

# BERTHON

LIFESTYLE MAGAZINE X

WWW.BERTHON.CO.UK





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**FRONT COVER :** FPB 64' GREY WOLF leaving the Hen and Chicken Islands to the east of the North Auckland peninsula to begin the Long Voyage Home.

## 04 REVIEW OF THE MARKET

The yacht market is starting to recover its mojo and whilst we expect some bumps in the road, we have certainly seen a marked improvement in 2014. As the Berthon Sales Team's smiling muscles start to develop again and the world turns, results are much improved. Improving the Berthon service is a never ending voyage and investment in marketing and social media initiatives have been a key feature of this year. Sue Grant, the Sales Division's managing director writes. [www.berthon.co.uk](http://www.berthon.co.uk)

## 06 THE ODYSSEY OF GREY WOLF

It is rare to pick up a yachting magazine these days without finding an article from our good friend Tom Cunliffe, and when you do, your eyes are automatically drawn to it, because aside from the fact that it will be informative and well researched, you also know that it will be a rattling good read. Having worked with us on our GREY WOLF blog, which followed FPB 64 GREY WOLF's voyage from New Zealand to the Channel Islands, we asked him to tell you his impression of the voyage. Berthon are the European agents for the FPB range. [www.tomcunliffe.com](http://www.tomcunliffe.com)

## 12 WILD ABOUT SALAD

Garry Eveleigh is a regular contributor to the Berthon Lifestyle as his enthusiasm for all things edible outmatches even our own and his writing brings his foraging adventures to life. For Volume X he writes about foraging for wild salad and makes one want to immediately pick up a colander, a pair of scissors and a bottle of water and sally forth to find lunch. Originally an apprentice at Berthon, his skill at foraging and knowledge of the natural world all around us makes for a fabulous read. Garry offers foraging walks for The Pig at Brockenhurst; [www.thepighotel.com](http://www.thepighotel.com) and Limewood Hotel; [www.limewoodhotel.co.uk](http://www.limewoodhotel.co.uk) [www.garryeveleigh.com](http://www.garryeveleigh.com)

## 18 GLIDING

There are many parallels between gliding and sailing, where the best results are to be had from working with the incredible forces of nature on and above our planet. Described by some as 3 dimensional sailing, yacht surveyor Jim Pritchard explains the excitement of the sport, where once back on the ground in the Gliding club bar, all boasts regarding this gentle art are charmingly off limits. We have a lot of contact with Jim who is a well known international yacht surveyor. [www.jimpritchard.co.uk](http://www.jimpritchard.co.uk)

## 22 A PRIVATE COLLECTION

Crispin is an enthusiastic yachtsman and great friend of Berthon. As the founder of the Ancasta Group he is well known in the yachting industry and it is no surprise to us that his art collection has blossomed. Crispin was also the founder of Sport Services Group and over the years has had many successful business interests. Thanks to Peter Osborne and Gordon Samuel for providing the photos and inviting my Collection to their venue from 23rd October to the 15th November - Osborne Samuel Gallery, 23A Bruton Street, London W1J 6QG, 44 (0)20 7493 7939.

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



## 26 THINGS I HAVE SEEN

Tricia Kelly has been an indispensable part of the Berthon machine for the past 3 years, working as Brian May's PA. Prior to her office life, she was a divemaster and commercial diveboat captain in the USA, so we were keen for her to write about this fascinating subject and in the Pacific which is less well flippered, should we say, than many other places. Tricia will be moving part time onto the marketing team in the autumn allowing her the time to study for a post graduate degree in A&E nursing. [www.berthon.co.uk](http://www.berthon.co.uk)

## 28 IT'S A HAND-ME-DOWN, THE THOUGHTS ARE BROKEN....

The West Solent One Design RIPPLE has become an essential part of the Berthon story although her rebuild has not progressed too much this year because of the volume of clients' work going through the Big Blue sheds. Brian May updates us on her progress and the happenings at Berthon Boat Company. [www.berthon.co.uk](http://www.berthon.co.uk)

## 32 EXTREME WEATHER

Steve and Linda Dashew have been blessed with the support of the cruising community for many years, and they would like to return the favor in a small way. They have made two of their books, Mariner's Weather Handbook and Surviving the Storm, available for free as PDF files. Steve says, "If these books help a few of our fellow cruisers have a more enjoyable experience, and perhaps stay out of difficulty, we will have been amply repaid." This article demonstrates that these books are compulsory reading for yachtsmen – You can download both books at: <http://setsail.com/mwh.pdf> <http://setsail.com/sts.pdf>

## 36 LAND SAILING THE ECO WAY...

Liz Rolfs and Bill Peach were kind enough to allow us to photograph their lovely house and write a bit about it for Volume X. We made them pose endlessly with cups of tea and asked many questions as not only is their Eco House, Brackenhurst, a bit special but we were fascinated by what these long term Discovery 55 sailors have accomplished in working with nature rather than trying to master it. [www.brackenhurst.blog.co.uk](http://www.brackenhurst.blog.co.uk) [www.mobmat.com](http://www.mobmat.com)

## 42 TO THE SKYLINE AND BEYOND

Nicolas Perrin designs racing cars and has been involved with some of the fastest machines with wheels on the planet. A long held ambition has been to win the famous 24 Hour Le Mans endurance race competing in the LMP1H class for hybrid cars. He is funding this endeavour by private internet funding and making the car's plans available to his on-line backers for a modest fee. His car will be available to see and touch at the 20th Berthon Collection on the 15th to 17th September 2014 – or alternatively, see her on the grid at Le Mans in 2015. [www.perrin.com](http://www.perrin.com)

## 44 HUNTING USA

Bill Rudkin Jr joined the Berthon USA team in 2013 and he is a consummate yacht broker. What we didn't know when he joined us was that apart from a passion for sailing, he is also a mad keen hunter. He writes about the camaraderie and skills required, together with the positive conservation that goes hand in hand with this sport, ensuring that the extraordinary wildlife and environment is preserved for future generations. [www.berthonusa.com](http://www.berthonusa.com)

## 48 FROM EYGTHENE AT BERTHON TO MIRABELLA V

Ron Holland is something of a legend in yachting, having designed some of the most important yachts on the planet during his career. His quarter tonner EYGTHENE was a winning yacht which arrived at a cold and wet Berthon in 1974; it turned out winning the World Championships at Weymouth was just the beginning. A pioneer of the IOR rule, the Holland designs are many including the mighty M5 a monster sailing yacht. Ron answers some of our questions about his yacht design journey. [www.ronhollanddesign.com](http://www.ronhollanddesign.com)

## 50 PART OF THE LANDSCAPE

Simon Burvill writes for us about the awesome exterior furniture that his business Gaze Burvill creates, and the magnificent oak that it is made from. Each piece is unique, craftsman-made, and this gives it great soul and personality. Friends of Berthon, Gaze Burvill consider, as Berthon do, the apprentices that work in the business to be an essential part of the team, and important investment in the future. Find out more, and see the work, at the Gaze Burvill website. [www.gazeburvill.com](http://www.gazeburvill.com)

## 56 YACHTS, BIKES & ITALIAN BEAUTY

We have been working with Kurt Lillywhite for more years than either of us care to remember as his yachting projects have been ticked off the bucket list. The latest of this is the stunning AGLAIA, a 77 foot Rob Humphreys that Kurt will sail around the world. His other passions include unsuitable cars and motorbikes. Having ridden since a youngster he tells us about the lure of the red, fast and Italian...

## 58 BROWN IS THE NEW BLACK

Gardening offers an ever changing and fascinating challenge that grips the imagination of many of us and, like yachting, it is critical to work with the seasons and the weather to achieve for many of us, varying degrees of success. Helen Basson writes about sustainable gardening and how brown isn't nearly as dull as it may sound and how effective it can be as a theme in Mediterranean gardens in the summer. From South of France based Scape Design, regular exhibitors and winners at garden shows, including the Chelsea Flower show visit [www.scapedesign.com](http://www.scapedesign.com)

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# Review of the **MARKET**

By Sue Grant

*Thank you for turning the pages of Volume X of the Berthon Lifestyle magazine to read these words. We would love to say that it's really hard work putting this magazine together and that it is a huge endeavour. The fact is that it's great fun as our contributors are all friends and family for us here at Berthon and they continue to deliver great text, wonderful images and massive good humour when asked by us to write. We worry that the subjects would grow thin in this the tenth iteration but the more we do the clearer it becomes that we have but just scratched the surface of great subjects for this publication.*

We have found once again our smiling muscles this year, as the market levels and starts to recover after 6 long and difficult years for the yachting industry, and of course we haven't been unique. The recovery is sporadic and the road has many potholes but there is more confidence and the new normal is starting to look rather more friendly for us. Having had to reinvent the whole way that we conduct yacht sales over the past few years, we are ready for the upturn and very aware that we will only continue to succeed if we continue to innovate and raise our game. This lesson has been well understood by all at Berthon.

We said that yacht prices had stopped falling in 2013 and this is certainly the case. One word of caution here, is that the normal yearly

depreciation remains, so as yachts age, they still lose value – but the sickening drops have now completely stopped.

Berthon USA is going great guns and continues to post a profit. The addition of Bill Rudkin to the team has been a good move. The market as in Europe has seen the same bumps in the road but Americans are buying, and sailing and enjoying our sport to the full and we are excited to have an effective office in this thriving market which also gives us the ability to offer a joined up brokerage service on both sides of the Atlantic. In 2013 we successfully managed our share of yacht arbitrage sending European yachts to our base in Newport to find American buyers who are fond of high quality European marques like Swan and Oyster.

Despite the odds stacked against it, Berthon France has had a great year. The difficult political situation, vast tax burden and inconsistency in policy have not worried yachtsmen too much on the Cote d'Azur this year. However we are very aware that it is not only the French that like to sail in these stunning waters and we have been assisted by a very international client base who have come to buy and play here. We regard the Mediterranean market as one of many parts like the Curate's Egg, and whilst many brokerage yachts languish on the market as they are overpriced, not properly maintained, and no longer what the market wants to buy; there are plenty of yacht owners who understand the economics of the market and who are prepared to sell and move on, taking advantage of a good deal on their next purchase.

Yachting is about fun, and as soon as clients start to cost every item and factor this into the perceived value of their yacht we start to worry seriously. The profession of accountancy is a worthy one, but a yacht will cost at least 10% of her value to maintain a year, will depreciate every year and will land you with surprise costs you may not expect. Set against this the amount of fun that she brings and the adventures that you will share with her before worrying that the sums don't add up – they never will.

Our UK office has performed well this year and we have been focusing on increasing our visibility and upgrading the service that we offer via social media, which we have been able to do by employing a full time social media marketing manager. Events like the Blue Water Cruising Weekend which we hosted at Berthon with World Cruising were also very well received.

All our offices have been marketing more this year and as a group we have exhibited at or will do at – Miami, Boston, Annapolis, and Newport in the USA. Cannes, Mandelieu and Palma Super Yacht Show in the Mediterranean, as well as at Southampton, London, Jersey, and Poole in the UK.

The FPB project has been a very big deal this year with Peter Watsons FPB 64#6 GREY WOLF voyaging from Auckland to the UK this year. The GREY WOLF blog told this incredible tale, and Tom Cunliffe who helped us with this epic effort tells you all about this further forward in the magazine. Peter also has FPB 78#2 in build, and between us and our friends at Dashew Offshore there is now around 1,000 feet of FPB either under contract, or under construction or both.... For a product that we were told could not sell, we don't think that this is a bad result.

Windy continues to dominate the quality fast motor yacht segment with new models which are, quite simply, the best in class. The 39 Coho



is an epic drive and the new launch 26, and 45 have the serious ability to thrill. There has been a recovery in both our French and UK markets and we are also now working with them on the new Draco range which are the open boat to have – period. The UK debut is at Southampton this year with the Draco 26 – look out for her – truly James Bond stuff.

As the world turns and yachts sell, it is the special friends with whom we work – Steve and Linda Dashew, the Windy and Discovery crews and the many other agents and friends in the business that have enabled us to offer the level of service that we deliver. Working with them is a privilege.

A short word about our 20th Collection event in Lymington this year – which makes me feel exceptionally old...as ever it will be the original and best collection of quality pre-owned sailing, motor and performance yachts that you will find. Please accept no imitation. We also hope that you will join us at some of the international shows that we are attending including Southampton, Newport and Cannes this September.

The Berthon fleet continues of course to be completely epic. We have the ultimate sailing muscle car, to the classic that cannot fail to captivate. Of course our clock work yachts achieve take off at incredible speed and we offer 4 wheel drive motor yachts with range enough for a trip around the solar system. From the whole team we wish you fair winds and good sailing from us all and hope that Volume 10 will make you smile.

By Tom Cunliffe

# The Odyssey of GREY WOLF

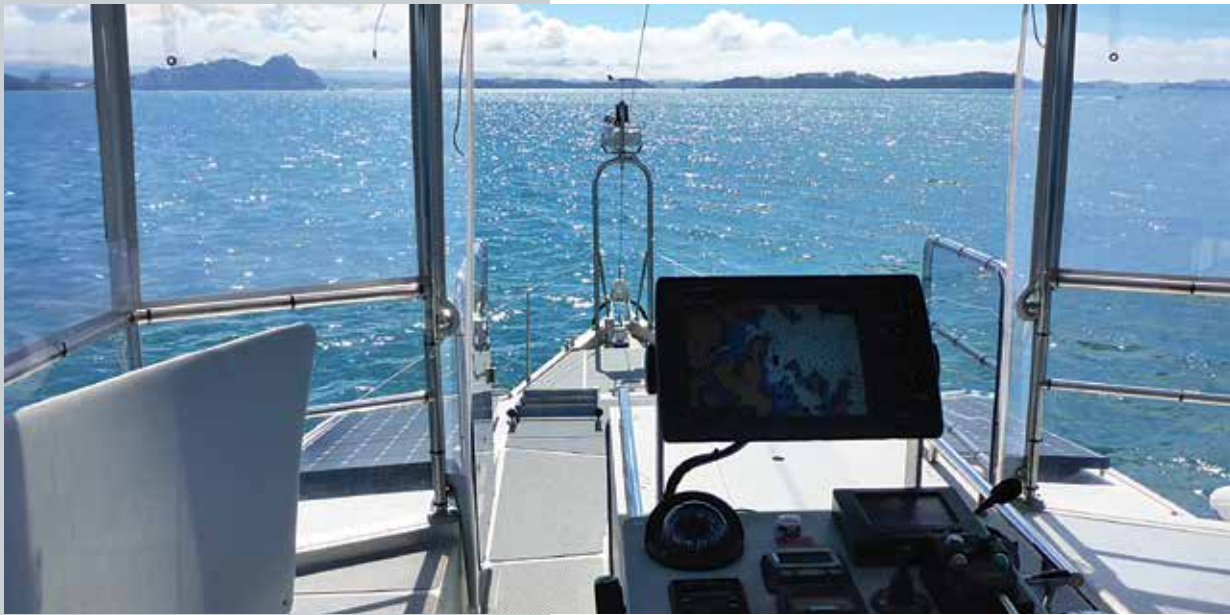


*I'm a sailor.*

One of the things I respect about serious yachts under canvas is their ability to cross oceans without concerns about distance or seaworthiness. I have no problem with power craft as such, but it does seem sad that, for all their undoubted style and fun factor, most burn so much fuel that they can never have the range for any sort of deep-sea capability. It came as a surprise, therefore, when Berthon Group MD Brian May called me to suggest I involve myself with the FPB project and GREY WOLF. Me? 65 foot motorboats? Has he gone mad, I wondered. He hadn't. He had something special up his sleeve that cut across motorboat/sailboat boundaries and he was shrewd enough to see that I'd be hooked.







ABOVE :  
THE MATRIX DECK ABOARD GREY WOLF

BELOW :  
GREY WOLF BEFORE THE 'OFF'

When I joined the team, GREY WOLF was lying in New Zealand, newly built and fitting out for a voyage halfway around the world to a new home in Guernsey. Sailing boats facing the same traverse will always head west with the prevailing trade winds unless they are opting for the Southern Ocean route via Cape Horn and a certain hammering from the weather. These paths have been trodden for centuries. For someone like me there would have seemed no third way, until I heard about GREY WOLF.

Conceived and designed by Steve Dashew whose fast-sailing cruising yachts have become a benchmark for deep-sea passage making, this planet-friendly, fuel-sipping example of Brain at Work planned to head up into the Pacific and pass 'the wrong way' through the various archipelagos. With her skipper thinking more like a sailor than an 'aim-and-go' powerboat operator, the endless trade winds were to be kept forward of the beam rather than asking the boat to smash straight into them. After leaving the islands astern, she would work up towards the Equator, where the easterlies give way to doldrum conditions. Further north, the trades kick in once more, but so long as she remained within the so-called 'intertropical convergence zone', she could beat the system. Onwards from Panama, routeing would be traditional, using the old 'low-powered steamer routes'. With a cruising speed of around ten knots, surfing capability of up to 20, a range that would eat the Pacific for breakfast and stabilisers for comfort, the job should be eminently 'do-able'. GREY WOLF could, in theory, achieve what few motorboats of her size had ever attempted. ▶





ABOVE : MATT TAKES AN ALFRESCO SHOWER



ABOVE : MORE BLUE SKY AND SEA

So much for the boat. What about her people? This, said Brian, was where I came in. Sadly, I didn't get to make the trip, but I did enjoy the pleasure of what one might call a 'virtual passage' by courtesy of a series of Berthon Boat Company apprentices. The lads work hard in the sheds and out in the yard, but to complete their education, there is nothing like experiencing what really happens to a boat at sea. A quick sprint across to Cowes or the Channel Islands is one thing. An ocean passage tests to a different level. Peter Watson, GREY WOLF's owner and skipper, generously agreed with Brian to expedite this unusual opportunity, so one young man from Lymington was to join the boat for each leg of the epic voyage. The trip was exciting a good deal of interest from the world cruising community and the boys were persuaded to write a regular blog about the life and times on board as the FPB slipped quietly around the world.

Jack, Ben, Nathan, Dan, and Matt, the Kiwi from the builders Circa Marine, are talented in their chosen trades. The blogs looked like being lively reading, but Brian and Peter felt that a professional hand on the tiller might keep them on course. I've done my time on deep water, so they signed me up.

Watching the voyage from the other side of the ship's computer screen was unique for me. I'd been on the ocean often enough to imagine life on board, but the miracle of modern communications brought it into day-to-day, full-colour perspective. Jack was tossed in at the deep end on the initial leg from New Zealand to Tahiti. The weather was tricky to say the least and, as GREY WOLF wriggled her slippery way between cyclones and tropical 'lows', he had a rough ride. While Jack and the crew were suffering heavy seas and racking their brains to find the best way through, I sat back in my office, fascinated by how 'Weather Bob', another virtual character, kept them briefed on pressure systems and tropical disturbances with electronic messages. Guided by him and assisted by Steve Dashew's massive experience – also available at the click of an email – Peter charted a safe course through a whirling maze of 'nasties' that would have left a non-electronic sailor at his wits' end.





TOP : THE CREW

BELOW :

PREPARING 'GOODY BAGS' FOR THOSE  
LONG NIGHT WATCHES AHEAD

**“The odyssey of 13,000 sea miles  
in under 3 months has proved  
GREY WOLF to be the ultimate  
voyaging motor yacht, capable of  
what few can even contemplate.”**



Given this almost inevitable dusting down, you might wonder why Peter would opt to leave New Zealand at that time of year. The answer was the real bogey-man lying in wait in another ocean. It was vital to clear the Caribbean and the southern North Atlantic before the summer hurricane season roared into action, so the awkward start schedule was a case of, 'Groan you may but go you must!' Wretched weather dogged what could have been a lovely passage and in the end Peter was obliged to alter his plan, seeking shelter in Rarotonga before finally pressing on to Tahiti.

Jack's wonder at the vastness of the planet he was discovering shone through his narrative, but after a grand run ashore in Papeete he hopped an aeroplane and was replaced by Ben, who couldn't believe his luck. Ben drew the long, long run through the islands and across a seemingly endless Pacific to Panama. His blogs made many a deskbound sailor wish he was young again and going ashore with a shipmate on a South Sea island, then seeing the Isthmus drawing near after weeks at sea with the engine gently thrumming the boat ever onwards towards the rising sun. Nathan's arrival in Panama was an adventure in itself, testing his mettle in the face of full-on South American bureaucracy. Fortunately, Berthon had given him the right papers. He didn't panic, he made it to the ship and away they went again. ▶

Panama to Bermuda promised to be another challenge against the unchangeable trade winds. This time, the Caribbean northeasters were not to be denied and GREY WOLF began taking a battering as she attempted to pass to windward of Jamaica. The blogs described the scene as all hands gathered around the dinner table to discuss options. Peter thought like a sailor once again and bore away for the leeward end of the big island. Life on board improved and they were able to make up the lost ground in comparatively light going between Jamaica and Cuba. Nathan noted that the names read like something from 'Pirates of the Caribbean'. How we land-locked followers longed to be with them, watching the frigate birds soar on the solid breeze of the old Windward Passage.

As Dan arrived in Bermuda to let Nathan go home, Matt was told that his replacement was sailing a different yacht across the Atlantic which meant Matt could remain on board all the way. He didn't record his feelings about this, but he had clearly become so useful a part of the crew that his shipmates must have rejoiced. Matt started out with a little more experience than the Berthon boys. His blogs were often pragmatic, giving us a wealth of technical insight, but the comments from his English pals let us into some of those on-board 'in jokes' that say so much. The banter told us more than the direct narrative. Matt was an integral part of the trip.

The passage from Bermuda to the Azores then home to Guernsey should have been straightforward, but GREY WOLF, like many before her, suffered heavy conditions south of the islands. Dan reported the frustration of being so near and yet so far, but Pico showed up through the clouds soon enough. They called in to Horta, had a beer or two in Peter's Café Sport, put a few things right and were back at sea again.

**"The passage from Bermuda to the Azores then home to Guernsey should have been straightforward, but GREY WOLF, like many before her, suffered heavy conditions south of the islands."**

I understand people have made easy passages home from the Azores, but my own experience has been to end up in Spain, which is what happened to Dan, Peter and GREY WOLF. Sunshine and hazy days back at Lymington delivered headwinds where the pilot charts promised westerlies. A light fuel load based on promises of fair weather failed to allow sufficient margin, but a quick detour into Bayona set this to rights and soon the last-lap tension was mounting as Ushant loomed on the horizon with only the English Channel beyond. Dan's descriptions of the homeward bounder's emotions said it all.

The odyssey of 13,000 sea miles in under 3 months has proved GREY WOLF to be the ultimate voyaging motor yacht, capable of what few can even contemplate. Peter Watson's brave vision has come to reality, while his shipmates, old hands and apprentices, but sailors all, are safe home from the far side of the world.

BELOW : WEATHER BOB SAYS ALL'S SET FAIR







ABOVE :  
WHAT - NO DOLPHINS?

BELOW :  
YET ANOTHER GLORIOUS  
ANCHORAGE FAR FROM HOME







ABOVE : PICKING LINDEN LEAVES  
OPPOSITE LEFT : RAMSON - WILD GARLIC  
OPPOSITE RIGHT : CUTTING SEA PURSLANE



WILD COOK FORAGING:

By Garry Eveleigh

# Wild About SALAD

Photography Matt Dunkinson



*While doing that rather tedious once or twice weekly trolley dash at your supermarket, a great many of you regularly pick up a small bag of washed and prepared salad leaves. What you probably don't know is that- yep- even city folk are not much more than a stone's throw away from the most delicious, succulent, green, totally organic and completely free, mind-blowing little wild salad leaves that are shouting "pick me."*

Without a doubt, these spring delicacies are at their very best when the young and tender leaves and shoots first begin to burst into life anytime from mid-March onwards. As the spring temperature begins to rise and the soil begins to warm, picking a fresh, free and completely delicious wild assorted salad can become incredibly quick and easy with just a little bit of know-how. ►

Mixing together just two or three different varieties from my tried and tested top ten favourite wild salad plants will give you a great tasting and very healthy salad, or even a base for a salad. There's no rules – add fresh tomatoes, cucumber, avocado or whatever else you like. I also love blitzing these very green and fresh salad leaves with pine nuts, parmesan and olive or rapeseed oil to make a wild spring pesto bursting with goodness and fantastic flavour that will blow your taste buds into paradise. ►

#### TOP TEN WILD SALAD PLANTS

	LATIN NAMES
1 Ramsons	<i>Allium ursinum</i>
2 Chickweed	<i>Stellaria media</i>
3 Sorrel	<i>Rumex acetosa</i>
4 Three cornered garlic	<i>Allium triquetrum</i>
5 Hairy bitter cress	<i>Cardamine hirsuta</i>
6 Sea beet	<i>Beta vulgaris</i>
7 Marsh samphire	<i>Salicornia europaea</i>
8 Sea blite	<i>Suaeda maritima</i>
9 Sea purslane	<i>Halimione portulacoides</i>
10 Linden leaves	<i>Tilia europaea</i>









As the sun gradually rises higher above the horizon and the daylight hours extend, the dawn chorus of wild birds attracting their potential mate becomes noticeably louder and earlier with every new day. From March onwards, the more than welcome spring sunshine ventures further into the evenings bringing milder spring weather and warmth to our precious Mother Earth. With the ground temperature rising and springtime showers falling, a new season dawns causing our pleasant post-winter landscape to slowly begin bursting with a myriad of shades of green; however, this is where it can also become a minefield for the novice foragers amongst us. Picking wild salad leaves or vegetable plants can be equally as dangerous as gathering wild mushrooms. There are more little green things that can harm than you may realise – just because it is green and may look succulent, it does not necessarily make it something to add to your picking list. Whether you are foraging plants, fruits, nuts, berries, mushrooms or freshly picked spring salad leaves, the golden rule of foraging is paramount – if you cannot identify with 100% certainty anything from the wild that you intend to eat, please avoid picking. Some wild plants are deadly poisonous and adding just a few of the wrong leaves such as the very common wayside plant, Hemlock, to your wild salad or homemade soup, could render you “brown bread” even if your croutons stay afloat!!!

Once you have gained the essential confidence of identification at a glance, the best advice when venturing out to pick your fresh wild salad leaves is to take a colander, kitchen scissors and a small plastic bottle of fresh water with you. The reason for the colander is quite simply to avoid picking more salad leaves than you need and, therefore, the size of your colander should reflect the number of people you will be serving. Use sharp kitchen scissors for a clean cut to help avoid bruising the leaves and to encourage these hardy little plants to sprout fresh growth which will eventually flower and produce seeds for next year's crop. The bottle of cold water is for splashing over your wild, tender leaves to keep them as fresh as possible as they have a tendency to wilt and fade extremely quickly in front of your very eyes; another good reason to consume them as soon after picking as is feasible. On your return home, maintain the crisp freshness by washing and soaking the leaves in a large bowl of cold tap water; then drain the water off, cover with a damp cloth and store in the fridge.



ABOVE : SORREL PLANT - IN BUD



ABOVE LEFT : SORREL

ABOVE RIGHT : TRUGG - SEA PURSLANE (L) SEABEET (R)

BOTTOM LEFT : PERFECT SEABEET

BOTTOM RIGHT : SALAD IN BOWL - CHICKWEED, LINSEN, WILD GARLIC, GARLIC FLOWER & DAISIES





CHICKWEED

### The Wild Cook 5 Minute Salad

I always call my wild salads “5 minute salads” as this is, or can be, how long they take to pick; but, the 5 minute bit is more usually a challenge when out and about or at a friend’s garden. In reality and at a leisurely pace, a 30 minute walk will produce enough delicious wild leaves for a nice salad feast.

Once you have gained the knowledge and know-how, you have to be careful not to become a salad nerd! You will find yourself spotting these tasty little wild green morsels growing in abundance in the most unlikely places – along roadside verges or cracks in the pavement and even areas where many people walk their dogs. This is spotting for identification purposes only as, for obvious reasons, these little edibles should be simply left to grow and go to seed; pickings from these locations are definitely not for the salad bowl.



WILD PESTO GARNISHED  
WITH ELDERFLOWER

### EDIBLE SALAD FLOWERS

My personal list of edible flowers is almost endless, however, just a few that are very common and relatively easy to find and identify are Daisies, Primrose, Milkmaids, Honesty, Violets, Three cornered Garlic, Ramsons, Mallow, Rosebay willow herb, Dog rose petals, Gorse.

The rules regarding eating beautiful wild flowers are no different to all other foraging rules for eating anything from the wild – always be 100% certain of identification as many pretty flowers can also be dangerously poisonous.

The stunning beauty of all wild flowers is best admired where they are growing and appreciated for the insect wildlife that depends on them for their nectar and pollen. I limit garnishing my salads with a few wild, pretty and edible flowers for special meals with friends.

Lastly, prepare a tasty homemade dressing to enhance the delicate wild spring flavours of your salad.

*Splash of olive or rapeseed oil*

*Splash of cider or white wine vinegar*

*Teaspoon Dijon mustard*

*Juice from half a lemon*

*Half teaspoon wild honey*

*2/3 squirts vinegar de jerez (I love it)*

*Lightly whisk your dressing, serve and enjoy*

**You just can’t beat wild and free!**

**“Every single available  
brain cell is now  
concentrating on where  
the centre of this fickle  
little thermal might be,  
and after 4 ragged turns  
I’ve gained 250 feet.”**

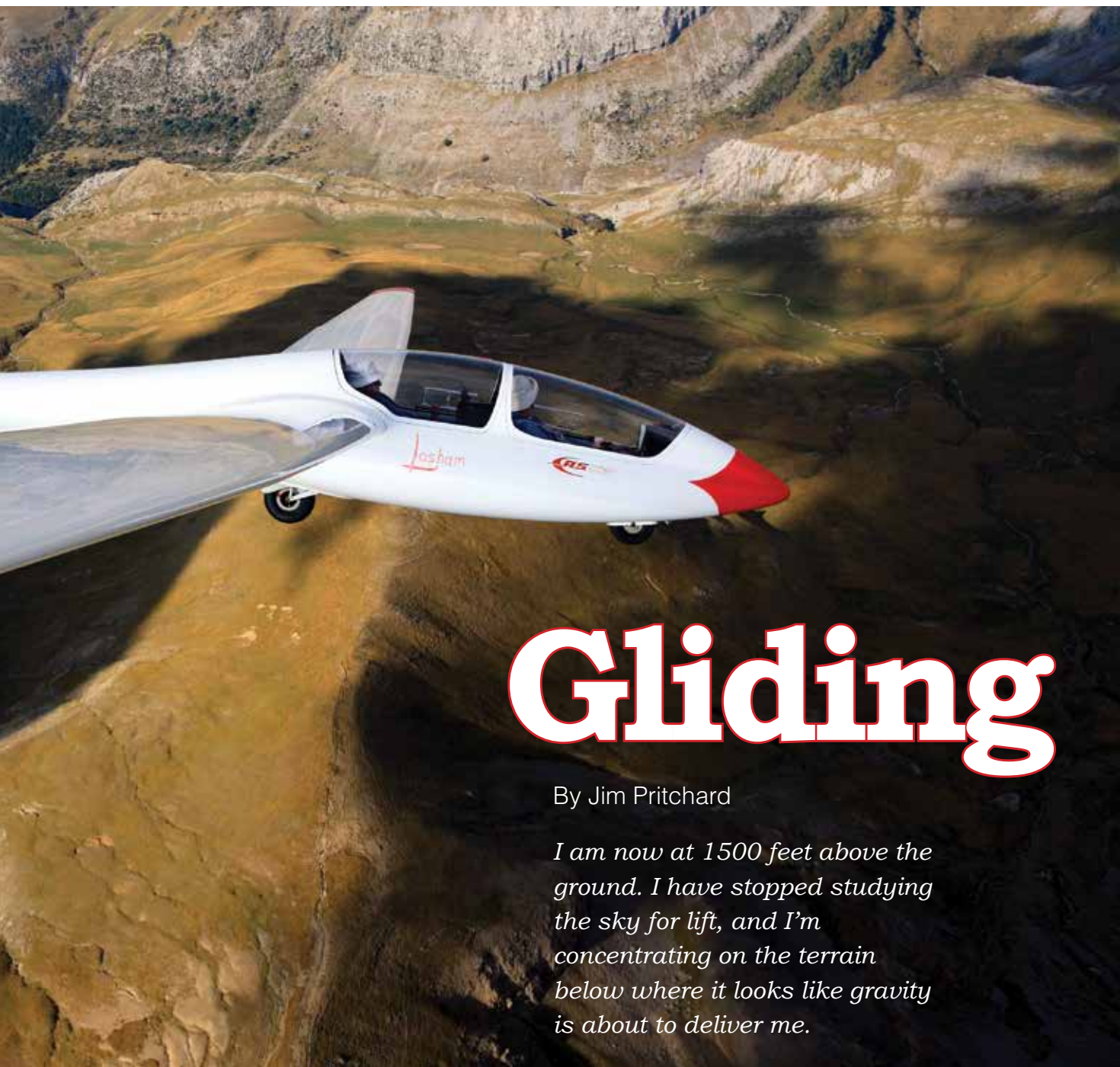
RIGHT : SOARING OVER THE PYRENEES - BUT  
THE LANDING TERRITORY IS UNFRIENDLY

BELOW : OLD TIMERS LAUNCHING



ABOVE : 86 GLIDERS READY TO LAUNCH AT LASHAM ON COMPETITION DAY





# Gliding

By Jim Pritchard

*I am now at 1500 feet above the ground. I have stopped studying the sky for lift, and I'm concentrating on the terrain below where it looks like gravity is about to deliver me.*



ABOVE : SHEER BEAUTY NEAR THE END OF A DAY'S CROSS COUNTRY FLIGHT

I've selected my landing field. It has recently been harvested, has no sheep or power lines, and as far as I can tell it seems reasonably flat, but is far from any convenient road.

All these heightened emotions fighting for precedence in my mind. It looks like I'll be too late for dinner in the club tonight, anxiety about whether this will be a landing I can walk away from, but I've done the field landing refresher course this season, and I've walked away from all similar situations in the past. I'm living the immediacy and sheer excitement of trying to get everything absolutely right because if I don't, then the day may not end well for me. ▶



TOP : VIEW FROM THE BACK SEAT  
BOTTOM : SHARING A THERMAL



ABOVE : ON TOW FROM THE TUG

Bill Bullimore is at the club today, and he'll give a cheerful response if I phone him to come with my glider trailer, to collect me. Concentrate man, just concentrate on doing the field landing and deal with everything else once you're down!

I'm now down to 1000 feet, and I'm manoeuvring over to the upwind start of my landing circuit (the smoke from a bonfire about 5 kilometres away tells me it's upwind). The field is still looking good from 1000 feet and I just need to get everything right and I'll be safely down in about 2 minutes.

Then something tugs on my starboard wing. By reflex, but not very tidily, I throw my K6 single seater glider into a tight right hand turn, and my variometer starts to sing me a sweet tune consisting of squeaks high and low, telling me I'm going up!

Every single available brain cell is now concentrating on where the centre of this fickle little thermal might be, and after 4 ragged turns I've gained 250 feet. I start to feel more confident, and by now my variometer is singing a constant high note and the dial tells me I'm going up at 2.5 meters per second. My spirits and glider soar.

Back at 1500 feet in no time at all, and instead of studying the ground I'm studying the sky where I see a hard small cloud a little downwind from me. This is the top of my thermal. By the time I get to 3000 feet, the prospect and emotions associated with a field landing are erased from my mind. This endless

sky is all mine. It's my friend and guardian and will carry me ever onwards on my task.

But I'm not alone. From the empty sky another glider appears from the distance making a direct line for my thermal, and very soon I see 766 on the tail fin of Bill Bullimore's glider. He's been out there looking for his next climb, seen my little K6 going up like a rocket and has come to share in the lift. Why did I think Bill would be on the ground at the clubhouse on a day like today?

The race is on. I'm about 500 feet above Bill. He's better than me, but I'm going to get to the top of this thermal before Bill if I can. Inevitably I find that at 4500 feet we're slingshotting around at opposite sides of the thermal at the same height. Such a wonderful surreal sight, here 1 kilometre north of Membury service station on the M4, with traffic out of earshot thundering intently to its destination, with the dedication of a column of ants on food collection duty.

Bill's glider is in beautiful repose, effortlessly soaring to the underside of the cloud above us, with Wales clearly visible to the North West, and my Isle of Wight home clearly visible to the South. The competition is off unless of course I'm lucky and find the strongest part of this thermal. By this time 4 more gliders have appeared from nowhere and have joined my thermal. I'm now touching the bottom of the cloud and I should have already left like Bill who has disappeared to some distant horizon.

The sky is looking good so I say goodbye to my wonderful buoyant cloud and put the nose down, to speed off to the next one that will help me leapfrog toward Aston Down, which is my first turning point.





TOP : AN OLD LADY AFTER 'LANDING OUT'

BELOW LEFT : DUMPING WATER BALLAST BEFORE LANDING

MIDDLE : AFTER THE FIELD LANDING

RIGHT : VINTAGE AND READY TO LAUNCH

I briefly compare my current indomitable state of mind with that of only 5 minutes ago, when I was reluctantly resigned to my field landing, and spending the rest of the day getting my dismantled glider home to Lasham in its trailer.

And so I continue around the triangular 305 km course that was set by our Chief Flying Instructor at the morning briefing. I cross the M3 over Basingstoke at 2800 feet knowing that my height is good enough with 1000 ft to spare to get me home to Lasham. What a gorgeous feeling. What a glorious sky and what a wonderful day. I've looked down, like a god in the sky, on our beautiful island nation busy about its daily life and business. I've used the power of the sun which charges the thermals, to fly 305 kilometres. All of my decisions have been good enough to enable me to complete this task, even though Bill's decisions were probably better, and

he's almost certainly already in the bar.

I'm into the landing circuit at Lasham, and I land. All of a sudden I am no longer the sky god of my imaginings. Other pilots have long since returned, many others are flying locally under instruction and continue to launch on the winch and aerotow, while others help to organise the never ending movements of gliders on the ground and at the launch point, at this, the busiest and biggest gliding club in the world.

I know full well that no one will listen to my stories of adventure. Why would they? They have all had their own special adventures today. But we will all share in the close fellowship of participating in this wonderful sport and be the best of friends. Men and women, school teachers, high court judges, long haul BA pilots, and brick layers all together, oblivious to their social status beyond the airfield gates.

# A Private COLLECTION – Collecting

BY CRISPIN LOWE



LEFT :  
PAUL FEILER  
OVAL & BLUE, 1962  
OIL ON CANVAS  
91.5 X 91.5 CM (36 X 36 IN)

RIGHT :  
PAUL FEILER  
PORTHWARRA GREY, 1962  
OIL ON CANVAS  
101.5 X 96.5 CM (40 X 38 IN)

*I was surprised and somewhat flattered to be asked by Peter Osborne and Gordon Samuel to provide some pictures to be hung in their gallery during the Art fairs and events in London during October. My friends at Berthon, who were looking out for what other interests yachties might indulge in when not standing under a cold shower ripping up £50 notes, also asked me to pen a few words about this exhibition and my collection – so here they are!*

For the past 20 years my primary interest and love has been for work by British artists from the latter part of the 20th Century.

For me, collecting pictures has been like gathering new friends to develop a relationship with and to enjoy. I never tire of finding new and hidden aspects of the artists' craft and inspiration – an adventure that never, for me, seems to wain. Over time your 'eyes' change and you look for new friends, sometimes at the expense of the old ones. Of course, funds limit your aspirations which can be good because it makes one more objective and critical when making a purchase.

My collecting trends have developed over the years. I started with little money to buy pictures and with choice largely influenced by peer pressure, tentatively set off. My first collection of pictures came as a result of a friend of Keith Vaughan who took me to meet him at his studio, so a couple of Vaughans became prize possessions.

After years of entreprenuring with its associated ups and downs, the Vaughans were sold to fund a business and other adventures. In the early eighties I found myself founding a yachting business, Ancasta Marine. As a result of the marine connection, I began to collect 19th Century marine pictures - having enjoyed the collection of David May of Berthon, a friend and great bon viveur of yachting – very trendy for a yacht broker! I enjoyed these beautifully painted seascapes. With Ancasta offices in the south and west country of England I was able to scour the galleries in an area in which retired naval officers had collected.

After a period of crises, I decided to abandon all and take a year to revive my sense of humour. A friend volunteered to come sailing with me who, in the course of a transatlantic crossing and wonderful cruising in the Caribbean, steered me away from the solid pictorial to the more abstract. My 'eyes' were now opened to a new adventure which has been wonderful fun and which moves on in sometimes surprising directions. It has also helped open up many other aspects of my life and freed me up to more new life experiences. I realised that for me looking at a picture it did not have to be representational but a sensation akin to tasting a good wine or food, sometimes shocking but often intensely emotional. ►



**“I became interested in the Modern Mid-20th Century British School and started to explore and learn what I liked and what was a well crafted picture.”**

KEITH VAUGHAN  
LINEAR GROUP, 1962  
OIL ON CANVAS  
63.5 X 61 CM (25 X 24 IN)







PETER KINLEY  
FIGURE WITH MIRROR AND EASEL - 1962  
OIL ON CANVAS  
DIMENSIONS 72 X 54 INS - 183 X 137 CMS

Kinley





ADRIAN HEATH  
UNTITLED, 1954  
OIL ON CANVAS  
76 X 71 CM (30 X 28 IN)



SANDRA BLOW  
NO.18, 1971  
OIL ON CANVAS  
134.5 X 122 CM (53 X 48 IN)

Starting anew in London, with walls to fill, I enjoyed going to London Art College graduation shows and buying great pictures from young artists which still give me pleasure. These were interspersed with more extravagant purchases.

Living in London, prospering and with access to galleries and art fairs I wandered around trying to develop and find my 'eyes'. I became interested in the Modern Mid-20th Century British School and started to explore and learn what I liked and what was a well crafted picture.

With the help of new friends/dealers like John Austin, Richard Selby, Offer Waterman, Gordon Samuel and Peter Osborne I got going and started to buy in an area I enjoyed and could afford.

Affordability is an important aspect of the nature of an individual's collection. It is limiting but does not necessarily work to the detriment of the collection. Sometimes having been frustrated, such as not getting one's way at an auction, something spectacular turns up somewhere else that can be afforded. This is what differentiates a private collection from gallery collections. The latter are assembled for very specific purposes – subject, period, commercial. A private collection is a result of search, love, relationship with individual pieces, artists and affordability.

Some of my favourite collections are those put together by artists, usually collected from other artists' swaps, friendly dealers and friends. They give a wonderful insight into how the artist has developed and from where they took ideas and techniques. The Modern British artists of

the mid-20th century mainly polarized around London, Cornwall and West Sussex, where they formed vibrant communities with other intellectuals and creative people. I was fortunate to meet a few giving me insight into their genius – Paul Feiler, Prunella Clough and Keith Vaughan stand out for me.

The process of buying and selling is wonderfully amusing – the banter and bargaining with dealers and artists – weaving stories around the negotiations – lies and counter lies – it is a bazaar with delicious outcomes and disappointments.

Never underestimate the commercial nature of an artist when buying directly from them. We are lulled into a false sense of the artists' financial naivety – very dangerous!

Auctions are stimulating venues. The houses manipulate the audience with their estimates of sale prices which raise expectations of success which is reflected in your enthusiasm when you come to bid – often too much!

When offered an opportunity to exhibit your collection by an excellent gallery, there is always a price. I was asked to price the pictures for sale. While reluctant to sell any I will be excited to move on and reinvest in the next pair of 'eyes' before they fade.

This article contains a few images of my Collection, but you will have to see this 'live' at Osborne Samuel to really appreciate my painted friends. Like sailing, my art collection is a delightful and challenging voyage and whilst by now I have a reasonable number of sea miles beneath my keel, there is still far to go.

By Tricia Kelly

# THINGS I HAVE SEEN

*‘The anchor needs to be moved’ I said as I climbed into my dive gear and grabbed my mask and fins.*

Sten put the engine of the 20 foot aluminium skiff in gear and motored towards the orange buoy that was bobbing around on the clear, deep blue water of the Pacific a few hundred yards out from a small island 250 miles south of Cabo San Lucas.

As I headed down the line attached to the buoy, I looked around to check visibility, probably 25 metres. I could see the underwater peninsula of rock that we were planning to dive with its rocky outcroppings and varieties of seaweed moving with the water. I got to the anchor, attached the lift bag and moving cautiously I positioned it on a ledge where it should stay but would not be impossible to haul up later. I then dumped the air from the lift bag and started slowly up the line. As I ascended I felt and heard dolphin as a group of five came closer and closer. I got to 10 metres and stopped. As I hung neutrally buoyant I looked up to see if I could see the skiff and there, circling around the buoy, were two silky sharks perfectly silhouetted in the sun. I felt something large lean against my arm. I took a breath to calm myself and looked to find a dolphin lying there. I felt like it was looking at me, communicating, asking for a tummy rub? I started up the line to do a safety stop at 5 metres. Again, I scanned the waters, there were two manta rays, each with about a 6 metre wing span, gliding past and as I was admiring them a tiger shark came up from the depths, swam the length of the pinnacle and then sank back down. Perfection.

The Revillagigedo Archipelago is a group of 4 volcanic islands, San Benedicto, Socorro, Roca Partida and Clarion at approximately 18N, 112W. The area is considered by some to be as unique as the Galapagos but it is far less well known. The islands are part of Mexico and since 1994 have been classified as a Nature Protected Area/Biosphere Reserve by UNESCO. San Benedicto and Socorro are active volcanos which last erupted in 1952 and 1993, respectively. Roca Partida is the lava plug of an extinct volcano that rises around 100ft in the air with the closest sea floor 200+ feet

below. Its only occupiers are passing sea birds which give the rock a distinctive colour and odour. Socorro and Clarion house a small contingent of the Mexican Navy, the only human inhabitants of the Revillagigedos. The isolation of these islands, surrounding deep water and currents make this an ideal place to see galapagos, silky and silver tip sharks, hammerheads, whale sharks, humpback whales, dolphin and manta rays. Not to mention large schools of tuna and the myriad of reef fish and invertebrates that can be found on the rocks. Several live-aboard dive boats go there and I was lucky enough to work on the Nautilus Explorer for several years where I was able not only to have many great experiences myself but also to introduce people to the wonders of the Pacific Ocean.

In a much smaller body of water, the Gulf of Mexico, I worked on the M/V Spree going to the Flower Gardens, 100 miles offshore from Houston, TX and the northern most hard coral reef in the USA. Nothing can be seen from the

**“I felt something large lean against my arm. I took a breath to calm myself and looked to find a dolphin lying there.”**

FROM LEFT TO RIGHT :  
CORAL & CHRISTMAS TREE WORMS GULF OF MEXICO  
MOUSTACHED JAWFISH GULFOF MEXICO  
GREAT WHITE SHARK AT GUADALUPE





surface except several mooring buoys and a few oil rigs but underwater it is completely different. The Gulf of Mexico has underwater salt domes that rise up from the sea floor to within 60 feet of the surface which allows just enough light and heat to penetrate during the summer months to support a thriving hard coral reef. Eight days after the first full moon in August, somehow, all the corals know that it is time to spawn. It is one of the most amazing sights as first one and then another structure starts to 'smoke' or send out small eggs into the water. On the boat the smell is very distinctive although it turns out it is one of those odours that some people cannot detect, quite amazing to those of us who can. If you can't get there to see it for yourself video filmed off the Spree of this amazing event can be seen on Howard Hall's Deep Sea 3D Imax movie.

Cold water also has its merits. I spent several summers diving the underwater walls in British Columbia which are covered in soft corals, sea anemones and some really interesting fish, such as the Grunt Sculpin and Wolf Eel. The northern pacific is also a good place for sea lions which are fun to dive with but they do like to bite fins, mouth heads and can get a little more rambunctious than is comfortable for most of us non-aquatic mammals. We travelled up parts of the inside passage from Washington, USA through British Columbia, Canada and into Alaska, USA passing remote islands and occasionally taking some time out from diving to go on land and see remnants of first nation camps or have a bonfire. It was whilst anchored up in a bay near Prince Wales Island that I saw a deer swim, I have to admit that I had no idea that they could. Apparently when you are tasty and live on a small island with a hungry black bear you learn how to swim. We also took kayaks out to explore some of the more remote areas and went to the south arm of the Sawyer Glacier where we played on the icebergs in our drysuits looking like highly colourful relatives of the seals that are found on them. One of the most significant factors in diving and sailing in this area is the tide. The

tidal range is high and passages are narrow, the resulting strong currents make some areas impassable at times, however, if you are careful you can dive in spectacular current swept areas around slack and let the start of the new tidal current bring you back to your starting

point. As you get further north it is also a good idea to look outside at night for the aurora borealis, that is, assuming you are not there in mid-summer when it never really gets dark.

You don't have to go to remote areas to see some really amazing stuff. Most animals and plants live near the coast as that is where there are rocks and coral reefs that provide shelter and an anchor for plants, algae and invertebrates, the start of the food web. Even the majority of the larger animals such as whales and sharks come into shallower waters to either feed or give birth or both.

I have found seahorses in 2 metres of water off the coast of Cozumel as I was testing gear. I was teaching a student skills in the sand off the beach by our hotel in Grand Cayman when an Eagle Ray came down and started feeding in the sand next to us. When I learnt to dive in Monterey, California on my second ever dive in the ocean I was joined by a harbour seal who twirled around in front of me.

It takes training to learn how to dive and it is not a sport for everyone. When you are underwater all your instincts are wrong and you need to be able to keep calm in a crisis. 'Stop, breathe, think, act' is my mantra and it works both underwater and on dry land. It feels like a lot of gear when you first start and cold water is much more demanding than warm but it is worth the effort. The biggest mistake people make when diving is swimming too much. Don't try to get to the fish, they will just swim away and amazingly they are faster than you. Just wait and they will come to you. There is no way to know what you are going to see until you go down but I can guarantee you won't be disappointed if you take your time and look.



Photo © Chris Parsons [www.chrisparsons.me](http://www.chrisparsons.me)

LEFT : MANTA & TRICIA AT SAN BENEDICTO

BELOW : SEA TURTLE GALAPAGOS





RIPPLE 2013

OPPOSITE :  
BRIAN MAY WITH APPRENTICES



By Brian May

Photography ©Kos; [www.kosphotos.com](http://www.kosphotos.com)

# It's a hand-me-down, the thoughts are broken....

FROM RIPPLE BY THE GRATEFUL DEAD

*RIPPLE, West Solent One Design #8, has been with us now for 20 months and has seen many changes both to herself and to what is going on around her in our M Shed.*



Progress in the period since November 2013 has been almost nonexistent because too much other traditional wood-based refit work has been calling for all our skills – even those of the apprentices who worked on her previously. Good for Berthon's bottom line but not for RIPPLE's bottom which remains very holey!

At the time of the last issue of the Lifestyle magazine, RIPPLE had been purchased, renamed and brought down from Suffolk to reside in one of Berthon's big blue sheds to undergo a complete refit. Since then several apprentices have worked on her, learning new skills and being introduced to some of the old ones. New frames have been created out of laminated iroko hardwood and fixed in place and a new rudder has been constructed. A new stem and stern post have also been laminated out of iroko allowing them to be constructed in one piece and then machine tapered; the latter has been fitted first whilst the former will be added once the horn which was started in June 2014 is in position. Everything added has been glued using thickened resin with additional bronze screws through the frame into the original keel where appropriate. The timber has been sealed before being fixed in place in order to minimize moisture content fluctuation as it is intended for RIPPLE to be regularly lifted out of the water and stored and transported between classic regattas. Bronze floors have also been fabricated and fitted to the frames to strengthen her backbone.

There have been several more discussions between various members of the team including Ed Burnett, the Devon based yacht designer who has produced detailed drawings for a new taller rig positioned slightly further aft as per a design by my great grandfather from 1938 that we found in archives. I suspect it was an attempt to rekindle the class some 15 years on from the original design which was influenced by previous gaff rig sail plans with mast forward, a long boom, huge twist and small jib. The side effect of this was a "lead" calculated in the 7's and we now hope to have Ripple more balanced with a larger and overlapping jib, shorter boom but taller mast. With the new "lead" being better balanced the yacht should also have less windward helm. Many of the original West Solents had varying sizes of cockpits to provide more or less accommodation below, so we are also within class rules to extend the cockpit by one frame spacing aft and run much of the deck hardware below deck where possible leaving her very clean and optimised for both day-cruising and racing.

Our timelapse video of RIPPLE in operation in the shed has been invaluable in helping to show how the work has progressed. It has been edited with video of individual processes in the construction. All the work can be seen on our blog at [www.berthon.co.uk/berthon-blog](http://www.berthon.co.uk/berthon-blog), just look for the West Solent One Design W-8 Refit category. ▶



LEFT : ED BURNETT  
WITH DETAILED  
DRAWINGS

RIGHT : GLUED  
LAMINATION USING  
THICKENED RESIN

OPPOSITE RIGHT :  
'SPILED' HARDBOARD  
TEMPLATES FOR THE  
BRONZE FLOORS

As RIPPLE sits at one end of the shed she has seen many yachts come and go and here is a brief sample for your delectation:

MARIFLEX, a 67' Challenge Yacht came in and underwent an extensive refit with new cabins, new instruments, new decks in...wait for it... plastic teak from Flexiteak and now has a heavy charter schedule on inland waterways and North Sea of Holland.

LUCKY SARAH, the best Fisher 46 on the planet according to some and built by Berthon in 1977, had some follow-on joinery work after her massive refit here a couple of years ago.

HEATHER, a 12 ton Gauntlet also designed by my great grandfather and Berthon built in 1935, spent this last winter in the shed enduring interior out, nine new frames, new engine room including pipework and wiring, new genset, electronics, deck and plank work. As you read this article she will be arriving in her new home of Salina, Northern Sicily.

CHARM of RHU, the last Fife design to have been built at Fairley on the Clyde in 1963 was back at Berthon nestling comfortably between the two HG May designed Berthon yachts, for further TLC including plank, stem, deck and varnish work. What a slice of history we had at the south end of M-Shed this year!

BOUNTY, the 1938 C&N TSDMY, completely restored by Berthon between 2005 and 2008 returned to P-Shed for her annual titivation, which this year included attention to the varnish work.

Other notable projects have included three leisure RIB refits involving new decking (again plastic), new or reconditioned engines and drives, collar attention, new electronics and all in very quick turn-around times thanks to the expertise we have garnered from years carrying out MOD RIB refits.

At the north end of the shed and on the other end of the scale, several of the new highly technologically advanced carbon/kevlar Shannon class lifeboats have been fitted out for the RNLI, the charity that saves lives at sea. Berthon are building 6 a year at present prior to the RNLI taking over as the new building sheds at their Poole base are delivered. All the while, RIPPLE has stood by, patiently awaiting the next phase of her precision re-build by our apprentices, watching these other projects morph through the Big Blue Sheds to launch as fully functioning yachts braced for new life afloat in whatever conditions are thrown at them.

In between all this work 4 apprentices were given the opportunity of a lifetime to help move GREY WOLF, an FPB64, from New Zealand to Guernsey. GREY WOLF left New Zealand in April and arrived home in Guernsey on June 24, having covered over 13,000 nautical miles 'the wrong way'. You can read more about this epic journey on page 6 or you can go to The Long Voyage Home blog ([www.berthon.co.uk/greywolf/](http://www.berthon.co.uk/greywolf/)) for the apprentice's take on the trip – they all had to submit a daily report to Berthon Central where Uncle Tom Cunliffe acted as prompter and editor-in-chief! One of the best parts for us is seeing how each apprentice has grown when he takes up his day job again and how he integrates his new knowledge into life both at work and at home.

It has been an exciting year for everyone and RIPPLE, who we are re-commencing work on this summer, is no exception. As she continues to take shape en-route to restored glory, I not only wonder what next year has in store, but I take comfort in the fact that she has probably spent more time abandoned during her 90-odd year life than the last 6 months of quiet she has endured whilst the skills learnt on her have been put to work on other equally deserving projects.





“As she continues to take shape  
en-route to restored glory, I wonder  
what next year has in store...”



# EXTREME weather

BY STEVE DASHEW

*Cruising in today's world is full of wonderful tools. Boats are faster, roomier, you know where you are with precision, there are all kinds of modern conveniences readily available, and for short passages, you can often rely on a variety of weather sources.*

But when crossing an ocean the accuracy of weather forecasting rapidly degrades. Using professional weather routers, reading GRIB files or checking on high seas forecasts via the internet are not guarantees of the weather you will encounter.

Our experience is that, even with the best tools, yachts are caught in unexpected weather phenomenon more often than you would imagine.

For example, on several occasions during FPB 64 GREY WOLF's recent voyage between New Zealand and the UK, while using the best resources available, they still experienced unforecast weather that could have been

dangerous to a more vulnerable crew and vessel. Lest you think this modern example is unique the recent storm that caught Beneteau 40, CHEEKI RAFIKI, unawares is another and our owners routinely report being caught in unexpected gale force or worse weather.

That said, heavy/dangerous weather is a relative term. If you understand on board weather prediction, which is not that difficult, have a well found yacht and are familiar with heavy weather tactics, what is a dangerous storm to someone else becomes simply a good sea story to tell the next time you're at the local yacht club.



**“One model may show a gale in three days,  
another a storm force condition, while three  
others show a stiff breeze.”**

As students of heavy weather, designers and builders, we have learned a few rules in the past 40+ years:

- Consistent maintenance is essential. Most disaster stories we know of related to heavy weather involve minor maintenance problems, cascading into major issues, which often end badly.
- Pushing yourself and your boat in controlled circumstances – learning to helm, shorten sail, handle drogues and becoming familiar with the sounds and motion of your yacht in heavy weather – leads to confidence and the correct responses when caught out.
- The design characteristics which work well offshore in adverse conditions are not the same as what might look good at a boat show. The key element in the response of the yacht and the choice of heavy weather tactics available is steering control. Balanced hull lines, moderate length to beam ratio and an easily driven shape all pay big dividends offshore.
- Structural integrity is obviously paramount. The typical yacht scantlings are based on political compromise. Our own experience is that keels should be engineered to four times the ABS scantling rule and rudders two times ABS, with standing rigging engineered to have a minimum safety factor of 2.75.
- The ability to maintain high average boat speeds on passage reduces the chances of being caught out and allows more aggressive avoidance tactics.

But of all the things you can do to enhance your cruising experience and safety, having a basic understanding of on board weather forecasting is the most important.

The cost is minimal – except for some time – and the rewards huge. These benefits accrue at sea and at anchor alike. Although modern forecasting tools are wonderful, they only take you so far and the models do miss occasionally.

One of the best weather routers in the business, Bob McDavitt, has this to say: “The weather models are good over the high seas away from coastlines, away from fronts and lows and away from convergence zones.”

Of course, it is exactly the fronts, lows and convergence zones that we want to know about.

By understanding the basics of weather forecasting and logging wind direction, velocity, and barometric pressure you have a much better chance of figuring out what is going on weather-wise in your neighbourhood and what to do about it. This is especially important in the tropics, where the model projections are less precise and more prone to error.

Then there are risk scenarios to be weighed before departing. The weather forecast services constantly evaluate what their programs are telling them. They use numerous weather models, from which they synthesize a forecast. One model may show a gale in three days, another a storm force condition, while three others show a stiff breeze.

The forecaster has a conundrum. If he over-forecasts, says there is a storm coming, and then nothing happens, he takes heat. Plus his perspective is different from yours. If you are sitting in Las Palmas in the Canary Islands or Norfolk, Virginia ready to head to the tropics and someone says there's a 5% chance – one in 20 – of a strong gale or storm force winds, do you depart or wait a couple of days and see what happens? ▶







LEFT & RIGHT : CATAMARAN RAMTHA -  
QUEEN'S BIRTHDAY STORM

By understanding the basics, in particular the warning signs at the 500mb level, you can see these risk factors, quantify them for yourself and then make an informed decision on whether or not to go. You are in a better position to discuss the conditions and forecast scenarios with the professionals, rather than just accepting what is being said – and hoping for the best.

The photograph of the catamaran RAMTHA was taken during a rescue operation at the height of the Queen's Birthday Storm in 1994. This event was a tragic example of what we are talking about. There were low probability indicators several days in advance that this blow could occur. When they first appeared, these were ignored by the forecasters and yachts in the vicinity. As the storm developed, problems were compounded by bad tactical advice given on the SSB Radio net. Had the yachts in the storm's easterly quadrant moved a bit west, rather than just staying put and hanging on, they would have been much better off.

The most important tactic when dealing with heavy weather is avoiding it in the first place. But, if you spend enough time at sea, occasionally you are going to feel Poseidon's wrath, in which case understanding the structure of the pressure flow that is causing your grief becomes critical.



Here is an extreme example of what is possible. The photo above was taken from a helicopter during the 1998 Sydney Hobart Race. The crested wave we are looking at is in the range of 80 feet. If you are under that crest, there is little that can be done. But if you are using active storm tactics, as opposed to passive, you can survive. In these conditions, the 31-foot light displacement sloop BIN ROUGE made it through, where other larger, more "seaworthy" yachts were lost. The success of BIN ROUGE was the result of sailing upwind, as opposed to running with the storm, and reaching across the breaking wave faces towards the more easily negotiated passes between crests.

Often moving a moderate distance in the correct direction can make a huge impact on the wind and seas encountered. This is particularly important with tropical storms where as little as 30 miles can mean the difference between a moderate gale and hurricane strength wind. Once you understand the dynamics of pressure flow, you will have more tools at hand.





# Land sailing the ECO way...

By Sue Grant

*Liz Rolfs and Bill Peach sailed to the Caribbean and cruised the East Coast of the USA before sailing back to the Solent aboard their Discovery 55' KALANDIA. Their next project was much more landed, having bought Brackenhurst in the New Forest. This splendid spot close to Lymington had an indifferent house in 10 acres of meadow, paddock and wood.*

Having sold a house in London whilst in the Caribbean, there was some haste to find a new address to which the removal vans could deliver and Brackenhurst with its glorious position seemed perfect and reassuringly close to the waters of the Solent. It was also quickly found – as it was only the fifth place that they viewed. ►





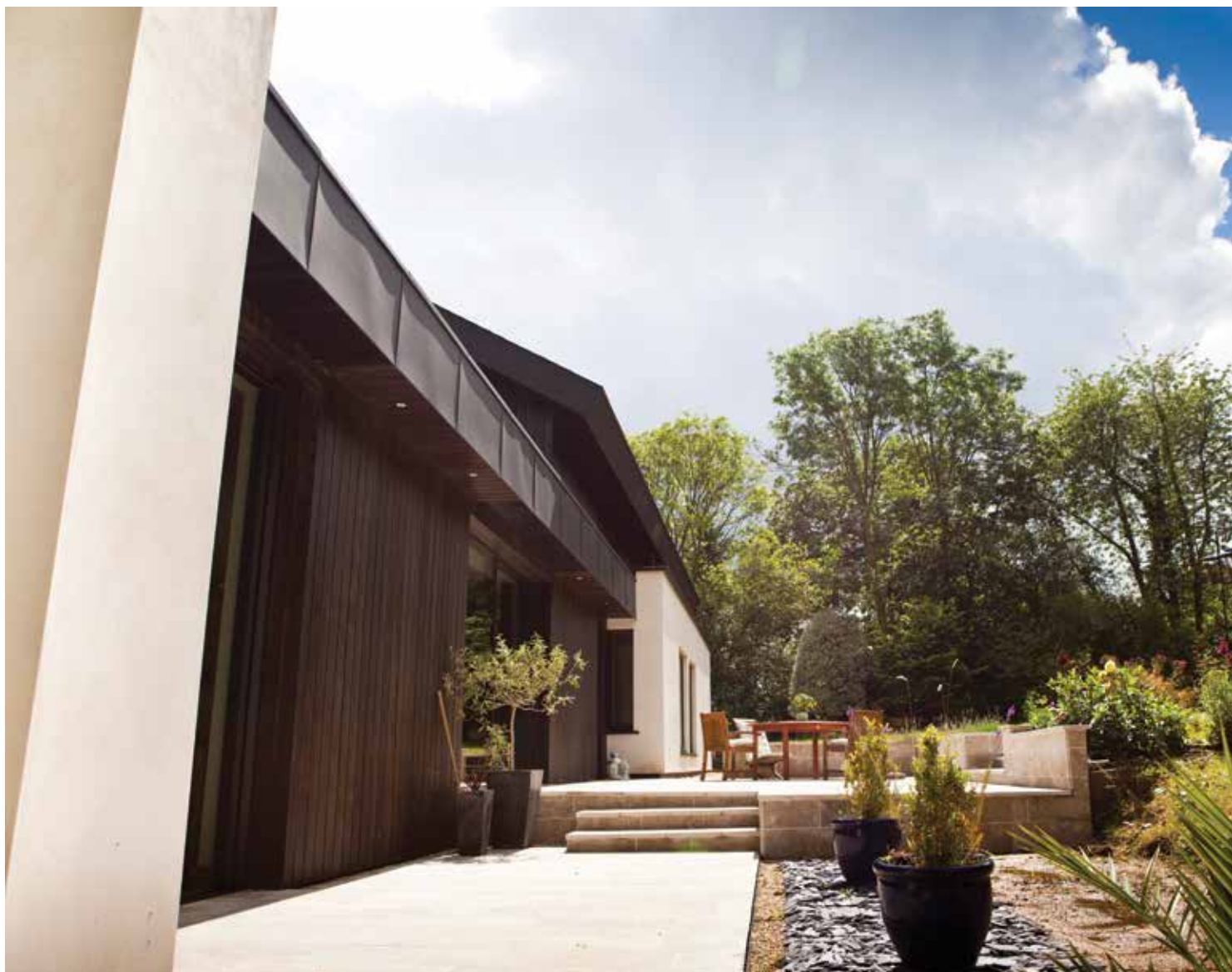
**“To have such a close involvement in the design and build of such an extraordinary 21st century house that can be part of the environment rather than just plonked in it has been the best part.”**

FACING PAGE :  
BRACKENHURST FROM THE MEADOW

RIGHT :  
LIZ AND BILL HAVING TEA ON THE TERRACE

BELOW :  
THE STAIRCASE IS CLAD IN NATURAL OAK





TOP : THE 2 TIERED TERRACE

BOTTOM : EDGING TO THE SEDUM ROOF

Having selected Wendy Perring as the architect who would breathe on the house, it was decided that remodelling wasn't going to do it, more drastic measures were needed and that a new house would be a better solution. Having used eco solutions in their Victorian London house, Liz and Bill were ecologically minded at the outset. This has been reinforced by their blue water cruising where the seasons mean so much more and where the importance of looking after the environment and using only what you need are prime.

Because of this, it was inevitable that the new house would be an eco house, driven by the enthusiasm not only of Liz and Bill but also by their architect and the build team. Here are some facts about Brackehurst today, which was built with the idea that it should provide as much energy sufficiency as possible.





- Built to Passivhaus standard and code for Sustainable Homes Level 5.
- Highly insulated using as many recycled materials as possible.
- Airtight building using MVHR for heat recycling.
- Solar heating for hot water with a biomass boiler for grey days.
- Photovoltaic panels.
- Reed bed sewage treatment.
- Built by locals.
- Future proofed as Liz and Bill age.
- Rainwater harvesting.
- Orientation of the house to maximize solar gain.
- Wood frame construction using I-beams with Warmcell (recycled newspaper) airtight membranes, Earthwool (recycled glass bottles and formaldehyde free binder) and fibreboard to which the through-lime render is applied.
- Welsh slates with roofing membrane.

The list goes on and apart from being a very clever house, it is tranquil and charming – a nice space – as Bill says, and all within a magical setting.

On an English summer's day and sitting on the terrace, drinking tea and looking down to the meadow beyond and back at the house with its crisp white rendered walls and reclaimed oak trim, it is totally of the place

and looks as if it gently grew into position. Of course, the reality isn't quite like that and from the start of the adventure in 2010, Liz and Bill have worked hard to create their forever house.

For them eco living is about actively engaging with the eco lifestyle and always thinking and planning to make the minimum impact possible on the environment. Part of this means that materials are sourced locally whenever possible. An eco house is not something that you can order and have delivered to you – you have to have a close involvement in the process.

During the build, both of them were involved in every stage of the process, living on site. Once the old house had disappeared, the inevitable caravan turned up which became home for longer than planned. This was home and site office with Liz dealing with all the administration including the paperwork to get the project to Code 5, and the Brackenhurst blog, whilst Bill donned wellies and hard hat, learned to drive a digger and turned labourer. The builders were carefully selected as people who were local, excited about the project and willing to cope with hands on clients who would build the house with them. A tall order, but on the whole one which worked out just fine.

As ever, there were some extremely low spots, when it must have been tough to keep going when they had given up blue ▶



ABOVE : BRACKENHURST HAZEL HURDLE



ABOVE : A NICE SPACE...

MIDDLE : THE SEDUM ROOF OUTSIDE THE STUDY

BOTTOM : THE VIEW FROM THE MASTER BEDROOM



water cruising on KALANDIA for a building site and the inevitable problems that crop up on all new builds and especially a build using such new and in many cases un-tried technologies. The concept is a simple one, but of course the solutions rarely are.

Bill remembers his absolute low spot as the time when the reed bed was being installed and he was up to his knees in mud. The weather was awful and there seemed no way that this muddy bit of land would ever have a house on it or make a home. Then there were the window manufacturers who contrived to go out of business at the critical juncture leaving Liz and Bill with a large bill – and holes in the walls of a house that they would have much preferred to be weather tight!

Another drawback that they smile about now, but which must have been heart breaking at the time, was the time and effort (and hard cash) expended on trying to achieve Code 5 – a standard to which new houses have to be built but which has now be phased out. The project failed as the ecologist who reviewed Brackenhurst couldn't find that the house had improved the environment. This was particularly



galling for Liz and Bill as so much time, money and effort had been expended to ensure that the site wasn't impacted by the build and remained intact. The Passivhaus standard of .09 was also missed by a whisker with Brackenhurst coming in at 1.2 because of the design.

On the other hand there have been massive high spots too. The rain water harvesting works like a dream and the wood, whilst hardly a money maker, has been improved and managed by Bill so that the hazel hurdles around the place are from their own hazel and they are hoping to harvest hazel for roofing thatch in the next couple of years. The meadows are charming and the paddocks to the front of the house are rented out with contented horses munching the good grass that Brackenhurst provides.

But the best thing for Liz and Bill has been the learning process. To have such a close involvement in the design and build of such an extraordinary 21st century house that can be part of the environment rather than just plonked in it has been the best part. Of course, as they live in the house and use the new technologies there is much more to learn and there will be tweaks to be made. This is an ongoing voyage and they are finessing the use of these systems every day.

For anyone thinking about building an eco house, their advice would be to be very comfortable with the architect and tradesman that you choose. They will make or break the project. They also say that you should always do your research and don't expect the experts to know all the answers as the game is changing all the time. You will only get the best out of the eco technology available if you are totally engaged and prepared to learn about what is available and how it can be applied to your project yourself.

Liz and Bill plan to do some more sailing once the Brackenhurst project is complete. The omnipresent digger is still on site and there is landscaping still to do and more ponds to dig. However, the time will come when there is time to get back out on the water. Their sailing background certainly helped them to work with nature on this project and to understand that in terms of living your life, less is very often more, particularly in terms of the way that your consumption impacts the planet.

And are they pleased that they did it? Absolutely, whilst it was not either a cheap or maybe fiscally sensible project they now have a totally unique and incredible home – or as Bill would say – a nice space...



ABOVE : THE SITTING ROOM - THE WINDOW LOOKS OUT OVER THE MEADOW TO THE REED BED



# To the skyline & BEYOND

By Nicolas Perrin

*The 24 Hours of Le Mans summarizes everything that needs to be said about motor sports.*

It is the genesis and the ultimate challenge of all that racing has accomplished with machine powered vehicles on land. It is the legend of how a semi-serious get together of cars and drivers in the early 20th century grew into the ultimate motoring event with the most sought after trophy on the planet, which is fought over by all the major car manufacturers globally.

For 50 weeks of the year, the town of Le Mans in the la Sarthe district in North West France is a quiet place, known for its rich history dating from Roman times. You can stroll around and marvel at the multiple century old buildings established by people who didn't know better than to build facilities for eternity. You can also have your moment of peace and quiet in one of the medieval cathedrals there.

Alternatively, you can visit Le Mans for 2 weeks in the middle of June each year and hear the roar of engine noise as the fastest cars and drivers on the planet race around the public roads at the south of the town for no less than 24 hours.

National Geographic magazine named the 24 Hours of Le Mans the single greatest sporting event in the world, ahead of the Olympic Games and the football World Cup. It is also one of the oldest motor races in the world.

In 1906, the national and the local Autoclub of

France and Le Mans worked together to host a race of automobiles where the superior engineering capabilities of the country could be represented. They called it a Grand Prix, as the winning driver and team walked away with a handsome cash prize. The race ran for 2 days on public roads east of Le Mans and the very first race was won by Renault. The event proved to be a great success and as a result other nations joined in to host similar races all over Europe to raise their industry profile. From this original Grand Prix at Le Mans was born an event known today as the Formula One World Championship.

Despite the success of Le Mans's glamorous offspring, the French Autoclubs were unhappy with the ever shortening Grand Prix races, as they felt that the focus was shifting from the cars to the drivers. So, in 1923, they wiped the slate clean with a new type of endurance racing at the very place where they had started and the 24 Hours of Le Mans was born.

The rules and regulations of the race have changed over the decades, but the most important ingredients are still very much in place. Almost the very same track is used as that used by Renault as they powered to victory in 1906 and importantly – the race lasts for 24 hours. Today winning Le Mans is still one of the biggest prizes – or Grand Prix perhaps - for drivers and car manufacturers alike.

Whilst Formula 1 is a great platform for high profile marketing for the big players, the 24 hour race is a living laboratory for testing new technologies for the car industry. Building a vehicle with the speed and reliability to cover up to 3,300 miles of distance within the magic 24 hours is, even today, a challenge. To put this into perspective, it equates to driving from Gibraltar to the most Northern part of





Norway, or Bristol in the UK to New York.

Today, the race is open to various classes of cars. Amongst these there are 3 different classes for various prototypes. Of these prototype classes the most challenging is the "LMP1H" which stands for "Le Mans Prototype 1 Hybrid".

Hybrid technology has become an indispensable part of winning the race; fuel consumption management is crucial to maintain a high enough racing speed by spending more time on the track at pace and less in the pits for re-fuelling. Of course, hybrid technology comes with a price so development of this technology is the preserve of the large manufacturers. Or is it?

In the recent past, a number of projects have emerged which have not been backed by the big players in the industry, all focused on tackling the greatest car race on Earth, but most of these have crashed and burned or restructured to focus on the less challenging Le Mans classes.

This is where I come in, as I am determined, with Perrinn myTeam, to make the starting grid at Le Mans. Previously a race engineer with the Le Mans based Courage prototype team and also an aerodynamics engineer at Williams Formula 1, I have designed a LMP1H car for car racing's Holy Grail. Without a major backer money is, of course, a problem so I decided to think out of the box.

Using social media, enthusiasts are invited to join the Perrinn team for a modest fee and in exchange they receive all the design details of the car. This is unprecedented in any class of motor sport at this level where design is normally shrouded in secrecy.

A 1:1 scale model of the car is on tour now and will be at Berthon from the 15th to 17th September this year, during part of the Twentieth Berthon Collection. If you see my car – you have to stop because it is rather more spaceship than Kia!

I am excited about building this team of many where everyone feels a part of our La Mans endeavour. I am looking forward to the adventure and if you're heading to the Le Mans starting grid in 2015, Perrinn myTeam will see you there!



THE JOY OF WATCHING A WELL TRAINED  
RETRIEVER...THERE IS NOTHING BETTER



# Hunting USA

By Bill Rudkin Jr.

Photography Tony Vandemore,  
co owner of Habitat Flats, Sumner, Missouri USA

**“Staying at our hunting lodge, though not fancy, holds the memories of game dinners with oysters fresh from the nearby Chester River beds. Usually a bottle of “Old Crow” bourbon would be traded by our guide for a couple of bushels of these delicacies.”**



*What started years ago for me on the Island Point Farm in Rock Hall, Maryland was a passion that has lasted a lifetime.*

The pursuit of waterfowl, ducks and geese, on the Eastern Shore of Maryland still holds today one of our rich histories of waterfowling in the United States.

It was the late 1950's as a 10 year old when it all started...the dogs, the old wooden decoys hand carved by local watermen, the duck and goose calls – it was all very exciting for a young hunter. I can remember putting out the over 200 decoys necessary to attract the passing flocks of canvasbacks, redheads and bluebills (all species that were readily available during the 50's and 60's) at 4:30 in the morning with our guide. They had to be placed in just the right formation too. Needless to say, I was easily directed by the guide at that wee hour of the morning. The magic would happen at sunrise; birds went on the move seeking food and the shooting would start.

Staying at our hunting lodge, though not fancy, holds the memories of game dinners with oysters fresh from the nearby Chester River beds. Usually a bottle of "Old Crow" bourbon would be traded by our guide for a couple of bushels of these delicacies.

Watching my father's and mother's (yes she was a great shot too, as well as a phenomenal

cook) guests reliving the days shooting and enjoying those wonderful duck dinners are incredible memories held fresh in my mind today. When my father let go of that shooting shore in the late 70's, new opportunities began to develop. In my late 20's living in New England, I was forced to create my own shooting. Duck boats were added, old wooden decoys became antiques and were saved and new plastic imitations have become better and better. The arrival of another Labrador retriever to train was all part of the new era. Traveling to new destinations when a particular friend of my father's learned of my passion, turned into an annual trip to the lakes of northern Minnesota to his hunting club on Lake Christina which also has a rich tradition of duck hunting. For over 19 years I was part of something very special, sharing blinds with friends of our host who were from the era of "the greatest generation". We were all there to share in the same passion; to witness and enjoy the spectacle of the autumn migration of ducks and geese as they moved south on their annual journey. Some years the shooting was too good to be true and some years...not so much. But the groups that gathered from year to year were all longtime old friends and they all shared and relished those moments together in the blind and around the fireplace with a cocktail.

Back home in eastern Connecticut shooting with my best friend and shooting partner filled the falls with fun local shooting and various ▶

WALKING BACK FROM THE MORNING HUNT THROUGH THE MARSH





trips to places like western Canada, western United States, Ontario and Maryland. It is our generation now that carries the torch.

Our average day shooting at home starts the evening before, prepping boats, decoys, trailers etc. The wake up call at 3:30 moves one quickly to the first cup of coffee as dogs and gear are loaded. Early October shooting is quite comfortable in New England so no thermals yet! Decoys are set and a proper hide or blind located for best shots at the morning's birds. Now we wait for the legal shooting hour which is ½ hour prior to sunrise nationally. The evening shooting ends at sundown. Limits may differ from flyway to flyway, but generally 6 ducks, 2-3 Canada geese and 20 Snow geese. There are national flyways where the waterfowl move through these corridors each autumn as their instinctive need to move south occurs. The majority of birds come through the middle of the U.S. where two flyways merge; the Mississippi and the Central produce quite a variety and volume.

Some species of duck like the Blue Wing Teal will migrate from northern Canada to South America! A blue wing was banded in Saskatchewan and four days later was shot and band recovered in south Texas! That is roughly 800 miles; they can move up to 60mph.

The season starts in early September and can last until late January depending upon where you are shooting in the U.S. The commonly used shotguns vary a bit but semi-automatics seem to be the most popular. Brands like Beretta, Remington, Winchester, Benelli, and Browning are often found afield.

Since the late 1970's many shooting lodges have become businesses, bringing the opportunity for a hunter to enjoy duck and goose shooting here in the United States for a price. Typically all you need is to make reservations and most of the lodges provide you with the rest. Wonderful cooked meal, guides, dogs and even rental guns while you are at the lodge. These wonderful lodges are spread across this country and vary in price and service. Not only are there places to shoot waterfowl but upland birds as well. Often one can participate in both as my shooting group did on a recent trip to Utah. We were able to shoot ducks in the morning and pheasant and partridge in the afternoon. After that hunt I prepared sautéed partridge in a wild berry sauce before dinner for our hosts.





One of my favorite areas happens to be located in the confluence of the Mississippi and Central flyways which has a wonderful reputation for some of the finest duck and goose shooting in the United States. Habitat Flats is located in north west Missouri. They provide the hunter with the complete experience from great food to meeting new friends as their new lodge can comfortably hold 24 hunters. But it is the work that the owners put into "THE FARM" that really stands out. They provide the migration of waterfowl a place to rest and feed. This attracts thousands of birds that want to just stay. Managed carefully, the owners provide exceptional shooting for the waterfowl hunter. Habitat Flats personnel also donate and distribute the processed meat to the various homeless shelters and food banks in the area.

My hunting partner and I will drive from New England to Habitat Flats this fall with our two labs, Coco and Willow, and gear, to shoot over our reserved dates in mid-November with hope of hitting it just right this year!! I am already counting the days for that adventure and planning is well underway. Even in the off season now there is much to enjoy: training my almost 1 year old Black Labrador so she is steady and handles well so not to embarrass the 'ole man, keeping the shooting eye sharp on the sporting clay field and some practice with the duck and goose calls, sometimes to my neighbors chagrin.

It is important to understand how much money that we hunters give back in the form of conservation. Our Federal Duck Stamp Program (mandatory for each hunter to purchase in order to hunt waterfowl in the US) goes directly to U.S. Fish and Wildlife Service (FWS) for conservation of our wetlands and other programs. Other non-profits such as Ducks Unlimited and Delta Waterfowl raise money through their various fund raising efforts. We hunters are conservationists and give back to the sport and wild places we love so much. It has provided the waterfowler with additional days afield.

In the late 1990's, a serious conservation problem was being recognized and addressed; the explosion of the mid-continent Snow goose population was causing a very serious problem in the Arctic. Their breeding grounds were being destroyed by the sheer numbers and the food source could not keep up with the increased numbers.

So, the FWS passed a law to relax the restrictions and allow the waterfowler to be a part of the solution. This has provided the hunter with a unique opportunity to assist in saving the tundra in the Snow goose breeding ground by allowing a liberal shooting season and limits lasting well into May of each year.

I have found that a very large majority of us also know our way around the kitchen producing phenomenal gourmet meals with the game we harvested. I find it to be one of my greatest pleasures in the kitchen to introduce a dinner guest who has never had the opportunity to share in a wild duck game dinner, then to watch their reaction to a grilled mallard breast served with wild rice and sautéed red cabbage dinner... just awesome.

Also, as you can see from the photography, THANK YOU Tony Vandemore of Habitat Flats for sharing, we hunters get to see and capture moments in the wild that are missed in everyday life. I love to shoot with my camera too!

It truly is an all-consuming sport. There are so many facets that make this sport so amazing – from carving decoys, to becoming proficient at calling ducks and geese, to attempting to become an exceptional shot (always working hard at that one) and of course training your own retriever, this sport has it all.

It is also the incredible people I have met along the way that have shared days afield or nights at a game dinner who have brought such rewarding moments to my life. It is that sharing of the passion of waterfowling that makes me sit back and smile.

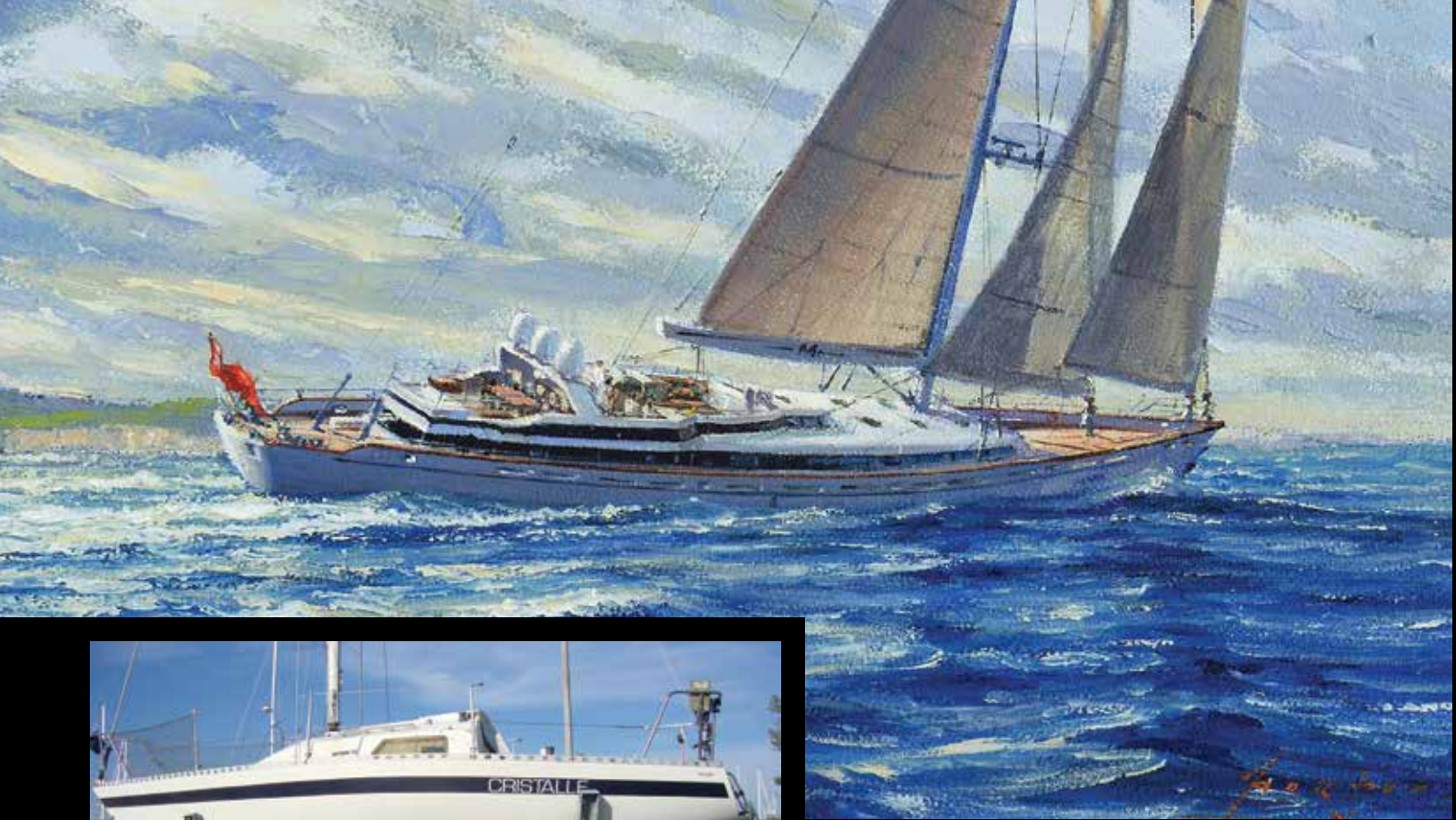


FACING PAGE TOP : SOMETIMES YOU JUST SIT IN AWE OF NATURE'S BEAUTY...THE EVENING ROOST

FACING PAGE BOTTOM : MALLARDS DROPPING IN AND OVER THE DECOYS...A HUNTERS FAVORITE SIGHT

LEFT : SNOW GEESE HANGING ON THE EDGE OF THE DECOYS

**"Some species of duck like the Blue Wing Teal will migrate from northern Canada to South America!"**



**ABOVE :** PAINTING OF M5 UNDER SAIL RON HAS JUST COMMISSIONED



**LEFT :** DAUGHTER BENNA & GRAND DAUGHTER KIKI WITH THE PRODUCTION EYGTHENE TAKEN AT BERTHON

## From **EYGTHENE** at Berthon to **MIRABELLA V**

By Sue Grant

*World renowned yacht designer **Ron Holland** started his sailing, yacht building and yacht designing career in his home town of Auckland.*

His first seriously successful design was the quarter tonner EYGTHENE which Ron won the quarter tonner Cup in Weymouth with in 1974. He and wife Laurel were considering living aboard EYGTHENE at Berthon Lymington Marina in the winter of that year - an unappealing prospect which was looking cold and very uncomfortable. The day was saved however, when David May the then chairman of Berthon, arrived on the dock to say that there was a call from Ireland for Ron. The result was an invitation to Cork and the contract to design the iconic GOLDEN APPLE for Hugh Coveney and the subsequent creation of Ron Holland Yacht Design which, together with Ron, remained based in Ireland for 39 years. During that early period Berthon built a number of Ron's designs and David May campaigned some of them with success.

Ron is a very welcome visitor and friend to Berthon but he is now based in Canada and taking things a little easier and so we see him here at Berthon infrequently as he is now rather more than a hop and a skip away. I took the chance to ask him a few questions and I thought you'd be interested to hear the answers -





**Why did you decide to make a career of yacht design?**

It wasn't a plan, more geographic luck I guess you could call it, it came about as a result of growing up on the beach in New Zealand.

**I guess the EYGTHENE was the yacht that started your career?**

Absolutely – winning the Quarter Ton Cup in 1974 was the catalyst for the design of GOLDEN APPLE OF THE SUN which really put me on the path of a real career in yacht design. Later SILVER APPLE OF THE MOON, ALVINE and IMP were also iconic One Tonners from that period.

**What do you enjoy most about yacht design and what do you enjoy the least?**

I most enjoy everything about the creative process. The thing that has been least enjoyable has been having to go to Court to get paid. This has only happened twice in my whole career – neither were successful and it's definitely not in my 'want to repeat' bucket.

**Of all your designs, which is your stand out yacht? Not necessarily the biggest but the one with a place in your heart?**

Every new design is my favourite of course.... having said that Admiral's Cup Design IMP was very special....

**Tell us about your own yacht GOLDEN OPUS and the design ideas behind her?**

She is a 73' performance cruising yacht. I was able to take my family sailing to Fiji and Vanuatu in the Pacific aboard her. I owned her with another family for 5 years, but only used her for about a month a year at most.

**What about MIRABELLA V – what was the most fun thing about the project?**

MIRABELLA V (now M5) was the most important design challenge for me. She had the biggest composite hull, heaviest keel, tallest mast, biggest sails and is, of course, the biggest sailing yacht ever to be built in England. It's fun to have a challenge of that type.

RON IN NEW ZEALAND WITH THALIA



**When you're designing a series yacht for a builder like Perini Navi, how do you ensure that your design reflects the DNA of their brand?**

When I'm working with Perini, the overall design concept is controlled by the Perini Design Team. My design team and I are involved to improve the sailing performance of the yachts and this collaboration has been very successful. Perini Navi sold 10 of their 56 metre series and have now sold 3 of the new 60 metre series.

**Name the biggest challenge in yacht design in the last 20 years?**

The materials that are used in yacht construction – by this I mean carbon fibre. The other huge development has been the Americas Cup using multihulls.

**What's the best thing about having a design office in Canada?**

The move to Vancouver was a lifestyle choice, not a business choice and one that I made after 39 years in Ireland. Yacht design has always been an international occupation and I continue to work on exciting projects in all parts of the globe.

**Do you enjoy going to sea when you are not in the design office – or is there other stuff that you do?**

I like to sail and have been lucky enough to be invited aboard the US Coastguard Barque EAGLE twice. And of course there are the drums....! Another very important part of life today is the work that I do at Auckland University which I visit regularly. I tutor for the Masters Degree there. It makes sense to do this in Auckland with all its yachting history and the course attracts students from all over the world – for the first course we had students from Norway, South Africa and France! My focus is teaching students how to run a design studio and to work with clients. The big message is that there are opportunities everywhere. You've got to keep your ears and eyes open and whenever an opportunity arises – say yes. I don't agree with those who say you can't do today what I did back in the 1950s. Why can't a young guy design and build a boat, then win a few yacht races and take the next step?

Ron Holland, yacht designer, yachtsman, tutor, drummer and all round good egg – kiwi style...!

RON WITH A PERINI NAVI SEAHAWK



By Simon Burvill

# Part Of The Landscape

*I sometimes get asked “who or what is your greatest inspiration?”*

Well, I could rattle off a few – working with talented landscape architects and garden designers, meeting with our extraordinary clients and discussing their visions and requirements. It’s both an inspirational and creative process.

But for me it all starts with the tree, in our case *Quercus robur*.  
(Common Oak) ▶



TREE SEAT OVERLOOKING  
SURREY HILLS





“So, if you needed any further excuse for investing in a handcrafted garden seat, then think of it as a selfless act towards helping the planet recover from de-forestation and climate change!”



BROADWALK SEATS CAN BE CRAFTSMAN-  
MADE TO ALMOST ANY SHAPE









FACING PAGE TOP LEFT : STEAM BENDING

TOP RIGHT :  
THE STEAM-BENT OUTER RIM OF THIS  
TREESEAT IS CHECKED

FACING PAGE BELOW : A LA CARTE -  
SUPERB OUTDOOR KITCHENS IN OAK

MIDDLE RIGHT :  
HAND-MADE JOINTS ARE MEASURED UP

BOTTOM RIGHT :  
A BROADWALK OVAL TABLE SOAKS UP THE  
SUN IN THE SOUTH OF FRANCE



It is a fact that, rather like the snowflakes, no two pieces of Oak are the same. It is uniquely strong, durable, impermeable and, crucially for Gaze Burvill, bendable. With expert use of steam, part of the wood (the cellulose) becomes soft, which allows the structural lignin to be compressed. It is then possible to bend even quite thick pieces, along the grain, into the shape required. There is a real art to this skilled work and when you consider that at Gaze Burvill we are bending timber 2cm plus thick, it's strenuous work too.

The resulting curves create soft, elegant forms that reflect the undulating landscapes around us. They also reflect our body shapes, support our backs and give Gaze Burvill pieces their unmistakeable, visually distinctive style.

Oak has many more virtues – which I continually sing the praises of in my role as a Trustee of Woodland Heritage. Planting and replanting forests captures carbon from the atmosphere and, especially in the case of fine temperate hardwoods like the oak we use in our furniture, this carbon is encased in the wood for the life of the piece. Making furniture for long-term use is an important step in redressing the carbon imbalance we have all helped to create. So, if you needed any further excuse for investing in a handcrafted garden seat, then think of it as a selfless act towards helping the planet recover from de-forestation and climate change!

Christian Gaze and I founded Gaze Burvill in 1992 in a modest workshop in East Tisted - at the Old Dairy - which we shared with the resident herd, in beautiful, rolling Hampshire. We had met when we were both training with John Makepeace's Parnham Trust in Dorset, Christian at the School for Craftsmen in Wood and myself at Hooke Park College. We moved to ►







FACING PAGE TOP LEFT : A TREE SEAT  
OUTSIDE THE STEPHEN HAWKING  
BUILDING AT GONVILLE AND CAIUS  
COLLEGE CAMBRIDGE

FACING PAGE TOP RIGHT : HAND-CARVED  
COMMEMORATIVE LETTERING

BELOW : A BROADWALK TABLE -  
DRAMATIC YET INTIMATE



**“Each Gaze Burvill piece  
bears the mark of the  
craftsman that built it.”**

larger premises in Newtonwood in 1996 and then, having outgrown that, we moved in June 2014, back to East Tisted, to Lodge Farm, an impressive, purpose-built, eco-friendly but state-of-the-art workshop. With biomass boiler, using our wood waste, solar panels and even recycled cardboard desks, we are enjoying being just about as environmentally responsible as we can be as a business! Alongside our workshop on the A32 we will be establishing a Centre of Excellence to showcase outstanding design, with plenty of space to also display our own collections of outdoor furniture and now our ‘A la Carte’ kitchens for the al fresco cooks amongst us.

Inspiration for our original designs came from a box of Bryant and May matches. The Ark shown on the box is a very traditionally built, trusty vessel, with a beautifully curved hull. And so the seed was sown for the Court Seat, our very first seat, and still a signature piece. It can be seen in places as diverse as Hampstead Heath, Hong Kong, Geneva, the Royal Parks, the Hamptons, the Carmargue and Rock in Cornwall.

Today the collection includes many designs by different designers, including myself. Our best work often comes from a client request: the Royal Horticultural Society asked us to come up with a bespoke seat to sit at the foot of a long sloping lawn, the Broadwalk, and so Tim Royall created the Broadwalk Seat for us in 1998. Broadwalk Seats now wrap around trees, undulate along lakes, stand on market squares and stylishly accompany some of our more dramatic terrace dining tables, seating up to fourteen.

Many of Gaze Burvill’s best craftsmen started with us as apprentices. It takes three years to complete an apprenticeship and we get great satisfaction when they stay on and develop an even deeper understanding of the Oak and the specific demands of our designs. Each Gaze Burvill piece bears the mark of the craftsman that built it.

Many of our seats feature hand-carved inscriptions: special thanks, words of friendship and of farewell for colleagues, family members, civic leaders, university dons, club captains and the like. Messages that remind us that people will be appreciating our creations for many years to come.

As a business Gaze Burvill is expanding its fan base, across the UK, but also worldwide: People everywhere instinctively understand and trust good ‘designed and made in Britain’ quality. Automotive, marine, computer sciences, medical and yes, even outdoor furniture. Gaze Burvill USA opened its first showroom in New Jersey this year, while our first overseas ‘A la Carte’ outdoor kitchen is being installed in the South of France this autumn.

Yes, Oak is my greatest inspiration with its generous gift to the craftsmen who cut it, shape it and hand build it into beautiful, sculptural, tactile pieces furniture.

**“the big V-twin engines  
barking into life with  
a deep thump that  
hit you right in the  
chest, I’d never  
heard anything  
like it.”**



By Kurt Lillywhite

# **Yachts, Bikes & ITALIAN BEAUTY**

*There is still something unique in the way in  
which the Italians go about design.*

It doesn't matter if it's a coffee pot, yacht, car or in this case a motorbike. My two passions in life are sailing and motorbikes. I grew up in a sailing family and have sailed a wide range of yachts and dinghies from Optimists, to the 27 footer that we sailed as a family thousands of happy sea miles, through to smashing through Force 10 storms in a Challenge yacht, and now happily to cruising in ultimate comfort in the Caribbean aboard a 77 foot Custom Humphreys.

My motorcycle passion started a little later in life. Having been banned from going anywhere near a motorcycle by my mother, I bought a motorbike at 18 and kept it at a friend's house well out of sight. When I moved to London to start work, my motorcycle became my sole form of transport commuting to work and disappearing at weekends to the South Coast. I travelled, for time away from the big city to go sailing, together with a heavy rucksack stuffed with waterproofs that sometimes needed to be worn on the trip itself. From this I know that Musto works just as well on a rain soaked motorway as on a foredeck.





For me my passion for Italian bikes all started in 1991 when the local bike shop that looked after my then daily transport in London, asked me along to a photo shoot for the new Ducati.

I arrived on the Embankment in London at 6am on a slightly foggy summer morning riding my totally impractical and very uncomfortable Kawasaki ZXR750, Japanese dream machine.

What awaited me changed my view of motorcycles to this day. Before me were a pair of Ducati 888 superbikes, one in simple gloss red and the other in sinister matt black. The contrast to the Japanese daeglow striped, in your face design I was used to couldn't have been more stark. These were bikes that were supposedly competitors, racing each other on track every weekend. I was sold on the Italian iteration in an instant.

So what was it about these Italians that made them so different? The delicate trellis frames compared to the huge slabs of aluminium that made up the frame on the then current Japanese bikes? The simple colours and clean lines? Somehow everything worked together to make it beautiful yet purposeful.

Then they fired up the 2 bikes, the big V-twin engines barking into life with a deep thump that hit you right in the chest, I'd never heard anything like it. This was a tuned, angry sound, bearing no relation to my previous idea of how a V-twin should sound, and certainly nothing like the familiar Harley Davidson thud.

At the end of the photo shoot the salesman could see I was now definitely a potential new customer and suggested I ride the red bike back to the showroom. This was a cunning yet dangerous sales tactic, as I was about to find out. The Ducati's of the early 90's were not easy to ride, and my experience was with Japanese bikes where if you could ride a moped you were fine, the sports bikes just went faster.

So my first ride on a Ducati was at 8.30am in weekday London traffic, passing the Houses of Parliament, up through the City to the Islington showroom. I suddenly found out that the noisy, rattling dry clutch was a nightmare in traffic: if you didn't use enough throttle it would easily stall, use a fraction too much and the front wheel wanted to leap into the air and let you climb into the back of a routemaster bus. The steering at low speeds was dead and heavy, the seating position would push a yoga master to tears and the heat pouring off the thumping Italian engine threatened to barbecue me.

After this ride you'd have thought getting back on my bike to head off to work I would have been relieved and never looked back? However the ride to work turned out to be a bland, soulless experience, my once dream bike suddenly had the appeal of a domestic appliance. Once at the office I was straight on the phone to buy the red beauty and there started my passionate love hate relationship with these cantankerous Italian mistresses.

So fast forward to today and sitting in my living room (yes it is so beautiful to look at it gets pride of place inside after being ridden) is none other than a Ducati 1199R, the current pinnacle of Ducati road going rockets.

So in 23 years of evolution things have changed right? Yes, the bike now has twice the horsepower, it is even lighter, the detail of the build is even more mesmerising and yes it's still that classic Italian gloss red so well known to Ferrari owners. It comes with all the latest electronic riding aids, electronic suspension, sticky tyres and brakes the size of dustbin lids. So it must be a pussycat to ride now?

No, Ducati have somehow embraced the latest technology, become a major manufacturer and still create motorbikes that have agonising riding positions and cook you as soon as you have to slow down in traffic or wait at traffic lights, and yet somehow their motorcycles still have the soul that only the Italians seem to be able to engineer into machines.

Riding the bike is always a challenge, you have to concentrate every second, the bike will highlight every weakness in your riding style rather than flatter you and make you feel like a hero. To me this is what Ducati represents and makes every ride a real experience as special as that first ride through heavy London traffic.



AGLAIA  
77' Custom Humphreys





# Brown is the **NEW BLACK!**

By Helen Basson

*When creating a sustainable garden we have to bear in mind the need to work with nature and not fight against it, never is this truer than in the height of summer.*

In the fashion industry black has always been considered stylish, classy and timeless but periodically, and more so recently, brown has become a very popular alternative. This is because brown sets off any other colour that surrounds it, be it light and subtle or strong and bold.

As spring fades into summer, bird song becomes less sonorous during the day and is replaced with the monotonous hum of the cicadas. We as humans have a natural tendency to recoil from the heat of the day and the bright light, preferring to slow down and find a place in the shade. Shouldn't we allow our gardens to do the same - let them shut down and protect themselves in the summertime just as the surrounding landscape does?

Plants have amazing natural defences to deal with the hot Mediterranean summer. Leaves curl in to reduce the amount of sunlight that they are exposed to. Silver leaved plants reflect the bright sunlight rather than absorbing it, some plants even go into summer dormancy to the extent of losing their leaves such as *Euphorbia dendroides* (tree spurge). Bulbs draw all the moisture and energy back into the ground away from the heat and roots delve down deeper in search of moisture.

If we were to water these plants during the summer heat some would die and many would develop mould growth that would be encouraged by heat and moisture.

A brown garden in summer may sound dull but with careful plant selection a wonderful effect can be created. So what are the 'stars' of the brown garden? One excellent example is in the hills above the bay of Girolata in Corsica where in July and August the native *Cistus* (Rock rose) curls its leaves away from the scorching sun making the hillsides a deep chocolate brown, this background is punctuated with gold and silver stems of *Ferula* and *Asphodelus* standing high above the golden swathes of dried grasses.

This entire landscape is then mottled vivid green with the evergreen shrubs of *Arbutus* and *Pistacia* making a rich contrast against the dominant brown. The whole landscape is then lit up by the silver seed pods of the local broom, giving a spectacular ensemble of tones and hues.

A lesson we can learn from this is perhaps to take comfort in these restful colours of the natural summer landscape in fashionable brown hues instead of the rich bright colours we sometimes try to force to grow in the peak of summer, colours which in any case dissipate under the bright summer sun.

Just as we like to sit back, relax and slow down in the heat perhaps we should consider allowing our gardens to follow their natural path and do the same.



BELOW : GIROLATA BAY IN CORSICA



BELOW : CISTUS (ROCK ROSE)





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