have been completely refitted and the portholes – removed by Trinity House in the 80's - have been re-instated. As part of the conversion to an automated fleet,

compartments at the bow and stern were injected with foam for buoyancy in the event of a collision. This foam has been removed in the aft section to create more accommodation but the bow compartment remains untouched and will be converted at a later date in to a mastering/editing suite with separate access from the deck.

Built beside the Thames in 1803 to make and store wooden buoys, Trinity Buoy Wharf still retains many of its early structures. Over recent years, the wharf has been transformed by Urban Space Management into one of the capital's most unusual and exciting creative centres. In contrast to the old chainstore and electrician's workshop, the site is now also home to the first Container City; brightly coloured shipping containers converted into business units and live/work studios employing over 350 people.

Moored directly in front of Lightship 95 is another of the same class, the almost identical Lightship 93, owned by the renowned photographer Michele Turriani. Together, LV 93 and 95 are two of the best examples of lightships in private hands and, with the last few being retained by Trinity House, they provide a rare and iconic sight for those coming up

the Thames. In the worst financial climate for a generation, timing for this project has been far from ideal, but the support of a handful of enthusiastic private investors has helped to ensure that the studio is now ready and open for business. The changing state of the record industry in recent years has seen the disappearance of many of the old London facilities, leaving an ever-increasing volume of business to be serviced by the smaller, more streamlined studios. The imaginative use of Lightship 95 as an alternative commercial venue is a cost-effective way of providing a large, dedicated recording space in a vibrant and unique location. This is becoming increasingly hard to find.

“Changing times initiate innovation,” concludes Ben. With Lightship 95, I aim to combine the preservation of an historical maritime icon with the exciting creative potential of the future.” //

[ben@lightship95.com](mailto:ben@lightship95.com)







# The Apartment

written by Patrick Brillet  
photography The Apartment

**Patrick Brillet has been a dealer in Art and Design for the last thirty years; here, he profiles Annabel Emson and Elinor Evans both up-and-coming artists who had shows recently at The Apartment Gallery in London.**

## ELINOR EVANS

Welsh-born ELINOR EVANS divides her time between Spain, Wales and London. In 2005 she completed her MA in Painting in the Royal College of Art, where in 2004 she won the Amlin Prize for the most promising young artist. Evans has widely exhibited in Britain, selected for Art Review's ten of the best B.A Graduates after completing at Chelsea College of Art in 2003, then winning the Gold Medal in Fine Art at the National Eisteddfod in Wales in 2004. Elinor has shown paintings for several years in the Young Wales VII in the Royal Cambrian Academy, Conwy and has won many prizes. Her works are on permanent displays at the Welsh Museum, Cardiff, the National Welsh Assembly, Cardiff, and the Welsh Portrait Gallery, Conwy.

In February 2006 she exhibited and directed The Shaman Project, which like the nomads, is a moving, exhibition/event of music, art and performance. The second edition of the The Shaman Project can currently be experienced



in Bilbao and throughout Spain. Elinor's work is derived from the special relationship which she believes exists between animals and humans, she explains: "By drawing attention to the fact that we are part human and part animal, I acknowledge the importance and intelligence of animals." The significance of the 'Animal Mask' in her paintings symbolises what she calls "the social mask of hypocrisy".

In order to accentuate the animal's behaviour towards humans, and that of humans towards animals, Elinor makes short films to capture this central idea. She then takes certain images from the films to help her play out her ideas and decide on the final images to paint. She has already created her colour compositions before filming by deciding what to wear and which masks enhance the colour of each animal.

Also, working with artificial and natural light, Elinor looks for the most extreme moments to express the shadows and brightness in her paintings. She chooses those moments depicting the most movement expressed between man and animal. Her 2008 exhibition, "Facing the Mask", developed the theme further by emphasizing the human absurdity. The paintings have less movement than previous work: they elect the light and colour from the darkness, and reflect calm elegance and glamour. The artist is inviting the viewer to reflect and discover the absurdity of a masked man looking at another mask.

"Naked Behind the Mask" is a new series of paintings and drawings in which her human models are disrobed, in poses inspired by the nude paintings of the great masters from the 18th-century, albeit with tongue in cheek. The characters are laid bare in all their nakedness, but they may not yet be completely stripped of their hypocrisy, as they are unable to rid themselves of the ubiquitous masks.

But it is quite clear to see that although these stylised scenes, which depict the relationship between the human body, hypocrisy and animals, have been transposed from digital technology, film and video, it is in a rapid, and eminently enthusiastic application of oil, onto large canvases - the effect surprisingly tactile, with furry fabric and heavy furniture and a silky-looking dog; the latter, being Evans' Dalmation, Picasso, her latest muse embodying innocence and loyalty.

"No mask like open truth to cover lies,  
As to go naked is the best disguise"  
William Congreve

"Elinor Evans has a confidence of line and form that belive her years. There is a freshness in her work which has an unsettling undercurrent and echoes the American artist Eric Fischl"  
Selector Ann F Jones.

"Although there is a metaphoric and fantasy element to her work, most of her images have their roots firmly in reality".  
Sioe Gelf S4C 2005

## ANNABEL EMSON

Annabel Emson's paintings refer to atmosphere and light within the context of abstracted natural environments. She is interested in memory and landscape; how the sensation of colour, tone and movement in a painting can reflect and fold the time of memory and bring to the present a moment of spacial, light and scale awareness, working also with fluid and geometric forms that are closely linked to the natural environment and particularly, the elements of earth, water, fire and air.

Annabel's interest in painting environments that are inspired by this world but suggest another world where the work is still and silent emphasising the natural laws that govern the physical world that are transcended leaving gravity, scale and reflection to fall in an uncertain way. The atmospheres are evocative and uncertain, simultaneously dark and light, edgy and homely. Lying on the lines of uncertainty there is enough information to wonder but not to know.

The process of making the work is influenced by sound structure and light, she uses different rhythms and speeds to paint and different applications depending on the sounds she is listening to and the light present during the process of making. They refer to another world, a landscape being built in the present but distorted from the present. Light and darkness, hidden and reflecting off each other, colours shining, colours hiding behind black, black hiding behind light they evoke a playful yet unsettling interplay between the relationship between darkness and light and where colour and movement sit within these structures. The paintings allow her to play with paradoxes within a unified field surface of the canvas creating relationships and atmospheres that enable each painting its own specific identity. She paints somewhere else, not knowing where it is, but the paintings act as her windows to this other place, "so that it comes alive in the solitude of my imagination". Annabel relates to the work of architects, musicians such as Chopin and Sigur Ross, designers such as Tord Boontje and artists such as Caspar Friedrich, the British landscapists such as Turner and Constable, the writings and paintings of Kandinsky and Rothko, Kant and Jung, Peter Doig, Enzo Cuchi, Varda Caivano, Cy Twombly and Tal R and Miro.

"Dabs drips dobs dashes delicious dribbles define demarcate designated areas of splashy spaces drags drawn splatter wipes washes, whispery willow like lines, create a strange and moody menacing moment/s in a space/s deep yet shallow, informal confident casual sensitive with beautiful passages of liquid lagoon light, nervous flurries of brushwork pink skids turquoise twiddles white pulls composed, construct an other space."

Text by Bruce McLean on the work of Annabel Emson 2008, (Artist and Head of postgraduate painting, The Slade, UCL)

"...the essence of the beautiful does not lie in some realm simply opposed to reality. On the contrary, we learn that however unexpected our encounter with beauty may be, it gives us an assurance that the truth does not lie far off and inaccessible to us, but can be encountered in the disorder of reality with all its imperfections, evils, errors, extremes and fateful confusions. The ontological function of the beautiful is to bridge the chasm between the ideal and the real." Hans-Georg Gadamer

# "The characters are laid bare in all their nakedness"



**“She paints somewhere else, not knowing where it is, but the paintings act as her windows to this other place”**



Annabel Emson

Annabel Emson studied at Chelsea College of Art and The Slade, UCL, London ( BA and MFA ).

She has had numerous exhibitions worldwide: solo shows with Gallery Gmurzynska with HSBC Bank, Switzerland, Varennes Fine Art, Chelsea Arts Club, Loading Bay gallery, The Apartment Gallery, in London and group shows including The Slade Residency, Crete, Castellon Museum, Spain, C'an Marques Museum, Palma de Mallorca, Plastiki Project, Pier 31, San Francisco, Carbon 12 Gallery, Dubai.

She has had residencies at the Venice School of printing, the PLASTIKI Recycling Project, San Francisco and the CCA Foundation, Andraitx, Mallorca. She also has held the post of part time BA Painting lecturer at Huddersfield University.

Annabel Emson has also been a finalist of the DLA Piper Award, the Celeste Art Prize, the Castellon Museum Painting Prize and the Boundary Art Prize. //

[www.theapartment.uk.com](http://www.theapartment.uk.com)



Elinor Evans



Annabel Emson



Elinor Evans





*written by Matt Day  
photography Bibble*

# **“Red, White or Pink”**

**“You just won’t find  
‘real’ wines in supermarkets”**





Wine tasting: how to sniff, swirl and spit like a professional. Although wine snobs will tell you otherwise, wine tasting is not rocket science and anybody can improve their sense of taste (and therefore enjoyment and understanding of the wines that they drink) with a few simple rules. We all know how to drink wine – open, pour and enjoy! Actually tasting a wine is a different and far more rewarding process, it just requires a little thought and effort on your part. We all have the inherent ability to taste wine and recognise the different aromas, flavours and structural components. The difference between drinking and tasting is simply practice and experience, the more you taste the sharper your senses will become. Within this brief article we'll provide you with an outline of a quick and easy tasting process to help you get more enjoyment from your wine drinking. The tasting process involves four easy steps: looking, smelling, tasting and thinking.

### Looking

Before you put the wine anywhere near your nose or mouth, have a look at it against a white background – a piece of paper will do. The colour of the wine will help you to determine age – reds lighten and whites darken with time. The viscosity, identified via the legs, can give you clues as to the origin of the wine. Warmer vineyards result in riper grapes (higher sugar content), which ferment to produce more alcohol, identifiable via higher viscosity, i.e. slower legs.

### Smelling

Never fill your glass more than one quarter full as this will inhibit your ability to swirl the wine around, which serves to amplify discernable aromas on the nose. We don't do it just to look sophisticated! The nose will give you clues as to the condition (is it corked?), the grape variety (Merlot/Shiraz/Riesling etc always display the same base characteristics; plum, blackberry and honey respectively), the origin (warm climate wines are more intense) and the age of the wine (a move from fresh fruit to more dried, vegetal aromas). You cannot smell sweetness, acidity, tannin, body, length or alcohol.

### Tasting

The palate will allow you to perceive the physical elements, i.e. those you cannot smell; sweetness, acidity, tannin (reds only), body, length of flavour (longer is better!) and alcohol. When you taste hold a small amount of wine behind your lips, tilt your head forward and draw in air. You are now doing what we call 'Bibbling', this will help amplify flavours and increase your chances of noticing the wine's physical components.

### Thinking

The final aspect of wine tasting is the overall impression that is gained from the combination of the appearance, nose and palate.

It is at this stage that you can answer questions such as: Is it a good wine? Is it balanced? Is it good value for money? Is it ready to drink, or does it require further cellaring? A good taster should be able to assess a wine for its merits even if the style is not to their personal taste. Once you have mastered this simple technique, then here are a few more tips to help you improve your drinking enjoyment.

### Experiment

Most people decide which wine style they like too quickly and then go back time and time again to the same safe choices. Make a point of choosing a different wine every time you buy – the wider you drink, the more you will learn. Do not rely too much on supermarkets as the choice they offer is actually rather limited, there are literally hundreds of grapes and wine styles waiting for you to enjoy. You can even practice wine tasting without wine: next time you eat an apple, smell flowers or cook with spices close your eyes (we often rely on the sense of vision too much) and really memorise what the fruit, flowers or spice smell like. This will start to fuse the links between your nose/mouth and brain and you will become better at identifying aromas/flavours in wines.

### How you spend it

Drinking better wine isn't just about spending more money – it's also about how and where you spend it. 'Real' wine is when you can taste the place where the wine is grown. The soil type and climate changes the way the vine grows and the grapes taste. If I faced a room of supermarket wines blind folded I wouldn't have a hope in Blossom Hill (hell!) of spotting the country or region of origin. Generally produced by smaller, less commercial producers you just won't find 'real' wines in supermarkets.

### A thirst for knowledge

You can never hope to know as much as someone in the trade as they will taste hundreds of wines each week (for free!). Get to know your local independent wine merchant and you will learn by osmosis and will have access to 'real' wines. It may cost you a couple of pounds more per bottle, but it'll likely be a far more rewarding experience. Don't be afraid to ask – a decent merchant/sommelier is there to help.

Finally, if you want to take matters into your own hands a wine course is a great start and with the right tutor will be great fun. This will give you techniques, terms and insider information on the seemingly complex world of wine. You will soon realise that it is all much simpler than they (the wine snobs) would have you believe and soon you will be talking, swirling and spitting... (perhaps that is going too far!) like a professional. //

[www.bibble.com](http://www.bibble.com)

# “Only a thousand miles to go!”

*written by Stephen Everett*

Ownership of an ocean going yacht today confers an almost unique capability to travel in freedom to many of the world's most exotic locations in comparison with taxed, security checked and monitored air transport, but for many owners without previous ocean experience, the prospect of slipping home moorings and sailing the seven seas can be somewhat daunting. Knowing that your yacht can safely cross oceans and actually setting off on such a voyage yourself are two very different things.

When my wife and I bought ISLAND KEA II, our Taswell 49 All Seasons in late 2005, we did so intending to go blue water sailing in her but we also knew it would be a big step to make the transition to blue water cruising, so we decided that our first step should be something of a trial run and in company. Since my wife had no offshore experience, the 2006 Yachting Monthly 'Biscay Triangle' rally from Torquay in Devon to the mediaeval city of Coruna in Northwest Spain and back via south Brittany was ideal for us. The Rally provided useful support on our first long run offshore, so that we could try out both our newly refitted yacht and ourselves as putative long distance sailors. Apart from the pleasant social aspects rallies provide a useful framework of (relatively) fixed departure dates, information on destinations, advice on boat preparation as well as suggested training and we have found this framework can make the difference between achieving the goal of an ocean passage and never quite getting round to starting.

Our next step was the 2007 Rally Portugal organised by World Cruising Club which took us in easy stages from Plymouth to Lagos in Portugal. We later made our own way down via a trip into the Mediterranean to Gran Canaria for the start of the 2007 Atlantic Rally for Cruisers (the ARC), though for others on Rally Portugal the Med was their destination. For any sailor it is their first Ocean crossing that has the biggest impact and sailing across the Atlantic on the ARC with 230 other participating yachts was an experience we will never forget (as were the parties at both ends!).

Crossing an ocean in company does not lessen the experience in any way as even on the ARC it was unusual to see any sign of the rest of the fleet, but at the same time thanks to the daily SSB radio nets it was possible to have a good idea of the locations of most other yachts; leading to many a mid ocean tweak to sail trim in an attempt to keep ahead of, or catch up similar sized boats.

At some point over many miles of sailing since leaving Europe we have gone from thinking that a 100 mile offshore passage was a long one to saying “oh well, only a thousand miles to go on this leg, almost there!”

The ARC finishing line in Rodney Bay, St Lucia, with white sand beaches and palm trees ashore was a big moment in our blue water sailing experience. Not least in realisation that we had crossed an ocean in our own yacht. It also marked the end of the long build up to our first ocean crossing and the start of an enjoyable couple of years independently cruising most of the islands of the Caribbean from Trinidad to the BVIs including the scenically stunning Tobago Cays. Our time in the Caribbean gave us invaluable experience of living aboard a yacht in the Tropics, but this year we have now moved on to the Pacific and ISLAND KEA is presently enjoying the balmy warmth of French Polynesia, once again in company, this time the Blue Water Rally. The contrast between the Caribbean islands that are now so familiar to us and the Galapagos, Marquesas, Tuomotus and Society islands has been fascinating and we are looking forward to the next island groups.


Of course it is perfectly possible to cruise long distances independently; we have met many who have done so without difficulty and heard from others for whom a rally would be too constraining, but it is surprising just how many have made at least their first ocean crossing on a rally and few seem to regret it. //

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**“Knowing that your yacht can safely cross oceans and actually setting off on such a voyage yourself are two very different things.”**

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**“ Crossing an ocean  
in company does not  
lessen the experience  
in any way ”**

# Art of





# living



**The craftsmanship of the  
'Neue Wiener Werkstätte'**

*written by Birgit Buchsbaum  
photographs Neue Wiener Werkstätte*









The historic development of architecture, furniture and interior accessories is the story of the fusion of craftsmanship and art into the Arts and Crafts movement, a trend which was born in the early 1800s. By the end of the 18th century this relationship was under pressure as furniture started to be manufactured on an industrial scale, bringing with it accessibility to many; but this was at the expense of artistic integrity of the movement, and the end result was a bland and uniform look.

In 1903 in Austria, Wiener Werkstätte was founded in order to bring the magic back into furniture design and build. The concept was to draw together all the living areas together into a single harmonious design so that the whole would be in effect, a comprehensive work of art – the famous “Gesamtkunstwerk”. The founders and art directors were Josef Hoffman – who was a student of Otto Wagner, Koloman Moser and Fritz Warndorfer.

Otto Wagner was a proponent of architectural realism which meant that he was in favour of mitigating reliance on historical architectural forms. He designed several Jugendstil buildings and was fascinated by urban planning. His Stadtbahn, the urban rail network in Vienna is still in good working order today. He is also well known for his text book – Modern Architecture – which was published in 1896, and stated that ‘new human tasks and views called for a change or reconstitution of modern forms’.

Koloman Moser was a hugely successful designer not only of furniture, but of jewellery, porcelain and many other things including postage stamps! He was more traditional, drawing his inspiration from classic Greek and Roman art. He also contributed heavily to the Ver Sacrum art journal.

Their important ideas and ideals, to combine high quality craftsmanship with the best design of artists and professional designers, live on in the company, Neue Wiener Werkstätte and is as relevant today as it was in the 1900s.

In 1927 Karl Polzhofer started a small carpenter's shop in Austria. Four generations later the business has grown from a small concern with two craftsmen to its current size with more than two hundred people working in the modern production plants in southern Austria. Today the philosophy of Neue Wiener Werkstätte remains to deliver highest quality of furniture with timeless good looks, manufactured by professional craftsmen, designed by the very best creative heads of our time. The company offers a broad product range of furniture, upholstery, living-accessories, windows and doors, that can be combined in a homogenous collection, creating a “Gesamtkunstwerk” of our time.

The cornerstone of successful furniture production today is the ability to deliver individual, custom complete interiors. This requires an enormous amount of hand crafting but is the only way to achieve a truly bespoke look in the home. At the moment, there are two styles that predominate – Modern and Classic.

The modern line follows the precepts so dear to Wagner, where the furniture is reduced to essential simplicity. The trend here has found its way into the bedroom; the sleeping area is designed in light, comfortable colours and there is only a sparing amount of furniture. The wardrobe is integrated into the room becoming part of the wall panelling. The style was cubic forms, high gloss surfaces and pure, simple wooden furniture.

In the classic line, the artistic eye of Moser can be seen with delicate ornamentation in the Greek and Roman style. Here the focus today is on fabric coverings for the whole room of silk or linen. Wood finishes are in walnut and exotic teak.

Good design is here to stay, and Neue Wiener Werkstätte looks forward to continuing to work with these important precepts, using the best of modern technology to enhance the work that our craftsmen deliver. Furniture well made and selected, adds to the art of living. //

[www.neuewienerwerkstaette.com](http://www.neuewienerwerkstaette.com)

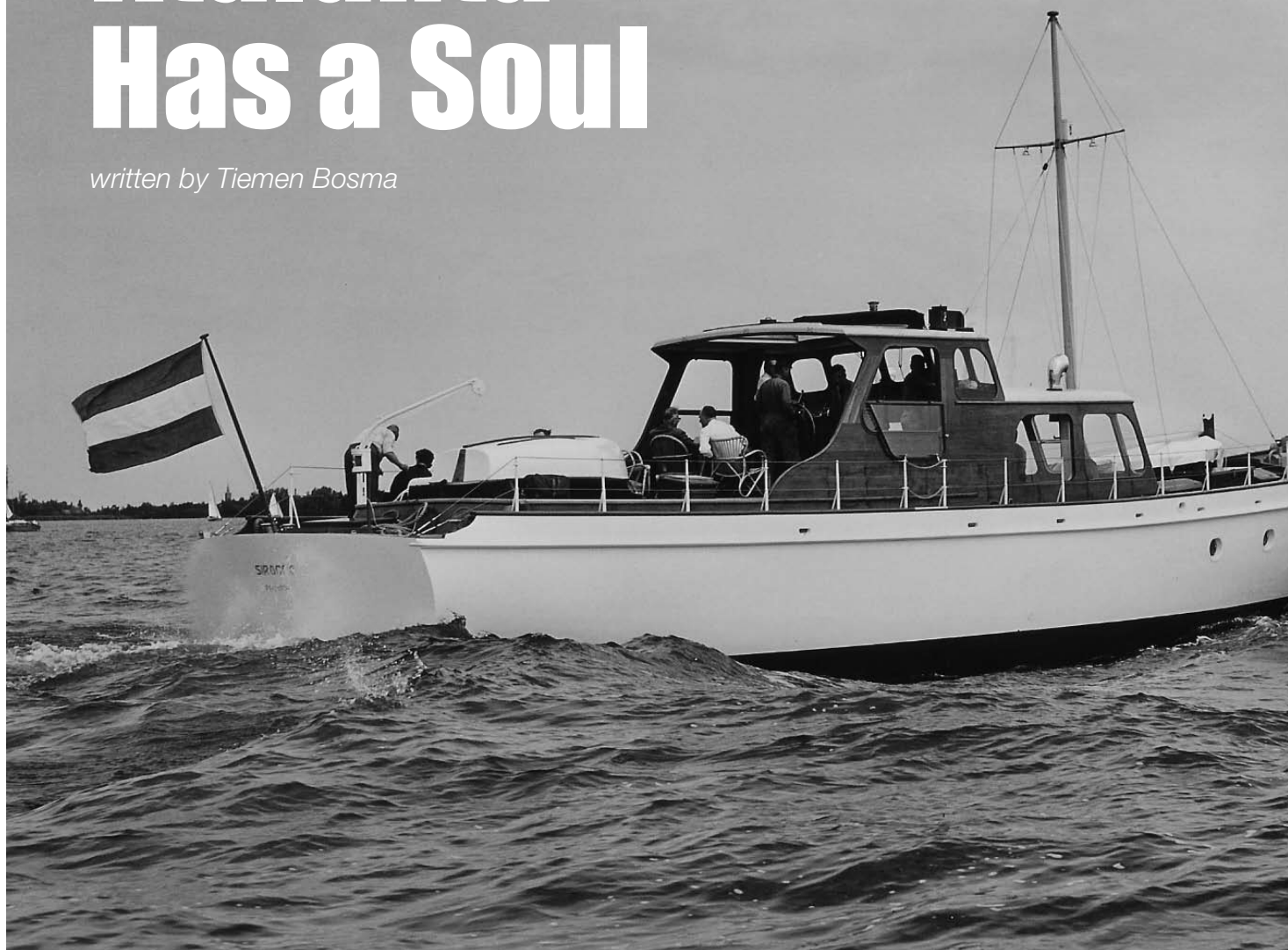
**“Our mission is to create a unique collection of high-quality furniture worthy of forming part of the unified work of art called ‘living’”**





# Atalanta Has a Soul

*written by Tiemen Bosma*



As the owner of the 83' Feadship ATALANTA, it is fair to say that classic yachts have always been an important part of my life. Since 1970 I have owned 10 classic yachts and of these ATALANTA is by far the most special. For me, the difference between an authentic classic and a modern classic lies in the fact that authentic classics are designed and built by hand and therefore by definition are imperfect. This means that the more time spent aboard, the more you discover small details unseen previously. This is what gives an authentic classic like ATALANTA her soul, as the personalities of the craftsmen who built her in 1958 at Feadship, and those who restored her for me at Dorr Lemmer between 2005 and 2007 are imprinted in her DNA.

ATALANTA is Dutch yacht aristocracy. In 1956 Mr Ruys decided that he wanted to have a wooden motor yacht built for him. With his friend and fellow ship owner Mr Van der Vorm, he visited Scheepswerf De Vlijt where an S&S designed sailing yacht ZWERVER (that later won the Fastnet Race) was being built for Mr Van der Vorm. After the visit Mr Ruys decided to commission the build of SIROCCO, now MY ATALANTA, using Moulmain teak

which he and Mr Van der Vorm owned jointly and which was also used in the build of ZWERVER. ATALANTA was the largest yacht to be built in Holland in 1958, and De Vlijt was a founding partner of the Feadship organisation, hence the Feadship marque was born.

In the 60s, ATALANTA spent some of her winters in the Caribbean and the summers in the Mediterranean, as transporting her on the deck of a cargo ship was easy for her ship owning skipper. She also made 2 Atlantic crossings on her own bottom. Thereafter, she changed hands and when I found her in Southern Spain in 2002, I was smitten, and having owned Feadships before I recognised her heritage. By this time a major restoration was needed, so I decided to take her back home to Holland to accomplish this, and ATALANTA sailed to the famous Dorr Lemmer yard, to begin a refit which would last for 2 years.

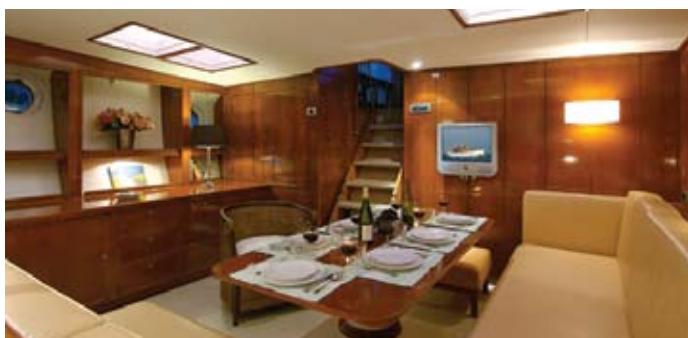
ATALANTA's restoration consumed 13,000 skilled craftsmen's hours. The most painful part of the refit was taking the decision to replace the teak deck as although there was still 4cm of teak,





**“Since 1970 I have owned 10 classic yachts and of these ATALANTA is by far the most special”**





rust was found between the steel sub-deck and the teak. On its own this was a 100,000 euro experience, but for the rest, ATALANTA's teak hull and steel frames were perfect, so the main job was to refresh the yacht inside and out.

I commissioned the naval architect Felix Buytendijk to re-design the galley and the wheelhouse, so that we could take advantage of today's technology without interfering with ATALANTA's authenticity, which is of course what gives her soul. His sympathetic approach to the project and the care taken by the yard – for example 6 weeks of research and experimentation was required before we found the right formula for the interior varnish to ensure that the new joinery exactly matched the original – ensured that the originality of the yacht remained intact.

The aft section of ATALANTA is exactly as it was in 1958 with the exception of new upholstery and the fitting of air conditioning. The owners' stateroom is quite unique with its typical 1950s soft retro look and here her soul is definitely very much in evidence. I am proud of what we have achieved in breathing life back into ATALANTA as well as enjoying the experience enormously, and I am pleased that she is now ready to give pleasure for another 50 years.

As a classic yacht enthusiast, I was interested to find a charter company which genuinely had an understanding for classic yachts. I came across Classic Charters and liked the philosophy of the company so much that within a year I owned 50% of the shares. Although I never intended to charter ATALANTA, I was happy for this company who had such a good understanding of yachts with soul to handle her, and now she, as well as 75 other classic yachts, are available through them for charter. //

Please visit [www.classic-charters.com](http://www.classic-charters.com) if you would like to experience some soul yachting!





## FPB 64'... A PARADIGM SHIFT FOR MOTOR YACHTING

FPB 64'/01 **AVATAR** is put through her paces in the Tasman Sea.

Sea state > confused with waves of up to 30 feet (9 metres)

Wind strength > gale force

Crew state > comfortable.

New construction from Dashew Offshore and Circa Marine.  
Represented in Europe by Berthon.

**BERTHON**





# Bloulelie

*written by Patrick Fairweather  
photography Fairweather's*

**“ It’s a pragmatic, practically  
pest-free, perennial and that  
has poise throughout the year ”**







It's everywhere, Agapanthus and I love it! It dresses villa driveways and swimming pool borders, blending well with summer roses and lavender to create a shining vibrancy and is therefore a definitive wallpaper plant from coast to temperate coast. When I arrive at any airport surrounded by beds of its bold and upright signature blue flowers I know I have arrived at more temperate times. Native to South Africa, the genus Agapanthus, the "Blouelele" Blue Lily, or using Linneaus' nickname the "African Lily", has become a globetrotter that's able to tease out its fleshy roots in any situation, except in a bog. In fact its promiscuous temperament in some countries has put it high on the official "wanted" (out) list.

In Northern Europe with its harder winters, Agapanthus is equally desired. Agapanthus is recognised as a sort of "hands-off" plant, of low maintenance. It's a pragmatic,

practically pest-free perennial that has poise throughout the year. In spring, sculptural stems bolt out of clumps of strappy green foliage. In mid-summer the distinctly primeval-looking buds peel open to reveal flower heads with decorative funnel flowers. Blooms last days on end, before transforming into a completely different autumn look, with spiky balls and flat trinket-like seedpods. These dry and twist with the approach of the cold season into neat origami-forms studded with coal-black seeds. I like to leave my spent flower heads on the plant providing structure in the border in winter, or I like to cut them when dry and spray them as Christmas decorations.

Agapanthus are both evergreen and deciduous. Flowers are traditionally blue, but white and mauves are common and now a myriad of new flower colours and forms are becoming commercially

available as breeders become more successful at crossing between species. All of the Agapanthus we grow at Fairweather's are produced in vitro from tissue culture. This provides both uniformity in production and in flower form and colour.

Three hundred years ago, when the first specimens of the evergreen Agapanthus africanus and A. praecox sailed into Europe from South Africa, few survived long outside English hothouses. While Agapanthus was revered as early as 1679 the plant's popularity was stumped by its propensity to turn up its toes and die in winter. However, offspring from another of the species proved hardier, the deciduous A. campanulatus inhabiting originally the 2000m mountain ranges of South Africa. Seed sent in the 1940s from the Cape's Kirstenbosch Botanical Gardens to the Hon. Lewis Palmer of Headbourne Worthy, Hampshire, resulted in the now





common Headbourne Hybrids that tolerate much more cold. These cultivars and their offspring have rejuvenated the planting of Agapanthus in borders and renewed the interest of Agapanthus in pots, a practise favoured by the Edwardians who raced Agapanthus out of greenhouses plunging them in herbaceous borders to beautify ugly summer gaps. But modern pot lovers have long known the beauty of growing Agapanthus as a feature in a pot of its own.

In the field, breeders are busy too going for the pink, the dwarf and allegedly fragrant varieties. Purists though, are manually crossing and re-crossing varieties homing in on the elusive of all: the perfect blue. Tastes vary, but a deep, deep blue Agapanthus is a stunner. The *A. inapertus* "Graskop" with few, drooping almost black flowers is powerful viewing when grown in swathes and is wonderful at the back of a border.





**“They add a touch of tropical exoticism to the late summer when the sun is dropping”**

Two wonderful new Agapanthus are “Northern Star” - a dark inky blue which we introduced at Hampton Court Flower Show in 2009 and “Enigma” the first bicoloured which we introduced 5 years ago. We now produce more than 30 cultivars commercially.

Agapanthus make marvellous companions to late summer flowering perennials like orange and yellow rudbeckia, heleniums and crocosmia. They add a touch of tropical exoticism to the late summer when the sun is dropping, and so many gardeners need some regal beauties to lift their spirits before it's really autumn. //

Patrick Fairweather owns Fairweather's Garden Centre, Beaulieu, Hampshire. Fairweather's Wholesale Nurseries produce 1.5million perennials per annum and specialise in Agapanthus, Lavenders and Heuchera which can be bought at the Garden Centre.

[www.fairweathers.co.uk](http://www.fairweathers.co.uk)









# INSPIRATION

*words & photography Ellen MacArthur Trust*





## “Chloe was 13 when she first noticed a swollen lump on her leg. After getting it checked out, she was diagnosed with Ewings Sarcoma.”

The Ellen MacArthur Trust is a charity that takes young people sailing to help build confidence after treatment for cancer and leukaemia. Established in 2003 by world-renowned sailor Dame Ellen MacArthur, the Trust now works with every young peoples cancer treatment centre in the UK.

Trust Patron Ellen MacArthur explains, “Our young people have all been through lengthy and often very unpleasant treatment. They have to cope with the physical and emotional side effects, and miss out on school. Whilst their friends are gaining their independence they have to schedule their lives round hospital stays. After a world of hospitals and treatment, to helm a 42ft yacht can be really empowering, and just being away from home and trying new things can build confidence and help the recovery process.”

Chloe from Kingston-Upon-Thames was 16 when she first heard about the Trust. ‘When I was asked if I wanted to go sailing, I imagined it would be on a tiny little wooden boat. My first reaction was that I wouldn’t be able to get into it because of my leg. Then I found out that it would be on a big yacht, and after talking with the hospital and my family, decided I’d give it a try, so I said yes.’

Chloe was 13 when she first noticed a swollen lump on her leg. After getting it checked out, she was diagnosed with Ewings Sarcoma.

‘When I found out I had bone cancer I was like ‘what’? The word is so scary; I thought everyone died from cancer.’

Chloe spent a year in and out of hospital receiving chemotherapy and radiotherapy at the Royal Marsden. Her treatment left her feeling exhausted and sick, made everything she ate taste horrible, and she lost her hair. Chloe then had to have an endoprosthesis replacement or ‘metal leg’ as she calls it - a serious operation to replace the eroded bone.

In 2008 whilst recovering and still on crutches, Chloe came on her first Trust sailing trip. ‘I had assumed with my leg I wouldn’t be able to do it, but discovered I could, and met people who had been through similar things. One volunteer had an operation like mine the year before and was walking without her crutches, which made me think I want to get off my crutches too!’

Chloe’s trip involved the Royal Marsden, Manchester and Southampton Hospitals. On these four day trips the young people are involved in every aspect of crew life, living on 38-48 ft cruising yachts, but its not just about the sailing. There is a chance to visit a local lifeboat, play games on the green, enjoy a barbeque on the beach, and, essential to any Trust trip, the water fights! Chloe wrote after her trip to say, “Since the trip I’ve felt more confident, going out more. I’m surprised I didn’t use my crutches much – being in a different environment helped. Having cancer will never escape my memory, but neither will the sailing trip. Thanks for a great time!”

Because the effects of cancer can last long after treatment ends, the Trust aims to build long-term relationships with the young people, inviting them to return for events like the Round the Island Race or a residential dinghy week. In 2009 the Trust sailed

round Britain, with an ever-changing crew of young people who had previously sailed with the Trust after treatment. This was an incredibly inspiring project and something once a voyage partner is secured, they intend to repeat in the future.

Chloe returned to sail on the first leg of the voyage, from Cowes to Dover, afterwards saying, ‘It was amazing, something I could never have imagined I’d achieve. It was really peaceful on the water and I even saw a dolphin! Sailing with the Trust always makes me feel more positive and energized!’

Chloe had to have a full hip replacement last summer, and was back on her crutches for a while, but is now doing really well and has applied to study psychology at University. In April she gained her competent crew qualification at the Trust’s volunteer training week along with 14 other young people, all in recovery from cancer or leukaemia who will return in the summer to inspire others just out of treatment on the sailing trips.

Chloe is just one of the amazing young people who make up a very special Trust community. //

[www.ellenmacarthurtrust.org](http://www.ellenmacarthurtrust.org)





*Above the two vents of the Tanna volcano*





# A Very Special Place, Vanuatu

*words & photography David & Annette Ridout*

**“So began what became a love  
affair with the islands and  
their peoples”**

Vanuatu, or the old New Hebrides, are a chain of islands lying just over 200nm to the west of Fiji. Our sail from Fiji started in a brisk 25 knots and lumpy seas but ended with a magnificent sleigh ride and the added spectacle of Tanna's volcano in an active state.

Off Port Resolution we talked to our friends who were inside and they said they could see our lights and they gave us personally verified waypoints for the GPS so in we slowly came. The cliffs looked horribly near but it was an illusion of moonlight. The radar saying truthfully they were nearly half a mile away. The anchor dram tasted wonderful as we sat in the cockpit chatting to Tony who had come out in his dinghy to reassure us.

So began what became a love affair with the islands and their peoples. Melanesian, not Polynesian. Very dark, small and wiry they can look fierce but a smile soon comes to their faces. The last white man was cut up and eaten here in 1905 and it is generally acknowledged that they continued to eat each other for many years after that.

Cook visited Port Resolution and I have a copy of his chart. In those days it was fifteen metres deeper than it now is. The whole area is actively volcanic. Pools of water on the beach are hot enough to burn one and make a great place to wash clothes. The volcano itself can be visited if you hire the only local vehicle, a battered 4x4. This will get you to within two hundred feet of the first rim. There are no restrictions and as we sat watching a piece of molten lava fall to earth behind us. We reluctantly moved back a bit. Watching the spectacle as dusk and eventually darkness fell is a never to be forgotten experience.

The people of these islands are very poor. Outside of Port Vila, the capital, you are almost back to the Stone Age. Medical facilities are few and far between. Nevertheless the point that came across so strongly was that never once did we find people whingeing about their lot. One clinic, hearing we were going north to the Banks group asked us to take boxes of condoms for the local nurse. The RCC on our stern no longer stood for Royal

Cruising Club but Registered Condom Carrier. Looking at the boxes I was pleased to see they were made in the UK but slightly embarrassed when I saw they claimed to be of many tastes from chocolate to strawberry.

Uraparapa in the Banks group is a submerged extinct volcano with one bit of the rim broken open allowing a yacht to enter. Chief Nelson runs the one village on the shore. What an impressive man. With the copra industry dead he and his villagers are rarely visited. However the village is immaculately kept. Tracks swept, children made to swim each day to keep skin disease at bay. It was here that a lady and her child came out to us in a dugout canoe and asked me to mend her lamp. She had heard that white men had magic glue. Epoxy! I asked her to come back in the morning. The heap of rusting metal with no glass or wick was beyond any restoration. We had a new one of these cheap Chinese lamps in the bilge. Next morning she would not accept it unless we would trade. Annette went to her veg garden. All she had. She would have given us anything but with difficulty we settled for a paw paw. Honour was done. With such nice people it is not surprising that most yachts leave this group with their stores and spares boxes well depleted.

At another island we had a siesta after sailing overnight. Eventually a canoe asked us if we were coming ashore. Yes in a bit we said. Another hour later as we came up the beach we were asked to go to one of the bigger huts. To our mortification the whole village was assembled and had been waiting hours for us. They then sang three verses of welcome written by them and sung to the tune of God Save the Queen. I had tears in my eyes by the end.

Combine this sort of experience with some of the most interesting diving in the world on the detritus of WWII in the island of Espiritu Santu and you will understand that we are not alone amongst the long distance yachting community in finding these islands a very special place that can be visited many times. //



**“They then sang three verses of welcome written by them and sung to the tune of God Save the Queen”**







# THE BEST JOB IN THE WORLD?

*words & photography Rick Tomlinson*

Some say it's the best job in the world? But when the alarm wakes me at 0430 and its pitch black outside, it can be a struggle.

My Mac is sleeping next to me it's light fading in and out, one tap and like me its awake. A cable connects it to an insignificant small box, a Satcom terminal, and from that another runs out through the french windows to a flat panel antenna, I hope it's not been stolen in the night. I am on the remote island of Fernando de Noronha 200 miles off the Brazilian Coast, there is no crime here. With this BGAN setup I have broadband anywhere on the planet.

One click on the Volvo Ocean Race web site and I am straight into the Race Management area, good the boats are still on the wind and closing the waypoint. 78 miles to run, at 10 knots even I can do the maths. But a Volvo

70 is a tricky beast to keep track of, a change of wind direction by just a few degrees and they are suddenly doing 16 or 17 knots, that changes the time planning completely, this gives me many sleepless nights during the race. Time = distance/speed, my head is full of the possible numbers.

I still hadn't switched on the bedroom light, but I hit the speed dial button on my Iridium satphone and I am through to the duty officer at Volvo Ocean Race HQ. The web site is good for rough planning but to get accurate waypoints I need the information in real time. The duty officers are there 24/7 a happy "good morning Rick where are you?". They know the information I need, "position, speed, course, wind speed, direction, likely changes" 02° 23' 44"S 34° 43' 14"W, 73 miles to run, doing 11 knots, on the wind. I tap the waypoint into







**“On this occasion it’s  
with the Brazilian Navy,  
and a war ship.”**









Google Earth to get a visual on how it looks. It is all about the timing, we have to be in position with enough time to get the pictures as they approach the invisible rounding mark, a waypoint on the ocean. At least they will pass in daylight, that makes our life much easier, and much better pictures.

There are three of us in the team for this offshore sortie, Volvo TV with cameraman Mathew Conner and producer Chris Chaundler, and myself, Rick Tomlinson, still photographer. We work out the logistics and plan our rendezvous with the fleet around the world using whatever platform is available or possible. On this occasion it's with the Brazilian Navy, and

a war ship is anchored in the bay ready for us to leave at dawn. My gear is ready, batteries charged, cards formatted, the BGAN satcom and Iridium are broken down into a pelican case and we all meet on schedule. Not much is said but words are not necessary, we know the drill, we have quite a bit of kit, but Matt holds his camera and I mine, that's the ultimate responsibility and line we never cross.

There is a slight lightening in the eastern sky as we meet the Zodiac and transfer our gear on board. The skipper and the XO meet us as the anchor is lifted. I call for an updated position via the Iridium. They throw each other a couple of looks, but appreciate that we have the kit to do

the job, our gear is stowed and we head for the mess where a breakfast is waiting, Matt and I know the way, we have done this before on the same ship, but it was this Captain's first time chasing Volvo Boats across the ocean.

We steamed north for about 2 hours before we picked up the leading boat, Green Dragon, and shadowed her to the turning waypoint off the Island, I shot the still pictures while Matt and Chris filmed an interview with skipper Ian Walker talking via the VHF.

I really wanted a shot of Green Dragon with the distinctive back drop of Fernando de Norhuna. The skipper and XO worked


**“At least they will pass in daylight, that makes our life much easier, and much better pictures.”**











**“There are three of us in the team for this offshore sortie, Volvo TV with cameraman Mathew Conner and producer Chris Chaundler, and myself, Rick Tomlinson, still photographer.”**

hard to get us into position and hold us there, not easy in a warship that is used to a whole ocean to respond in. The seas were quite lumpy and the light was still low, so we had great pictures.

I got the shot just before the boat turned the invisible mark, we turned the ship around and headed back up the course. With a new position from Whitley for the second boat I got the laptop and BGAN Sat unit out, selected 6 pictures, quickly edited and captioned them and then set up the antenna. A quick scan of the sky and the unit gave an audible beep that I was hooked onto the Atlantic West satellite, and straight into the race office computer, 7 minutes later the pictures were 6000 thousand miles away in the UK, and up on the web site.

By this time we were back up with the second boat, Ericsson 4 and repeating the process, photograph, edit, send. Throughout the day we repeated this with 6 of the 8 yachts, but then we were out of time with the Navy and out of light for the pictures so it was back to land. By 10pm we were having dinner in the hotel and making plans for a flight out in the morning; this job was done.

Time to fly on to South Africa and the next sortie, which was to be by helicopter for the leg finish off Cape Town. It worked out to be another early one, lifting before dawn and flying until dusk. Shoot edit, send, from any part of the world. The best job in the world? I think so. //

[www.rick-tomlinson.com](http://www.rick-tomlinson.com)



# Best of British

words & photography Boodles

Boodles is a rare commodity in the world of today, a family owned British company established over 200 years ago and still producing forward thinking and successful jewellery designs in-house.

The family has always been passionate about the business and this is apparent to all who know the company, the jewellery or anyone who visits the shops. Boodles comprises of four Directors. Brothers Michael and Nicholas Wainwright are joint Managing Directors with Michael based in London and Nicholas in the Liverpool head office. Nicholas' son Jody is also based in Liverpool, sourcing the finest stones, while James, nephew to Nicholas and Michael, currently manages the Dublin store.

There are now eight Boodles shops in total with four in London. The fifth London based store is soon to open in the newly renovated Savoy Hotel, where Boodles will be the only boutique within this wonderful British institution. The Northwest is home to shops in Manchester and Chester with the famous head office building in Liverpool. The eighth store is in the prestigious location of Dublin's Grafton Street.

The celebrated architect Eva Jiricna has designed all of the Boodles shops and she has succeeded in creating light and cutting edge interiors. Boodles stores have eye-catching features of glass staircases, striking marble walls and stunning champagne bars all creating an effective juxtaposition of polished steel and modern fixtures and fittings within period buildings.

Boodles is a company that aims to combine beautiful, unique and contemporary jewellery designs with the finest traditional values. British craftsmanship and the use of the most sought after and exquisite gems fuse effortlessly with an awareness of fashion and a sense of adventure and fun. The designs are timeless pieces and recently the signature Raindance ring has been welcomed into the permanent jewellery collection in the Victoria and Albert museum in London's South Kensington as an example of leading contemporary British jewellery design. The Boodles Raindance collection also celebrates its tenth birthday this year and to mark the occasion our head of design, Rebecca Hawkins, has created nineteen wonderful new designs for the celebratory collection.

Joint Managing Director, Nicholas Wainwright and our Head of Design, Rebecca Hawkins provide some insight into the world of Boodles.

**What do you think makes Boodles stand out from other fine jewellers?**

**Nicholas:** Our exciting designs and the fact that we are family

owned and totally British. We have an incredible intimacy with our customers creating enormous trust which, in turn, keeps them coming back to Boodles.

**Rebecca:** Boodles create very individual designs with exquisite craftsmanship. The designs have a fresh and unique aesthetic that combines modernity with timelessness.

**How would you describe the Boodles style?**

**Nicholas:** Unbelievably fine quality jewellery, highly wearable, iconic and exciting designs.

**Rebecca:** Fluid, elegant, sensual and tactile.

**How long have you worked at Boodles?**

**Nicholas:** 40 years

**Rebecca:** 20 years

**What are your favourite stones and why?**

**Nicholas:** Diamonds because they are so exciting and we sell so many of them. Morganites because of their beautiful pink colour and opals because every one has its own individual personality.

**Rebecca:** If I had to pick just one it would be a diamond because of its versatility and ability to create contrasts and drama. Other favourites of mine are Tsavorites, Tanzanites, Star Sapphires and Mint Green Tourmalines.

**What is your favourite Boodles design?**

**Nicholas:** We have new chandelier diamond earrings, which are beautifully elegant circular showers of diamonds – they would look fabulous on any red carpet. My favourite pieces change all the time though due to wonderful new designs constantly appearing in our stores.

**Rebecca:** The Sleeping Beauty double cuffs from the Boodles Wonderland collection.

**What are you most proud of in your work?**

**Nicholas:** The Boodles Raindance collection.

**Rebecca:** The Wonderland Collection and Raindance.

**If you had your own Berthon yacht where would you like to sail?**

**Nicholas:** Monte Carlo for dinner at the Hotel de Paris then on to a casino.

**Rebecca:** The Amalfi coast. //

[www.boodles.com](http://www.boodles.com)





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