

BERTHON

LIFESTYLE MAGAZINE XII



WWW.BERTHON.CO.UK

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FRONT COVER This iconic image was taken by Steve and Linda Dashew aboard their FPB 83 (un-sailboat) WINDHORSE when they were participating in the 2010 ARC in which they took line honours; accomplishing the passage in 10 days, 5 hours and 2 minutes running at an average speed of 11 knots. In second place was a Swan 80, 4 days behind.... www.setsail.com



04 - 05 *Review of the market*

Those Star Trek followers amongst us will remember the phrase '*may you live in interesting times*' from Voyager, Season 1, Episode 6; and this is certainly apposite of world events this year, all of which impact the yacht market. Despite the challenges, 2016 has been a good year for the business as the team develops and the opportunity to offer a great service on both sides of the Atlantic is fine tuned. New yacht sales are also growing with the addition of Advanced Yachts to the Berthon stable, the growth of the Windy brand and the FPB programme burgeoning. Managing Director Sue Grant writes.

www.berthon.co.uk/yacht-sales-brokerage.

06 - 11 *The Newport Restoration Foundation*

Berthon USA's handsome offices in Newport, Rhode Island are typical of the area. Many of them built in the late 1800s and were subsequently rescued by the Newport Restoration Foundation which was established by Doris Duke, a colourful tobacco heiress of the time. Ann Souder who lives in one of these extraordinary buildings, as well as sharing the Berthon USA NEB harbour office, tells us how special these fine old houses are. www.berthonusa.com.

12 - 15 *Celebrating Art in the Garden*

Sculpture in the garden gives a whole new dimension to the art as light and shadows play across its form. Lesley Andrews who works with *Friends of the Garden* puts on a superb event biannually in Wiltshire to showcase artists from across the UK, and to give them the opportunity to exhibit their work. In 2016 the superb grounds of Lavington Manor were the backdrop. Lesley is also a very accomplished yachswoman, having sailed her Bowman 48'DS with her husband, from the UK to the Caribbean, Pacific, Canada and many points between, before returning to Lymington for the yacht to be sold.

www.friendsofthegarden.org.uk

16 - 19 *A brief History of the RORC*

The RORC is an essential part of the fabric of yacht racing not just in the UK but internationally as it provides and develops some of the most exciting yacht races on the planet. The RORC's Admiral, Andrew McIlvine, tells us about the history of the club and how it has developed and continues to innovate today.

www.rorc.org

20 - 21 *It's all the reasons we cruise*

In 2015 the island of Vanuatu in the South Pacific was hit by Cyclone Pat which caused devastating damage. Valerie and Stan Creighton were in Fiji aboard their FPB 64' BUFFALO NICKEL when the news came through so they hooked up with Sea Mercy, a US charitable organisation and headed to the troubled island to help. They tell their story. You can read more of their adventures at www.buffalonickeblog.com. BUFFALO NICKEL is now for sale via Berthon, as the Creightons have ordered an FPB 70 which is in build now.

22 - 27 *Naturally Fast Food*

Fast food doesn't have to taste average, and so when John Vincent and Henry Dimpleby decided to form LEON, they wanted the food to taste good, be exciting and above all to be natural. The first LEON opened in 2004 and there are now LEON Restaurants in Edinburgh and Holland as well as a clutch of them in the London area. Rachel Gough from LEON tells the story, so thank you to her and to John Vincent who kindly allowed us to run the LEON story, although here at Berthon, we all think that he should spend a little less time in the kitchen and a little more out on the water. www.leonrestaurants.co.uk

28 - 29 *A very modern tradition*

For Berthon, the tradition of training youngsters who will go on to be the future of our business is at the core of what we do. THE SHIPWRIGHT LIVERY is an extraordinary organisation that does just that for the yachting industry. Around 700 years old, the Livery is as relevant today as it was then. Sue Grant explains.

www.shipwrights.co.uk

30 - 33 *Design Unlimited*

Interior and exterior yacht design is a fascinating subject and Mark Tucker who runs DESIGN UNLIMITED has been shaping the way that yachts both large and small look for many years. Mark describes some of the projects that his firm has worked on from classic superyacht SHEMARA's exterior to the cockpit layout of the Windy Camira 39'. The projects are diverse and at the core of what he does is to fulfil his clients' aspirations.

www.designunlimited.net

34 - 37 The King of the Forest

Garry Eveleigh is a regular contributor to the Berthon Lifestyle and he has become a bit of a tradition! This year he writes about that most fragrant of mushrooms – PORCINI. An accomplished forager, an excellent cook and great raconteur, in another life he started his career as a Berthon apprentice. Garry's foraging walks are the stuff of myth and can be booked via the Pig at Brockenhurst www.thepighotel.com and Lime Wood Hotel www.limewoodhotel.co.uk. Visit his website for details of his book www.wildcook.co.uk.

38 - 41 Then and Now

The Reverend Berthon invented the collapsible lifeboat so these essential life-saving boats have figured large in the history of the Shipyard since he moved here in 1877. Brian May tells the story of the Berthon LIFEBOAT from its origin all those years ago to the 21st century versions that Berthon build today. www.berthon.co.uk/commercial/boatbuilding

42 - 45 Sailing and the Art of Film

Director of Photographer DAVID HIGGS is also a very keen yachtsman, sailing his Hylas 54' QING extensively. She is currently in the Caribbean and David and his family spend time on her at every opportunity. His day job is far from the sea and is a very technical one, Rowe Howat explains. You will have seen his work in films such as *Red Riding*, *Vampire Killers* and *Year of Our Lord*, as well as *Churchill* which is in the works now. His daughter Sophie joined the Berthon team as a sailing yacht broker this year.

46 - 51 Ribbing around Cape Horn

Chile is an extraordinarily beautiful place of incredible landscape, dramatic waterfalls, glaciers, epic wildlife, water (stacks of it), extreme weather conditions; and lots and lots of space. From Puerto Natales before you is laid out the immense area that is Southern Chile, which must be traversed to make your target – Cape Horn. Take a couple of RIBs, camping kit, some other adventurers and you're off. Why on earth would you do that? Dominic May writes....www.berthon.co.uk

52 - 53 Musical inspiration from sun and sea

John Eacott is a yachtsman with a Swan 46' being sold by Berthon, and he is also an accomplished and innovative musician. He tells us about his use of a new process called sonification where artists use data mapping to create work. This has enabled him to create music in harmony with the natural cycle of the tide. As the tidal flow increases so does the tempo of the music. www.floodtide.eu

54 - 59 Nature's greatest masterpiece

ELEPHANTS engender all sorts of emotions, and we all love them. However, the Asian elephant is under great threat as its natural habitat is subsumed by man. Ruth Powys the CEO of *Elephant Family* has the job of protecting these gentle giants and championing their plight. A keen yachtswoman she often sails out of Berthon. Here she writes about the original way in which the *Elephant Family* approaches the protection of these great mammals. www.elephant-family.org



PHOTO BY © GINA GORDON



PHOTO BY © GEORGE POWELL

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Review of the market

BY SUE GRANT



As we welcome you to volume XII of our lifestyle, we should pause to reflect - what a year 2016 has been.... Whilst currency for sure has been the decisive factor in yacht sales, with a strong US \$ dominating the market, we have also had a pretty epic time on the political front with Brexit in the UK, a new President in the offing in the USA, power shifts in Brazil and elsewhere and continued bouts of uncertainty about the future growth of China and India.

We have also seen our Queen Elizabeth celebrate 64 years on the throne, Portsmouth again hosting the Americas Cup with a credible British entry; and lost David Bowie and Prince. In yachting, we were saddened by the death of Ed Dubois a wonderful yacht designer, and Lymington local who was one of a handful of game changing yacht designers on the planet, with some of the best yachts sailing today from his board.

Against this backdrop of change, the Berthon lifestyle has yet again been a joy to put together with clients and supporters of Berthon kindly taking the time to write for us on a variety of subjects which we think are great fun and we hope that you do too. We have been asked when we're going to run out of subjects for the lifestyle. The answer is no time soon, as the porridge pot of subjects, ideas and clients who kindly agree to help us with this annual publication keeps refilling - just like the fairy tale.

The dominance of the US \$ and the strengthening of the American market has been the most important feature of 2016. American clients like to deal with a local office in their time zone and to have the opportunity to have easy face to face contact with their broker. This is entirely reasonable, and we understood some years ago that exhibiting or advertising in the USA without an office there was a complete waste of time. Therefore it has been a key part of our strategy to grow Berthon USA in order to offer a really good service to our clients on both sides of the Atlantic. For our sellers - we have proper access to the best market and for the American buyers, we offer a comprehensive infrastructure to serve them on their side of the Atlantic. However, this aside, the nub of why this is working so well, lies in the way that Berthon operates as a company. When Berthon USA was born, it did so because of the close working relationship that we had with Jennifer Stewart and Alan Baines. They are family. As the business grows we remain loyal to this principle, hunting as a pack and working as a team. That is why both yacht owners and purchasers can be sure of the very best service from us, where the objective is to make the process both seamless and fun, with all the parts of the Berthon puzzle fitting together seamlessly.

Berthon's core is its brokerage business. However as we grow, new yacht sales are also growing in prominence for us as a group. We have sold Windy Boats in the UK and

France since the 1990s and this dealership continues to do well with generous currency gods and Windy's ability to continue to improve and innovate their extraordinary sports boats delivering 100% uplift in sales for Berthon in the 2015 year and with another good year in the works for 2016.

However, we have now added considerably to this. We are now the worldwide marketing arm for the FPB programme, building on our friendship with Steve and Linda Dashew and Circa Marine in New Zealand who between them design and make flesh these extraordinary yachts. Our contact with their owners who are regarded by the FPB crew as family, is another aspect of our task which is greatly rewarding. Accomplished yachtsmen all, they cruise far, do much and laugh lots. 2016 saw the launch of the FPB 70 and with 2 in build already, we expect this new sister of the fleet to do well along with the 64, 78, 97 and 130. Of course the launch of Steve and Linda's 78 COCHISE was this season's high spot.

We were also delighted to announce our appointment as agents for Advanced Yachts this year. Fast, high tech, light, high quality cruising yachts with superbly designed and engineered interiors and with the capability to cross oceans in safety and at speed. We are working with this great brand in the UK and USA, and will look forward to seeing you aboard the Advanced Yachts 80 at the Cannes Boat Show in September.

The USA also offer the scope to market some European new yacht brands and sees us represent Rustler, Moody, and Contest as well as Advanced Yachts out of our of our Newport office.

So another solid year, during which we have again expanded the team, and have continued to invest in the marketing and digital offering that keeps us competitive. We are now using video extensively to show yachts that we have for sale and to offer a good walk through experience of our brokerage listings before a live viewing takes place. We recognise that the client base is time poor so anything that we can do to enhance the search process we will.

We retain the core team at Berthon, and our trainee brokers are quickly maturing. We believe that keeping the team together and investing the training and development of our people is the best way to grow.

A word about the companion publication that you received with the lifestyle as normal. This supports **Collection 22** which is our brokerage event in Lymington concurrent with the Southampton Boat Show. All the yachts featured can be seen live here. We hope to see you at the **Collection in Lymington, September 16th-25th**, or at one of the other shows that we will attend over the year - Southampton, London, Dusseldorf, Cannes, Newport, or Annapolis.

As ever we hope to be of help to you with your yachting plans wherever they may take you, and invite you to consider the yachts that we offer for sale, whether she is an epic mile muncher, or is fabricated of magic carpet material of coolest hue, or maybe she is the yacht that Toad would have bought for sure, or is perhaps the yacht with simply captivating good looks. We look forward to helping you with your yachting in 2017 and beyond. Enjoy Lifestyle XII.







LIVING WITH HISTORY

The Newport *Restoration Foundation*

BY ROWE HOWAT AND JENNIFER STEWART

Founded in 1639, Newport, Rhode Island has a rich and diverse history: renowned for hosting the America's Cup racing regatta from 1930-1983, it has always been a popular destination for yachtsmen the world over, and due to its coastlines on the west, south and east sides and impressive harbours, it is widely considered to be the sailing capital of the United States.

In conjunction with its maritime associations, another of Newport's main attractions is its selection of Gilded Age mansions covering the 10 mile stretch of Ocean Drive, and in particular those lining Bellevue Avenue. Presidents including Eisenhower and John F. Kennedy as well as some of America's most affluent families spent their summers here, with some of their former residences now housing museums to share their fascinating history.

One early Newport resident was heiress and socialite, Doris Duke, the only daughter of a wealthy tobacco and hydroelectric power tycoon. Duke, losing her father aged just twelve, inherited a fortune so substantial she was then considered "the richest little girl in the world"; she endowed a large proportion of this wealth to supporting a range of good causes, a majority of which were far more philanthropic than the gossip columns of the time would have you believe. Despite an often sensational private life, she was a passionate and fastidious benefactor, with a very hands-on approach to her charitable commitments. This was never more apparent than when dealing with her residential interests. Even though summers were spent at Rough Point - a 40 room English manor-style mansion - her real passion was preserving Newport's colonial-era houses. »

TOP LEFT Museum of Newport History at Brick Market (1762), owned and operated by the Newport Historical Society. LEFT Liz Spoden, coordinator of visitor services & education at the NRF engages tourists during a walking tour of colonial-era buildings - part of the foundation's 13 year partnership with the Newport Historical Society (photo courtesy of Ashley Mercado).

The houses were built in the late 18th and early 19th centuries, and Duke considered them to be so integral to the legacy of Newport that in 1968 she founded the Newport Restoration Foundation (NRF) to save them from threatened demolition, restore them to their former glory and then lease them to tenant-stewards. Spanning a period of 16 years following the foundation first being established, the work of over 100 architects and craftsmen on these houses, in conjunction with the NRF, ultimately saved a total of 78 buildings.

Duke was meticulous in her approach, and had an irrepressible drive to achieve her vision - even to the point of moving a number of houses, quite literally in their entirety, to another part of the city, an act considered a little unorthodox by historians. Not only focused on the exterior of the buildings, Duke's philosophy was to respect the overall design of the houses whilst also making them functioning homes and as a result, all have modern plumbing, baths and working fireplaces. This is one of the largest collections of period architecture owned by a single organisation anywhere in the USA. More importantly, the majority of these structures are being lived in and used as they have been for more than 3 centuries, making them a vibrant part of the community. These houses, most of which are still owned and meticulously maintained by the NRF, represent a remarkable collection of early Rhode Island architecture.

Duke was a fascinating character; during the Second World War she worked for a short time in a canteen for sailors in Egypt where she earned the princely sum of \$1 a year. Following this, as a fluent French-speaker, she briefly became a foreign correspondent for the International News Service. This move into the world of journalism prompted her to take up a position writing for the magazine Harper's Bazaar after moving to Paris after the war, and her wide-ranging talents didn't end there. As well as completely re-designing the interior of her personal Boeing 737, she loved music and sang in a gospel choir, and was the first ever non-Hawaiian woman to take up competitive surfing.

As well as this, Duke's extensive experience of travelling made her an avid art collector and horticulturalist. At the age of 46, she embarked on creating Duke Garden, an exotic display garden in memory of her late father. This was a vast scheme comprising of 11 interconnected gardens inspired by those she had seen whilst travelling the globe. These are now considered one of the premier horticultural display gardens in the USA.

Thanks to Doris Duke's heroic efforts to maintain Newport's 18th century architectural heritage, and as evidenced by the substantial waiting list, the interest in living in these houses is stronger than ever and they continue to be a resounding draw for national and international tourists alike. »



TOP Rough Point: view of the alcove in the Grand Hall of Duke's principal residence in Newport; open for tours April-November . MIDDLE Rough Point: around the fireplace, collected works ranging from 14th century Ming ceramics to 16th century Flemish tapestries. BOTTOM Rough Point: the Music Room, decorated by Duke with 17th century Chinese painted wallpaper and Louis XVI furniture.



TOP Early morning view of Rough Point's ocean-front terrace, featuring sunrise and lion statue (photo courtesy of Frank Amaral, grounds and gardens supervisor at NRF). BOTTOM Duke's Newport residence, Rough Point (ca. 1897).

Ann Souder, known by Jennifer Stewart, partner at our local Berthon office in Newport, was kind enough to spare us some time to talk about being a resident in one of these very special properties:

R.H. What made you decide to live in one of these unique houses?

A.S. I was living in London, and had previously lived in Newport in the 70's. After 14 years in London I was ready to be an American again! I knew about these houses and put my name on the waiting list before leaving London – it took almost five years to get one. I was happy to wait for as long as it took though.

Do you have any special connection with these houses/Newport?

The house was built by William Lawton, in 1758 – he was a Quaker, and my family have Quaker roots way back in the early days of the colonies, so there's a nice connection. I'm from Richmond, Virginia originally. I loved living in the UK for the Georgian architecture – so I grew up with an appreciation – then I learned to sail, so Newport became particularly appealing. My sister and her husband live nearby and I've got cousins in Barrington, R.I., and friends – maintained from all the years living here, and sailing friends – basically a lot of connections that made Newport an obvious choice!

How long have you lived in the property – was it hard to find one to rent? Was there a strict interviewing process?

I moved into the house in 2004. There was an application process and I had an interview. This is really to make sure tenants acknowledge that the house comes first.

What modifications have you made to the property?

I cannot change anything inside or out – anything like that needs to be carried out by the NRF. I've got an enormous side garden that was derelict when I moved in and I've done more and more to improve it; it's called a 'secret' garden because there's a wall around it that can't be seen over – every year there's a Secret Garden Tour and the proceeds go to supporting local arts initiatives. 600 people visited my garden last time!

How does living in one of these amazing houses make you feel?

From the minute I walked in the front door I started smiling. It's small, but perfect for me and my two cats! I'm on the corner, so it's full of light. It's a very cosy, happy place. Some rooms have exposed beams – there's a lot of atmosphere. Each house is different – there are three like mine in my neighbourhood – the colour is very unique – a deep, dark blue – you wouldn't find it in the Caribbean or the south!

Do you feel a part of the wider community or quite separate?

It's a very special community – a number of the houses are owned by weekenders from Connecticut, Massachusetts and New York. It's like living in a London village – your immediate neighbourhood becomes your little world. It's a tight, cosy community. I can walk easily to the town...it's also only two minutes to Newport Bridge to leave the island if necessary. All the houses are on the National Register of Historic Landmarks – my house has a plaque.

What is life like in Newport as a whole?

It's a great place to live, with a very diverse community. One of the most beautiful natural settings in America with theatre, arts, and events throughout the summer – it's very active. It gets quiet in winter, but there is a winter and Christmas festival. I like heading south in March and April – but there's plenty to do year round. There are wonderful art museums and galleries – and incredible restaurants – the whole farm-to-table initiative is huge here and the island is very fertile; there are farmers markets twice a week and it's all fresh produce.

And in conclusion...

It's a very happy solution for housing for me on so many different levels – it all made a whole lotta sense to me to move here and I can't imagine living anywhere else in Newport!

You can learn more about each of the 78 preservation properties, including fascinating before-and-after images by visiting www.newportrestoration.org/preservation

Berthon USA is housed in its own unique piece of history, with an office located in the heart of historic Newport. Berthon USA's Jennifer Stewart, explains further...

Built in 1876, it was originally a bakery and features a gold leaf carving of a shaft of wheat on the top façade of the building, which is carefully maintained by us. The next owner was a printing company, and what is now office space was once full to the gunwales with printing machinery. The third, and current owners of the building, purchased it in 1993 and refurbished it... with some difficulty...the only way to get the printing machines out was through the windows with a rigger and huge flatbed truck!

Due to the building being in the historical district, there are restrictions on what can be done to its exterior. All exterior modifications must go before the Historic District Commission for approval and this is only granted if it is felt works will not compromise the integrity and authenticity of the building. The houses around us are wooden structures, so we are unique for the area, being built of brick. Undoubtedly the location is wholly suited to us though, as we are very much a marine building – within these walls is a brokerage house, a documentation company, a maritime attorney and a yacht designer.

TOP AND BOTTOM RIGHT Ann's House (photo courtesy of Ann Souder).
TOP LEFT National Register of Historic Landmarks plaque on Ann's house (photo courtesy of Ann Souder). BOTTOM RIGHT Berthon USA office.



SCULPTURES

Celebrating Art in the Garden

BY LESLEY ANDREWS

PHOTOGRAPHY BY © GINA GORDON

Every year around 4,000 privately owned gardens across England and Wales open to thousands of visitors under the National Gardens Scheme. The impact of this generosity is extraordinary. In the last 10 years the NGS has raised over £22,000,000 for beneficiary charities, most in the field of nursing care.

The Friends of the Garden is a not for profit trust dedicated to making contemporary sculpture more accessible to a wider public by organising biennial exhibitions in gardens in Wiltshire. It also runs a bursary programme designed to increase opportunities for sculptors to extend their professional practice.

These two things came together in a quite magical way when, during our 2012 event, Ruth and Andrew Doman approached us and said 'we would like you to run an exhibition in our garden!' Their home, West Lavington Manor in Wiltshire, is a stunning 5 acre garden which includes herbaceous borders, rose and topiary gardens, a small vineyard, and wonderful mature trees set around a lake and trout stream.

The Domans already appreciated just how attractive the garden is to visitors and have opened under the NGS scheme over many years. But this was different. Andrew and Ruth recognised that their garden offered huge potential for the showing of sculpture and in a remarkably generous and positive manner they signed up to host our 2014 exhibition. The Friends would 'take over' the garden for a 9 day exhibition including their NGS day, over 20 artists from across Wiltshire and beyond would install sculpture in the garden, and good publicity would do the rest.

For the Friends curating team this was a dream proposition. It meant we had time to research our long list of artists and select sculpture specifically for each area of the garden. Moreover, experiencing sculpture in a garden is quite different to seeing it in a gallery. Light and shadows play across sculpted forms. The warmth of the sun changes the feel of surfaces. Rain alters the appearance of stone, fills hollows and cascades to the

ground. Ceramic and stone weather often with magical effect. Glass can catch an image, reflect and refract light. The backdrop of planting moves in the wind and colours change across the seasons. The visitor experience can be simply amazing.

As well as organising the exhibition, we saw the potential for extending its fundraising potential by hosting two other charity events during the period. In addition, and with support from a range of village organisations, the West Lavington Youth Club trustees set up a pop-up café and raised a considerable sum of money.

For the Friends, the result was a hugely successful event. We estimated that over 2,000 visitors came. 18 artists sold work from our pop-up shop and 9 sold one or more exhibition pieces. We built a reserve fund for our next exhibition, and funded our 2015 bursary.

These few simple figures don't give a real sense of the enjoyment visitors experienced. 'Inspirational!' 'happy day for all', 'huge surprise for all', 'it was the most fabulous exhibition and has thoroughly revived my spirits', 'you've given a lot of happiness to a lot of people' are typical of comments in our 2014 visitors book.

The feedback from buyers is also quite special. For many people, owning a piece of sculpture and placing it in their garden is unlike hanging a painting on the wall. The experience of Anna M and Jem C is comparable to that of many buyers. They purchased a sculpture of a resin pig by Yorkshire-based artist, Brendan Hesmondhalgh. This life-size black pig was immediately given the name Polly. She quickly became something of a local landmark in the village. Young children look out for Polly on their way to school, drivers visiting for the first time are given directions in relation to Polly and casual motorists and walkers simply stop to admire her. Most sculptors install their own work so Anna and Jem met Brendan and have a sense of him as a person and an artist. Moreover, as Anna commented 'we have a definite relationship with Polly – she looks completely at home in the garden and makes us smile every day.' »



TOP LEFT *Allium* by Jenny Pickford. TOP RIGHT *Polly the Pig*. BOTTOM LEFT *Salmon Leaping* by Bryan Hanlon. BOTTOM RIGHT *Juxtaposition* by Jo Jones.

For Andrew and Ruth, sharing their garden in this very special way was a positive experience and we were thrilled to be invited back for our 2016 exhibition. This year 'Celebrating Art in the Garden' ran from 26th May to 12th June. 28 artists placed over 100 installations of sculpture. These spread across the garden including into two newly designed spaces, a white birch grove on the far side of the lake and a Japanese garden. Apart from Polly, all of the illustrations featured here are of work that was newly installed in the run up to our opening day.

The welcoming pop-up café was in business once again, this year as the main fundraiser to keep the youth club going. The Bobby Van Trust, a local charity providing advice and home security to elderly and disadvantaged people, ran a wine tasting evening as its major fundraiser of the year. The Art Fund Wiltshire hosted a wine and canapés evening which several Wiltshire artists attended and talked about their work. Another charity, Pound Arts, which runs a rural outreach programme across Wiltshire and South Gloucestershire, collaborated with us as part of its Rural Touring Arts programme. An open day in support of the NGS again fell within the exhibition period.

Lavington School students designed some of our publicity material and we commissioned the carpentry workshop at Erlestoke prison to make plinths for our shop.

The exhibition was a huge success and attracted several thousand visitors, "joyous, fantastic, stunning" were typical of the comments we received. The sun thankfully shone, and a good level of sales means we are on track to fund our bursary programme, and another exhibition in 2018.



Andrew and Ruth cannot have guessed how much their apparently simple act of kindness would touch the lives of so many people. Following Ruth's death in late 2015, it is especially poignant for us to reflect on that and to express our appreciation of their support. We will miss Ruth's open hearted welcome to all. As a small acknowledgement of the contribution she made to the whole programme described here, we are delighted that Andrew has agreed that our 2017 bursary programme will be named after her.

For our 2018 exhibition the Friends will be on the lookout for another generous garden owner ready to 'Celebrate Art in the Garden' with us.

ABOVE *Large Spiral* by Philippa MacArthur. BELOW Sculpture display in the Orchard. RIGHT *Think it through (L)* & *In the distance (R)* by Tobias Ford. INSET *Leaf Form* by Michael Savage







RACING

A brief History of the Royal Ocean Racing Club

BY ANDREW MCIRVINE

It's safe to say the UK are only slightly behind the Americans when it comes to ocean racing. Dreamt up by the Cruising Club of America, the New London to Bermuda Race celebrated its 50th year in June, having first been run in 1923. It was a pioneering British sailor and journalist, Weston Martyr, who came back from taking part in that race convinced that we needed an equivalent. Enlisting the help of his friend and fellow yachtsman Lt-Cdr Evelyn George Martin, the pair approached the Royal Cruising Club to propose the idea, but the club were strongly opposed to it and stated that they wished to have no involvement whatsoever. They were so disapproving of the idea in fact, that Martin felt he had no choice other than to resign from the committee. Martyr and Martin pushed forward regardless, and although coming up against a great deal of resistance, finally in 1925 a course was set and the Fastnet Race was born. Following dinner in the Royal Western Yacht Club straight after the race, the idea of the Royal Ocean Racing Club (RORC) was formed.

Evelyn George Martin, the founder and first Commodore of the RORC, and later its Admiral until his death in 1945, was a fascinating character and the epitome of an English gentleman. A man of sufficient means that he never had to work, he stood at an impressive 6ft 7' and was a demon on the cricket pitch...so much so that, following his education at Eton and Oxford, he went on to represent his University and later Worcestershire County. He learnt his seamanship from the local fishermen in Brixham trawlers as a child, and honed those skills for 3 years between school and University. In 1912 he won the 6-metre Cup in Kiel – a feat that made him highly unpopular with the Germans. One acquaintance described him as being equally at home 'on the ski and on the piano, with the paint brush and with the dissecting knife'. He was also a dab hand on the violin and had a 2 handicap at golf. As a member of the Royal Naval Reserves, during the First World War he commanded the Rescue Tug Service at Plymouth, and was later awarded an OBE for his efforts. Following the

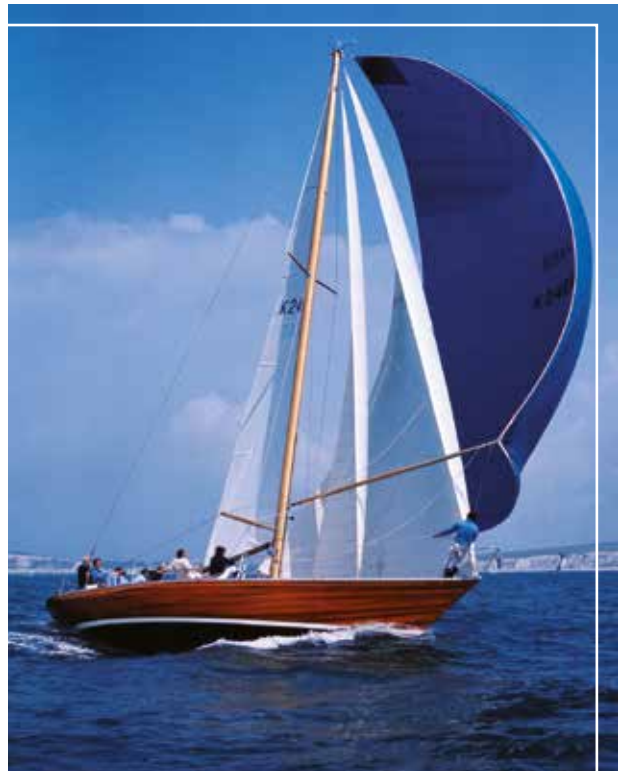
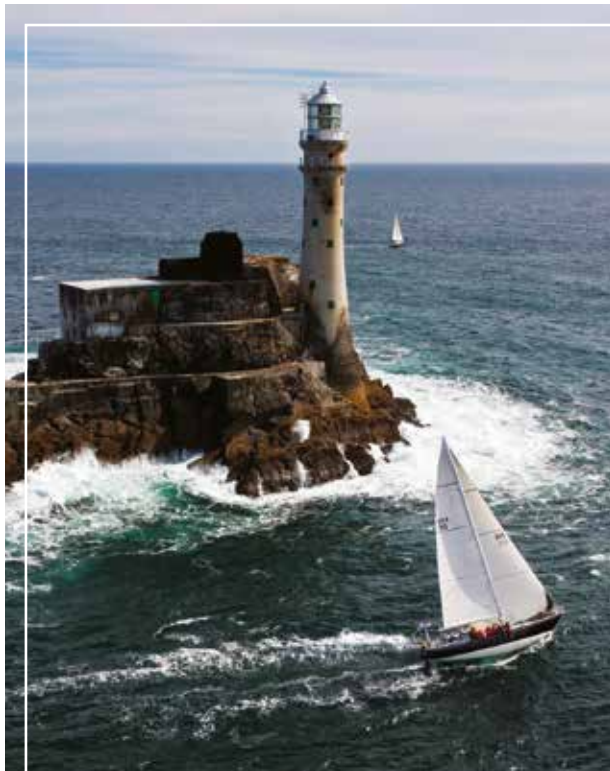


LEFT The start of the Ocean Race August 1925 (Photo property of BEKEN). ABOVE Rolex Fastnet Race fleet from Hurst Castle (Photo by Kurt Arrigo).
 ABOVE LEFT Rolex Fastnet Race 2013 JOLIE BRISE (Photo by Daniel Forster).
 ABOVE RIGHT Rolex Sydney Hobart, single boat in rough seas (Photo by Daniel Forster & Carlo Borlenghi).

war, Martin bought himself a French 44 ton pilot cutter named JOLIE BRISE. She went on to win the first ever Fastnet, and subsequent Fastnets in 1929 and 1930.

The Fastnet Race is one of the yachting world's most notorious competitive sailing events and remains a principal fixture of the club. 608 nautical miles. Starting position 50°45'34"N 1°18'1"W. Needles...English Channel...Land's End...cross the Celtic Sea...then back again, final destination: Plymouth. Unbeknown to its enterprising creator, bringing this race into being would prove to be a fundamental cog in the evolutionary wheel of the sport of ocean racing forever. Notorious for testing the mettle of its competitors, it also has the ability to challenge both the inshore and offshore capabilities of the crews - and yachts - taking part.

There is one Fastnet that sticks in people's memories more than any other. 1979's fateful race is renowned in the sailing world after 15 sailors and 3 rescuers lost their lives fighting ferocious seas that decimated almost the entire fleet. Tales of gusts blowing at 30 knots, then shooting up to 60 in a matter of seconds, are well known. Following the 1979 Fastnet, there was a total rethink regarding rules and equipment, and extensive analysis culminated in the creation of Offshore Safety Regulations, now used internationally. »



The Fastnet Race is one of the yachting world's most notorious competitive sailing events and remains a principal fixture of the club.

Nipping at the heels of the newly created Fastnet, the Channel Race, Cowes to Dinard Race and North Sea Race all became established on the calendar... but the Club itself was far from secure. There were few members, finances were minimal and Race entries were small. An application for a Royal warrant was initially turned down in 1929, but they were successful two years later and the crown continues to deface the seahorse emblem to this day.

1930 was something of a turning point, and the year of the RORC's first Transatlantic Race. This was won by DORADE, skippered by the legendary Olin Stephens, who was then only 23. He and his crew also went on to win the next 2 Fastnets, and were welcomed back to New York with a tickertape parade down Broadway. DORADE has since been lovingly restored and has re-sailed all her original races.

By 1936, the Club had amassed approximately 600 members, and finally secured its own clubhouse at 2, Pall Mall Place – not far from its present home in St James's Place. By 1940, war was well-underway and on 15th November, the club was unfortunately destroyed with a direct hit, killing the new steward. Thankfully however, records, trophies...and the wine cellar...were saved. The old clubhouse moved to 20, St James's Place in 1941, and has been there ever since.



In 1957, the Admiral's Cup was brought into being, in the hopes of increasing international competition – particularly with the Americans. Initially it was devised to be a UK and US affair but it grew to become the unofficial World Championship of offshore racing. At its peak in the late 1970's and early 80's, it attracted

as many as 19 national teams. As the Admirals Cup became more professional, it was deemed necessary to introduce the Commodores' Cup for largely Corinthian crews. A suitable trophy was kindly lent by the Island Sailing Club and the race has been run on alternate years since 1992 (in non Fastnet years).

Around this time, the era of big boat team racing was coming to an end. It was becoming more difficult and expensive to get boats around the world, and gradually all the major events dwindled. Despite various attempts to make changes, the inevitable happened

and the Admiral's Cup ceased to exist. The last event with national teams was in 1999, won by Holland. Then in 2003, a relaunch of the event was won by the Australians. The Commodores' Cup, however, continues to this day, but with fewer international entries.

The demise of the Admiral's Cup caused concern for the RORC and its international focus. Nearly a third of membership was from overseas and it was felt it was essential to maintain the Club's global presence. Two RORC members, John Burnie, now Berthon's New Business Manager, and Stan Pearson, whilst in the Caribbean, proposed a race around 11 islands with a complicated course amounting to 600 miles. This is now known as the RORC Caribbean 600, and it has become very popular in a short time: 2016 was the 8th edition and attracted a high quality international fleet and it has already joined the list of 'must-do' offshore classics.

The RORC has always been at the forefront of yacht measurement and rating rules. The RORC rule was devised and subsequently adopted by 16 countries; then in combination with the CCA in the USA, the International Offshore Rule (IOR) was conceived. This was effective for many years with the majority of the Admiral's and various sized Ton Cups using the rule successfully between 1970 and 2000. By the late 90's, the IOR rule was producing less seaworthy boats and members were becoming increasingly unhappy. The Channel Handicap System (CHS) was introduced by the French in 1984, and then jointly managed and developed with the Union Nationale pour la Course au Large (UNCL). The purpose was to provide a simple system for cruiser racers to use with self-declared data. The pros and cons of the various rating rules continue to cause much international debate even to this day.

The most recent development has been the merger of the RORC and the Royal Corinthian Yacht Club in Cowes in 2014. This has given the Club a base by the sea in the historic centre of British yachting. The same rules for membership still apply today: anyone interested must have acquired sufficient offshore racing miles under their belt in order to qualify. Membership now stands at over 4000 making it one of the largest, and probably most international, yacht clubs in the world.

TOP LEFT Sailing round the Rolex Fastnet Race rock (Photo by Kurt Arrigo).
TOP RIGHT Morning Cloud (Photo by BEKEN). MIDDLE LEFT Rolex Fastnet Race 2009. MIDDLE RIGHT Round the Island Race 2013. BOTTOM DORADE (lovingly restored by Matt Brooks) and STORMY WEATHER leaving the Rolex Fastnet Race rock (Photo by Daniel Forster)



FPB 64' - BUFFALO NICKEL



EXPERIENCES

'It's all the *reasons* we cruise'

BY VALERIE AND STAN CREIGHTON

The *cruising lifestyle* is not all about cocktails enjoyed at sunset in idyllic anchorages.



Well... okay. The cruising lifestyle is MOSTLY about cocktails enjoyed at sunset in idyllic anchorages. But occasionally, circumstances warrant far more engagement with the people who inhabit the coastal communities we visit. And perhaps not surprisingly, it's times like these that result in our most stirring and colorful memories.

We were readying to depart Fiji in 2015 for the lovely tropical island nation of Vanuatu in the South Pacific, researching scuba diving destinations, fascinating traditional villages, and volcanoes to visit, when Cyclone Pam hit. The Category 5 storm slammed into Vanuatu with 155 mph winds and gusts to 200 mph, wiping out power and communication in this poor country of 83 islands. 90% of buildings were damaged, displacing thousands of people from their homes.

"So, now what?" we wondered. Maybe we should just skip Vanuatu altogether and just make for New Caledonia, with its postcard-worthy beaches, spas and French food and wine? Underwater reefs in Vanuatu would be damaged along with their infrastructure. And we could never have slept well at night anyway, after frolicking all day as tourists in the face of their devastation.

Instead, we figured this would be a good time to give something back. During our previous two years cruising Fiji, the local people had been so generous and welcoming to us yachties. Just walk past a home in a Fijian village at mid-day, and the family will invite you in for lunch. They'll mean it, too. Whenever a cruiser faces a challenge – runaway dinghy, boat gone aground – the villagers are right there, dropping everything to lend a helping hand. We'd heard the people were similarly genuine and welcoming in Vanuatu. So we decided to spend six weeks contributing in whatever way we could to their recovery efforts.

After a bit of online research, we found a good fit with a U.S.-based charitable organization called **Sea Mercy**. Their mission involves using sailing volunteers and their vessels to deliver disaster relief and medical care to island nations in the South Pacific. They coordinate a 'mosquito fleet' of private yachts that, unencumbered by some of

the red-tape plaguing the larger NGO's, are able to make assessments and meet needs in less accessible target areas in a more nimble and efficient way. Our **FPB-64** was the perfect vessel for the job: *we had the capacity to go for extended periods in remote locations without access to fuel, fresh water or provisions; and we had no problem making 'uphill' runs comfortably and quickly among the islands.*

Our job was to make assessments, deliver and install equipment for the World Health Organization, deliver needed supplies within the province on behalf of Vanuatu's Disaster Management Office, and meet whatever other needs we could as they arose. Our focus was the Shepherd Islands, a cluster of relatively small and rarely visited islands that were hardest hit by the cyclone.

Other than using our yacht for interisland transport, the 'fixing of stuff' turned out to be our most valuable contribution. The Ni-Vanuatu (people of Vanuatu) living on the more remote islands are skilled and resourceful in many areas, but not when it comes to machinery and hardware. Though they enjoy the recently available convenience of having a truck or an outboard motor or a generator (often shared,) they don't know how to service or maintain these and have nobody to teach them. Cruisers, on the other hand, are virtually to a man (and in many cases, woman) very handy at diagnosing and repairing mechanical and electrical equipment, often able to MacGyver things back to functionality with dental tools and duct tape.

Of particular importance were systems related to fresh water catchment, and damage to small boats. The villagers depend on their small craft, not only for subsistence fishing, but also for access to health care in larger villages, which can be many miles away.

In truth, we received at least as much as we gave during the experience. It allowed us to cultivate friendships and to gain insight into a lovely and vibrant culture. It inspired us in exposing us to people who respond to upheaval and tragic loss with a positive outlook and even generosity. It anchored us in gorgeous locations off the beaten path, where we discovered the wonder of Vanuatu's wildlife and natural environment.



LEON

Naturally *Fast* Food

BY RACHAEL GOUGH

In August of this year, Naturally Fast Food chain LEON opened their first stores outside England – one in Glasgow, another in the Netherlands – and they also launched their 6th LEON cookbook, aptly titled ‘Happy Salads’. Here’s a closer look at the brand that has been labelled the future of fast food:



The concept of LEON was brought about by co-founders John Vincent and Henry Dimbleby at the beginning of the millennium. Having previously worked together at consultancy firm Bain & Co. they were required to travel a great deal, and became increasingly frustrated by the lack of options that food on-the-go had to offer. *'There has always been something magical about fast food joints, and the excitement they give you as a kid'* says John, *'but when you grow up, you come to realise that most fast food makes you fall asleep...and wake up fat. We wanted to put the joy back into it. We asked ourselves, why can't fast food be good food?'* »

LEFT LEON Carnaby Street.

TOP RIGHT Enthusiastic and friendly LEON staff.

BOTTOM John Vincent (Photo by Richard Bailey Photography).



Together with Chef Allegra McEvedy, they opened the first LEON in 2004, with a vision to make it easy for everyone to eat well on the high street. They've created a menu that has reinvented fast food classics using natural ingredients. A Chicken Burger, but with a difference: chargrilled butterflied chicken thigh with fresh rocket, fresh tomato and pickles, and finished with a punchy olive oil herb mayonnaise. Fries, but baked, and seasoned with paprika and coriander. Those keen to fuel up before the working day can indulge in Breakfast eggs, served poached in a pot with Scottish smoked salmon, avocado and wholemeal toast. Naturally fast food...and naturally fast drink, if you so wish – LEON not only serve triple certified coffee (Fairtrade, Organic & World Land Trust), but also Clean Green Shakes and juices such as Carrot, Apple & Ginger.

A great deal of the menu is also inspired by the variety, flavours and natural healthiness of Mediterranean cooking; after all, it's the food that they grew up with, as both John and Henry's families have Mediterranean roots. Dishes they have come to be known for include their Chicken & Chorizo Salad, Meatball Hot Box served with Italian brown rice and fresh 'slaw, and a Grilled Halloumi Wrap. Introducing new items on to the menu every season has recently seen them develop a Brazilian Black Bean stew, Sicilian Chicken Meatballs Hot Box and Courgetti & Kale salad.

'We are constantly innovating our menu, and bringing our guests new flavours that we know they will love. We have also begun to bring some of our cookbook recipes into the stores – our Courgetti & Kale and Keen Bean Quinoa salads come directly from our latest cookbook, Happy Salads. It's good to bring these two parts of the brand together, and show that eating out should come alongside cooking good food at home yourself'.

Another project of LEON's this year has been the development of a cookware range with John Lewis, which will be in stores across the country from September. Consisting of over 40 items, the range aims to help make it easier for everyone to eat well at home, as well as on the go. The products – made for you to store, pour, enjoy and explore food – have been developed with John and designed by Jo Ormiston, Head of Design at LEON, working in collaboration with John Lewis. *'This range is a result of everyone at LEON and my family sitting around a kitchen table, wondering what cookware we would most like to invent. One of my favourite items, the LEON carving board, is my Sunday night. It is what you need when you have a roast chicken in the oven and Strictly Come Dancing results night!' »*

TOP LEFT Healthy salad. BOTTOM LEFT Breakfast choice.

BOTTOM RIGHT Meatball Hot Box served with Italian brown rice and fresh 'slaw.

NATURALLY FAST FOOD





It is not just John's hands-on approach to this project that has caught people's attention recently. Last year it emerged that he often secretly works in his own stores – donning a hairnet and apron on Mondays to take orders and make wraps as part of the team in LEON Victoria Place. *'I wanted to be part of a restaurant to truly understand the journey that the team goes through, the ups and the downs'* he says *'I have found it to be hugely useful to understanding the pressures on our teams, and seeing the special orders customers are making helps me to develop the menu. It also made me realise that we have a company culture – the job is sometimes difficult and can be boring but the amazing team spirit carries you through.'*

This culture at LEON is by no means something that its founders take for granted. When LEON announced their annual results in April, reporting a 46% increase in EBITDA and 7.8% increase in like for like sales on top of the previous year's 23%, they committed to increasing benefits for members of the LEON family as a result. The National Living Wage was introduced in January, three months before the legislation required, and to all staff regardless of age (not just under 25s). Members of LEON teams also receive a free meal at work, and a 60% discount that extends to four guests. Team members working at the weekend are offered massages by Andres, the LEON 'Wellbeing Warrior'. LEON baristas are also given Wing Tsun martial arts training, to help them increase their speed at coffee rush hour and decrease their stress levels. LEON managers have been taking mindfulness classes, and John holds a Wellbeing Festival twice a year for people at LEON to relax with activities from acupuncture, to ballroom dancing, to life coaching.

Perhaps the biggest benefit working at LEON is the help that they give everyone who joins the company, to grow, develop and progress. 59% of managers at LEON and over 35% of their Head Office team started out in the kitchen or behind the counter. Tom Davies began chopping herbs at LEON Spitalfields five years ago, and is now their Head of Food: *'LEON is great at helping you, and supporting you to grow...when you join LEON, anything is possible.'*

OPPOSITE: TOP LEFT LEON Angel (Photo by Liam Bailey).

BOTTOM LEFT Triple certified coffee (Fairtrade, Organic & World Land Trust).

BOTTOM RIGHT Main seating area in LEON Victoria Place.

ABOVE LEON kitchen. BELOW LEON High Street Kensington.

THE SHIPWRIGHTS' LIVERY

A very modern *tradition*

BY SUE GRANT

The London Liveries are hardly new, they date back to the 13th century, and were founded to represent all the trades imaginable from Ironmongers to Fruiterers, to Drapers to Shipwrights. The City of London has innovated throughout its history, so new liveries are formed as technology marches, and today there are liveries that represent air pilots and information technologists! As with everything in life, organisations and tradition can only be sustained if they remain relevant to the current day, and in this the livery companies have succeeded, which is why they still thrive and are an essential part of the fabric of the City of London.

When I was asked to join the Shipwrights, I didn't have very much idea of what the Liveries were and what they did. Joining an old boys (and girls) club was not something that appealed very much, but having worked with them, speaking at a Shipwrights' Lectures at Southampton University, I was curious to know more. For sure this is a great event; Shipwright apprentices gather at the University for an annual series of lectures from experts in the industry covering subjects from technology to management, as well as hearing from those who use the yachts and boats that our industry produces talk about their experiences. Young people from companies ranging from the manufacturers of luxury sailing and motor yachts, to RIBS, to commercial

vessels attend. The apprenticeships span shipwrighting which today includes working in exotic materials, plumbing, electrical engineering, mechanical engineering and much more.

Realising that this old boys' club might have a bit more to it than I imagined, I did some reading. This ancient club offered advice on daily living and morals as well as an opportunity to meet other club members in the city and eat well. However, at the core of the club, was the goal of funding youngsters to train and succeed in our industry. I was in!

Having been invited to join, a prospective member is asked first to become a Freeman of the company. The ceremony, followed by dinner, was held at the Ironmongers' Hall. The Shipwrights don't have their own Hall so share this incredible atmospheric place with their ironmonger friends. The next step is to be given the Freedom of the City of London after which you become a Shipwright Liveryman, and I am immensely proud to say that I am now such a liveryman.

My first contacts with the livery were something of a surprise, with a charmingly bossy Beadle telling the new recruits what to do, well dressed Shipwrights in robes and slow hand claps for the Prime Warden who is the Livery boss....

BELOW LEFT AND RIGHT Photos by Gerald Sharp Photography.



However, the thing that struck me most was not the surroundings reminiscent of Hogwarts, or the dresses or pomp, but rather the fact that the Livery doesn't just talk about the development of young people for the future, they get on and do it, raising significant sums and making a significant difference.

The list of projects is long...

In partnership with a number of other organisations and firms, the Shipwrights continue to support the provision of Maritime Studies at the London Nautical School in Lambeth by a dedicated and qualified teacher. The incumbent, Jamie Bullar, has developed 3 new maritime BTECs which include units directly aimed at careers in Maritime London. In addition, he planned and ran a highly successful EU Erasmus Project called Project High Tide with the aim of sharing best practice in maritime education for 14 to 19 year olds across Europe, resulting in a partnership and programme of reciprocal visits with other nautical schools in Turkey, Sicily, Finland, Spain and the Adriatic coast of Italy. It is very fitting that Jamie was awarded an MBE last year.

The Shipwrights' also provide bursaries at Newcastle University, as well as the Universities of Strathclyde and Southampton for one student reading for an undergraduate, or post-graduate, degree in Ocean and Marine Engineering, Naval Architecture or Ship Science and this will shortly rise to two bursaries per year at each institution. In addition, a very generous donation to the Company has enabled it to start a new bursary at Strathclyde, for one additional student per academic year.

This year, the Company also provided fifteen grants to apprentices and students studying at marine and boat-building schools and colleges to assist with their tuition fees and the purchase of tools. The annual Queen's Silver Medal Competition was a success and provided basic leadership training at Kielder Water in

Northumberland to 17 selected apprentices, of whom 6 were invited to the final interviews in London to compete for the top 4 awards.

In last year's Lifestyle magazine the Shipwrights Apprenticeship Scheme was unveiled as an exciting venture directed at reinvigorating the employment of apprentices by small to medium sized enterprises in the marine and maritime sector. The object of the Scheme is to remove some of the element of risk faced by employers taking on apprentices, by underwriting the first year's wages in the form of grants or loans. It also seeks to provide advice on how best to access applicable training, as well as educational and development opportunities. The Scheme, which receives a significant proportion of its funding from Lloyds Register Foundation, has progressed extremely well and the Shipwrights Company continues to work closely with LRF, the British Marine Federation, the Society of Maritime Industries and others, to further its appeal and generate more apprenticeships in the sector. There are currently 18 apprentices but it is hoped to double this number by the start of the next academic year and expand into other areas of the sector.

The Company maintains its close connections with education in the Armed Forces and awards prizes to the Royal Navy officer who graduates top of the nuclear reactor course, and to the Army Shipwright based at Marchwood Military Port deemed the best in training each year.

On the whole, we think that the company's forefathers would feel that the Livery today is making a difference in ways that they could not have imagined...700 years ago...

BELOW LEFT Apprentice Sam Hicks and a hatch cover he made for a Thames Sailing Barge at The Blackwater Barge Company. BELOW RIGHT Apprentice Joe Boothby at Blyth Tall Ship (BTS) appeared on Robson Green's Tales of Northumberland in March on ITV) © Photo by Adrian Finlay.







STYLE AT SEA



BY MARK TUCKER



Design Unlimited are an award-winning, innovative yacht interior design studio based in the UK, specialising in the interior design and exterior styling for both custom and production yachts, whether motor or sailing, and of any size. Established in millennium year, the studio has a large and varied portfolio of completed projects and is well respected throughout the marine industry. The studio currently has a talented team of 10 who bring a combination of skills and disciplines to the company, and offer a comprehensive in-house design service with the ability to provide space planning and layouts, CAD drawings, specifications, hand drawn and computer visuals, fabric and fittings specification and bespoke furniture design. »

IMAGES Saloon and VIP refit for 53m Feadship MIRAGE. ABOVE RIGHT Mark Tucker.



TOP WINWIN Saloon. ABOVE RAN interior.
BELOW SHEMARA exterior.



Founder and CEO Mark Tucker explains further below:

Our company tag line is 'Fulfilling our clients' aspirations through intelligent design and shared passion' and this is something that we hold very close to our hearts. Making sure that our client gets exactly what they want is paramount and we really go to every effort to ensure that they are delighted with the end result.

When we first get involved with a project it is extremely exciting, each interior is a blank canvas and our team use their skill and experience to transform this space according to the client's wishes. In order to ensure that we fully understand what the client wants from their yacht we go through our Client Charter which is a questionnaire asking our clients various personal details about their lives and how they see themselves spending their time aboard. We take inspiration from their existing yachts if they have one and their homes, favourite artists, hotels and fashion. We then put together mood boards and an inspiration book for the client to look over and see exactly which elements appeal to them before we start on the actual details of the design. We also produce both hand drawn sketch visuals and computer 3D renderings in-house which enable the clients to see exactly how their yacht will look once completed.

Each client has their own individual taste and it is important to realise that and work accordingly. Some of our projects have been quite diverse as we have designed interiors for everything from RAN – a 72' performance sailing yacht, to SHEMARA – a 212' gentleman's motor yacht, so rather like chalk and cheese. As you can imagine the challenges for each of these projects is very different and it is really a case of form following function. For RAN we had to design a sleek, functional interior which allowed for ease of movement for the crew, maximum room for sail stowage and all with very tight weight constraints. For SHEMARA there was an abundance of space, so we had to envisage the whole theme of the yacht with a sympathetic eye to her age, and be in keeping with the period feel that the owner had requested.

We have also worked on some fantastic refit projects. Recently we have completed the refit of a 53m Feadship MIRAGE which scooped the World Superyacht Award for the Best Refit 2016 at the recent award ceremony in Florence. This was an interesting project for us as the studio had previously been involved in a previous refit of the same yacht when she was ELISABETH F, so it was quite a challenge to go back with new owners and reinvent the spaces for them. These owners were keen racing yachtsman and wanted to use MIRAGE as their support boat for part of the year, as well as making her suitable for the charter market. A further complication was that the refit was to take place over three consecutive winter periods allowing the owners to use the yacht during the summer months. After listening to the owners we created a harmonious look throughout the yacht with Scandinavian influences, Wenge timber and soft wall-paneling. For the guest rooms the team had the idea of theming each room around an artistic movement, for example, Expressionism and Surrealism; the clients also took on the

challenge by purchasing specific artwork to match the theme given to each cabin. This worked incredibly well and is visually very striking.

Other interesting challenges that we have encountered include hanging a chandelier over the dining table on the 156' sailing Super Sloop, PINK GIN. The owner and I found a lovely chandelier whilst on a shopping expedition in London and he felt it was just the thing to make a feature over the dining table. The problem was fixing the light and we had to liaise closely with the build yard, Baltic Yachts, to allow the chandelier to gimbal when the yacht heeled over – but it does work! Also on another project we had quite a demanding client who asked us to plan and draw out all of the internal spaces in his drawers to ensure that his coffee spoons would fit as he wanted them!



The other side of our work is that on production boats. I am a keen sailor myself and I think it is because of my personal experience that I find this side of the business extremely rewarding. Production boat design is completely different to that of custom yachts, as you need to design for mass appeal rather than being guided by one particular client. In some ways this is more challenging as you need to keep in mind how the yacht will work in a variety of scenarios. Space is often more limited on a production yacht so function is vital. We are lucky to have designed for some of the largest production companies in the world including Sunseeker International (for whom we designed 15 models), Windy Boats, Grand Banks, Hanse, Moody and Bavaria. A couple of years ago we re-designed the Bavaria Vision range which had been launched by Bavaria some years previously but had never been a great seller. Our involvement and sailing experience saw us reposition the companionway off centre, and with a lowering cockpit table create both a lovely sunpad area in the cockpit, as well as a roomy galley inside with peninsula sink unit. This re-design has proven to be extremely popular and the yachts are now selling well – in fact we liked the design so much that my wife Julie and I, now own a Vision 42 ourselves.

We are also lucky to have had a good relationship with Windy Boats of Norway. We have worked on several of their models over the years with the 39' Windy Camira being the latest. For this we wanted to create the ultimate weekend boat, and a great deal of attention was given to both the cockpit layout to ensure that the heights and vision lines were perfect from the steering position, through to the storage, look and layout of the interior.

We have been very lucky with the projects that we have done over the years, each with its own challenges and excitement, and the results have been astounding. This summer I was fortunate enough to be on board one of our designs, WINWIN, when she was awarded the Palma Superyacht Cup, proving the owner's brief for both luxury and racetrack performance had been met. We also saw the launch of a 33m Vitters-built carbon sailing yacht and we are now looking forward to forthcoming launches including our largest sailing yacht to date, the new 175' PINK GIN VI due to arrive next year.



TOP Chandelier over the dining table on the 156' sailing Super Sloop, PINK GIN. MIDDLE IMAGES Mood board ideas to the CAD master visual. BOTTOM IMAGES Windy 39' cockpit sketches.



PORCINI

The *King of the Forest*

BY GARRY EVELEIGH

PHOTOGRAPHY BY © WILDCOOK, ZSAZSEVA PUBLISHING

Every year for as long as I can remember, with the first of the season's freshly grown porcini discovered and in my awaiting basket, I almost have to stop myself from running home to slice it, pan fry it, get it on a piece of toast and get it down my neck as swiftly as possible with varying amounts of awgh, hmmm and aghh.....not that I have a problem of course! It's just that the superior flavour of this little, and not so little, mushroom is so supremely exquisite.

Cep, Penny Bun, Porcini, *Boletus edulis*; call this mushroom what you like - in my mind this particular variety of wild fungus undoubtedly holds the title "*King of the Forest*". It has been highly prized for its superior flavour and almost creamy texture by a great many chefs...and me, for a very long time.

The bizarre thing is that just across the English Channel, our French neighbours and most other Europeans have been harvesting and enjoying this seasonal delight of wild mushroom for generations. It has been almost a part of their tradition and, during the late summer and autumn months, whole families head off to the forest at weekends armed with baskets, sticks, pretty impressive and favoured mushroom knives, family pets, grandparents and, more often than not, a pretty gi-normous picnic basket that will sustain the whole family for a complete day of mushroom hunting. Quite sadly and through complete ignorance of the mushroom kingdom, all "*les Anglais*" does is constantly whinge when anybody picks a few kilos or more.

Our ancestors would probably chortle, as I am certain that only a few generations have passed since the forests and woodlands of our green and pleasant land



were utilised for foraging and harvesting to their full potential. I often wonder and try to imagine just who gathered mushrooms two to three hundred and even more years ago from the very same areas where I have been picking delicious wild mushrooms for just a few decades.

You can pretty much guarantee that, each and every autumn, bad press will jump on the band wagon with doom and gloom stories about over-picking, taking everything and raping the countryside. In the not-so-distant past, these wildly exaggerated accusations were mostly directed at any person who looked vaguely Italian (they

love porcini); nowadays though, most of the bad press is sadly anointed on Eastern Europeans (they're very good at picking mushrooms too) most of whom were taught the skills of gathering wild edible mushrooms by their parents and grandparents. I feel it is a great pity that the English can't claim the same generational expertise.

The plant, or mycelium, that produces the fruiting mushroom bodies is actually the organism that does the work of decomposing and digesting each individual mushroom's chosen favoured host. All wild varieties of fungi will only produce fruiting bodies from the mycelium when their conditions are perfect - each individual variety has a preferred tolerance with regard to moisture and temperature. As a result, some seasons are good and some are not so good, but there is no such thing as a bad season. Rest assured that any such reported "*bad*" seasons have nothing whatsoever to do with over-picking and no two mushroom seasons are ever the same. It makes every new year so exciting! »

ABOVE The King of the Forest. TOP LEFT A day at the office!!! TOP RIGHT Garry and Finn with the perfect trug. BOTTOM LEFT The perfect specimen.

Identification is the golden rule of all foraging but, before you can ID your mushroom, actually spotting your first young porcini poking its way through the dead, oak-leaf litter on the forest floor can be nigh on impossible for the untrained eye. As this particular wild variety develops and grows during the years that the right conditions prevail, you could almost trip over them as they can grow to quite an alarming size. When fully grown, this big fat beauty of a mushroom has a thick, ivory- coloured, almost scaly-looking stem, topped with a smoothly rounded “*penny bun*”, buff chestnut-brown cap. On the underside of the cap the porcini does not have the same gills as your supermarket mushroom, instead it has a profusion of minute tubes that look similar to a smooth sponge; these are the gills and are pale-cream in colour when the mushroom is young, with age the colour will change through yellow to olive green. As the cap of the fungi develops and opens from the stem, each and every mushroom will produce countless thousands of spores that will become windborne and disperse through the forest.

When out in any forest to gather a feed of mushrooms, always try to be as quiet as possible so as not to disturb any of the abundant wildlife - you won't see any if you are too noisy. The preferred habitat of “*The King of the Forest*” is in the ground beneath large mature oak trees; they will normally grow particularly well where giant oaks fringe the edges of sunny forest glades where the ground retains moisture and the grass has been grazed hard by forest ponies, cattle and deer. You will very rarely find porcini growing beyond the tree line in broad daylight on open ground as they enjoy the dappled light beneath the canopy of the oaks, but cannot withstand the direct heat of the sunshine.

When you have discovered and positively identified porcini that you intend to pick, hold the stem firmly but carefully as close to the base as possible and gently twist the individual mushroom from its roots. Any hole left in the forest floor should be carefully covered with leaf litter to help protect the mycelium. Then very gently brush or thinly slice away any dirt or debris before placing each mushroom into your basket; treat each mushroom as if it was more fragile than a fresh hen's egg. All wild mushrooms can bruise and easily break apart - a basketful of battered and broken mushroom pieces is not so appealing and not much use in the kitchen. The basket for collecting your quarry is not just to make you look like you know what you are doing, the fact is that collecting your mushrooms in a basket allows countless thousands of spores to spew from the basket and disperse through the woodland as you carry on walking; any heathen who uses a plastic bag obviously does not understand that the spores are trapped and your mushrooms will sweat, bruise and look far less inviting on your return home. For those very reasons, I have heard that, in Italy, it is forbidden to gather mushrooms without a basket.

Many people will tell you that you must always cut mushrooms so that another mushroom can develop in its place, well sorry but dream on. If you cut through the stem of the porcini and leave the enormous stump still attached to the mycelium, the next rainfall will soak down the stem of the porous stump and could possibly rot the mycelium. So ... the porcini is another of the wild varieties of fungi that should always be taken in its entirety.

There are many “*old wives tales*” with regards to mushrooms and mushroom picking, the best advice is to take no notice of any of them; the most dangerous of these says that if you can peel the skin from the cap of any mushroom, the mushroom is edible.....please, please believe me this is so dangerously untrue.

Never ever wash your wild mushrooms under a running tap or in a bowl of water, mushrooms are porous and will become completely water logged. If you then fry your soggy mushrooms, the liquid will spew into your pan and you will end up with boiled mushrooms! Each to his own but not for me! Wipe your freshly gathered wild mushrooms with a damp cloth or simply brush them clean with a dry pastry brush and store your cleaned and prepared mushrooms in an open container in the fridge. Freshly picked perfect specimens will keep for two weeks and more if you turn them occasionally. That is, if you don't scoff the lot.

The porcini mushroom is one of the wild varieties that can be eaten in its raw state; there are a few wild varieties though that cannot and must be thoroughly cooked in order to remove poisonous toxins. Personally speaking, and for this reason alone, I would not advise anybody to eat any wild mushrooms raw. So for any beginners amongst you, the safest and by far the best way to enjoy your very first porcini is to cook them like a steak; slice them and sauté them in a little olive oil and butter in a hot frying pan until they just begin to turn golden brown. When cooked, season with salt while tossing the mushrooms in the pan, then pour the porcini and their juices on to hot toasted bread.

The exquisite flavour that you will discover lends itself to countless culinary uses. Porcini are nothing other than delicious however you cook them – pan fried, sautéed, soups, pies, risottos and stews. I can only guarantee that once you have delved into the world of these magically tasting wild mushrooms, any punnet of clinically grown farmed button mushrooms just won't have the same appeal.

TOP RIGHT Where there's Millers there's porcini....and Finn.

BOTTOM LEFT Pan fried and ready for the toast.

BOTTOM RIGHT/LEFT Perfect mushrooms, dishes by James Golding chef director The Pig Hotel group.



THE EVOLUTION OF THE LIFEBOAT

Then *and* Now

BY BRIAN MAY

Berthon Boat Company has been committed to building lifeboats since its establishment in 1877 by the Reverend Edward Lyon Berthon. After all, the 'Berthon' is a collapsible lifeboat designed by our eponymous founder, following the sinking of the Liverpool to Glasgow ship SS Orion on the rocks off the Scottish coast in 1849. The ship ran into difficulty, and 100 people ultimately perished due to an insufficient number of life rafts on the ship. Three people survived, one of whom was a member of the parish of the Reverend Berthon. He wrote to the Reverend pleading to him as an avid inventor to come up with a solution, so as to avoid another tragedy of this magnitude. Thus was the Berthon collapsible lifeboat born, first in 1854, and then updated nearly twenty years later in 1871.

This connection shows that lifeboats are, and always have been, at the heart of our business. The collapsible lifeboat attracted the attention and praise of Queen Victoria, and went on to win numerous prize medals and awards for its unique and forward-thinking design. These brilliant little boats were in fact used in the 1910 Great Flood of Paris, when levels of the Seine rose to previously unseen heights of 8 metres above their usual level, devastating Paris in the meantime – a tale sadly all too vivid in light of the freak floods in the French capital at the end of May 2016. There is no recorded loss of life in 1910 – perhaps in some part owing to the Berthon boats. »

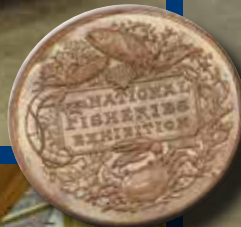
The collapsible lifeboat was featured on the BBC's *Great British Railway Journeys* this year;

RIGHT In the programme Brian May invited Michael Portillo to help build an original Berthon collapsible boat.

TOP LEFT Brian and Michael sitting in the collapsible lifeboat. BOTTOM LEFT Michael Portillo and Brian May.

MIDDLE One of the numerous prize medals won.

OPPOSITE RIGHT Jock and Annie Slater RNLI 13-01 Shannon Class Lifeboat in Hayle, April 2013.



“Berthon’s lifeboats have *saved the lives* of 584 people, and brought ashore approximately 20 times that number”



Our dedication to the legacy of innovative boat building is more apparent than ever today; Berthon have been working in conjunction with the RNLI over three decades in a highly progressive and effective partnership culminating most recently in the creation of its most advanced vessel yet in 2014, the Shannon Class station lifeboat. A fleet of 36 boats have been produced in Berthon's big blue sheds: the Shannon Class, and prior to that, the Arun and Severn Class lifeboats. Berthon also built a prototype (extended length at 48.5') Oakley Class first self-righting (without use of an airbag) lifeboat in 1965.

The Arun Class, created in 1971 and named after the River Arun in Sussex, was the first RNLI lifeboat able to reach speeds of up to 18.5 knots. Following practical trials, the design was tweaked and sharpened; for example, the large chines featured on the original model to reduce spray and improve stability at speed had to be disposed of as they ultimately caused the hull to ride too high above the water. Removing them and curving the deck downwards on the second model provided a shorter lifting distance from the water for the crew of lifesavers. This design also introduced the use of glass-reinforced plastic, which subsequently earned the RNLI design an award from the Design Council in 1982.

Approximately twenty years later saw the RNLI design of the Severn Class, the largest vessel operated by the RNLI at 17 metres, 21 out of a fleet of 46 being built by Berthon between 1996 and 2004, including the prototype. The Severn Class has twin engines, a bow thruster and hard chine semi-displacement hull with independent integrated interval bulkhead protected buoyancy tanks, enabling it to stay afloat even in the instance of flooding on board. Provisions throughout are ample, with more first aid equipment than previous models were able to accommodate including stretchers and oxygen, and a comprehensive electronics system comprising of an electronic chart system, radar and weather sensors, a differential GPS navigator and full MF and VHF DSC radio equipment. The Berthon built Severns are still in service in the most inhospitable corners of the UK.

The journey through the ages for these impressive boats shows an unwavering commitment by Berthon to the safety of those who risk their lives on a daily basis helping people who run into difficulty at sea. With an ever-growing population and an increase in popularity of the 'staycation', our waterways are busier than ever and it has never been more important to have a vessel that is up to the job; the Shannon Class is the first of the newly designed fleet to be propelled by waterjets (two Hamilton HJ364s); combine that with 2 Scania Di13 12.7 litre engines

with over 650 horsepower, and you have a superb boat with unrivalled power and manoeuvrability - in even the most testing conditions - the Shannon can, quite literally, stop and pirouette on the spot, and without drifting in the process. Such agility during a sea rescue is invaluable, should the worst happen.

Using our knowledge and experience to date, coupled with a unique hull designed by Naval Architect and designer of the RNLI's highly acclaimed Shannon Class, Peter Eyre, a new generation of Search and Rescue vessel is being born at Berthon. A speedy and highly manoeuvrable vessel, with fully self-righting ability in the event of capsize, and a unique hull design for superior sea keeping and shock mitigation in all sea states - these new boats also boast an unrivalled ability to maintain high-speed in challenging sea conditions. Their superior shallow water capability, twin water jet propulsion and spacious wheelhouse with ample space for crew and casualty treatment area, is a natural morphology from their predecessors.

Our work with the RNLI has proved invaluable. In fact, it was Chairman of the RNLI, Charles Hunter Pease, who told us that over the last thirty years alone, Berthon's lifeboats have saved the lives of 584 people, and brought ashore approximately 20 times that number - the equivalent of Lymington's population - a statistic we're incredibly proud of. Our team of 100 highly skilled craftsmen and engineers worked diligently over the years, and our 30 apprentices continue to learn the ropes from the best.

We have such a rich history and connection to lifeboats that our commitment to their future is unequivocal. We believe it is our responsibility to make sure proper skills training is provided and therefore take our apprenticeship initiative incredibly seriously. Boat building is a unique skill, and whilst we are more aware than anyone of the importance of machinery and the benefits of technological advancement for the industry, one cannot and should not underestimate the importance of a keen eye for detail with a lifetime of experience behind it - something a machine will never be able to substitute. We therefore understand the importance of marrying the two, and it shows in our craftsmanship. The future is looking hugely exciting as we take all we've learnt from our work with the RNLI to produce our new fleet of Search and Rescue, Pilot and Patrol vessels.

LEFT Certificate of Recognition and Appreciation - celebrating the long and successful partnership between Berthon Boat Company and the RNLI.

TOP RIGHT Ian Grant Smith RNLI 13-10 Shannon Class Lifeboat.

MIDDLE RIGHT Severn Lifeboats in production at Berthon's big blue sheds, 2001.

BOTTOM RIGHT Severn Class Lifeboat Alec and Christina Dykes 17-28.



Berthon 14m Search and Rescue, Pilot and Patrol vessel.

This design has now been made in model form and tested in Poole Harbour by naval architect, Peter Eyre, with very positive results.



DAVID HIGGS

Sailing and the Art of *Film*

BY ROWE HOWAT

R.H. What first drew you to becoming a Director of Photography/Cinematographer?

D.H. As a child I joined a cinema club and we went to the cinema on Saturday mornings. It was usually a contained riot of bored kids kicked out of the house to give their parents a break. I sat entranced, watching the big screen, though it was difficult at times with popcorn flying through the air. I was sent to boarding school at the age of 7 which did nothing else but make me self-reliant - and acutely home sick. One eventually superseded the other. When I was 13 or so had a day exeat to the home of a friend from school. We wandered into the garden. A large shed was in the garden with a pile of crisp A4 typewritten sheets. I began to read the words, and it clicked that this was how films started: imagination. I think it was '*Charge of The Light Brigade*'. The writer was Charles Wood. So my interest in the big screen began at an early age; my father was a Navigator in the RAF, and retired as an Air Vice Marshall CBE. This meant that we moved around a lot when I was growing up, which was good preparation for life on the road.

Two films that inspired me were '*The Battle of Britain*' and '*Last Tango in Paris*' - Both films were very powerful and visceral - and I connected with them as they are really powerful pieces of art.

How did you go about getting into Cinematography?

With difficulty! In 1980, by chance and persistence and a smattering of luck, I took a gamble and left a well-paid job -working for a Malaysian timber company, running the UK office which sounds grand...but it was me and a secretary! After 6 months I bought a camera, a JVC 100E. Not sure why, but I was driven to buy it - it cost £1,500. I bought the best thing I could afford at the time... which I couldn't afford! Then my father introduced me to Pat Banks who produced fashion shows, and through her I began filming *London Fashion Week* in my spare time. The company that staged the shows, Count 8 Services, offered me a freelance job in their studios as a general dogs-body, helping out as a camera assistant to crews and making tea. The money was pitiful. One day we were filming a shampoo commercial and the images weren't looking quite right. I piped up and said the light needs to go there behind the shower. It clicked in my head that I might have a talent for this. From there, I became fully freelance, and my first job on the road filming was for Peter Stuyvesant cigarettes in Thailand as 1st AC. Since then I have always been freelance. I got that gig simply by people working with me and offering me a break.

“Two films that *inspired me* were ‘The Battle of Britain’ and ‘Last Tango in Paris’”

How long have you been in the industry?

34 years. I went from being a Camera Assistant to Cinematographer. I jumped very quickly to Director of Photography (DOP), so kind of missed the middle bit – I was working on my own as DOP at 24, shooting mainly on video, but I then bought an Aaton - a Super 16mm camera and started shooting short films for nothing so I could get a drama reel together. Getting ahead was always, and continues to be a matter of reputation and meeting people. It's up to you to be proactive and make contacts – I didn't follow a progression as such, I just jumped ahead!

Cinematography involves being in charge of the lighting, camera and grip. Being part of a crew of about sixty people, and within the areas I run, I have about fifteen people working for me in my department.

Which pieces of equipment do you use?

Even though the method we use to capture images has changed with the shift from film to digital, lighting those images still involves moving big lumps of metal around. One lamp, the Arrimax 18kw, takes four sparks to put on a lighting stand. On my current job I have 2 x 25 tonne trucks with gear in, and a 160kwh generator along with a camera truck. Like the wider world we've gone digital. Before I shot on 35mm and S16mm, which I miss. My current cameras are the Arri Alexa XT and RED Weapon which are currently the most technically advanced. The advent of solid state gyros has resulted in new ways to move the camera. The Double Helix gyro stabilised camera mount has just arrived which operates in three axes. It stabilises the camera to give a steady image, if you're handholding it you can place the camera wherever you want. It's heavy to wear, and not that comfortable, but the pros outweigh the cons in terms of what it can do. When it comes to the bits of kit I typically use, it's an expensive business – one zoom lens is \$84,000. Prime lenses can be more like \$250,000 dollars for a full set. I use Leica Summilux C lenses. Leicas are very fast – and consistent in terms of weight and performance. They are expensive as they are a very difficult lens to make and the rejection rate is very high. »

IMAGES Photos courtesy of Salon Pictures TOP LEFT AND BOTTOM RIGHT Photos by © Graeme Hunter. TOP RIGHT Director of CHURCHILL, Jonathan Teplitzky (in the baseball cap) and David.





Stand out moments during your career?

I would say being invited to join the BSC (British Society of Cinematographers) – membership is by invitation only and it's a body of 94 full members in the UK. Notable members include John Mathieson BSC (*Gladiator*, *The Man From U.N.C.L.E.*, *Great Expectations*), Anthony-Dod Mantle BSC ASC (*Last King of Scotland*, *Slumdog Millionaire*, *Rush*) and George Richmond BSC (*The Bourne Ultimatum*, *Quantum of Solace*, *War Horse*)

Winning a Bafta for *Red Riding: 1983* in 2009 was definitely a highlight. After being nominated three times and not succeeding twice before, it was great when it happened. I'd been nominated for three arts awards previously as well. The other nominees were people I knew, but not close friends – thankfully! From that point of view, it's a competitive industry, but when working on a film it's much more collaborative – it's a team effort so you try and work with the same team – a core of people. Winning a Bafta and being invited to become a member of the BSC were two things I never thought would happen in my career, so I'm delighted with both. The actual ceremony is all a bit of a blur now, but I remember Stephen Mangan presented the award to me. After you collect your award, you go through a little door to backstage and you're offered a glass of something... but only red or white – no sparkling!

As a member of Bafta, I feel they do a good job for the film industry, supporting the independents as well as the more commercial projects.

Interesting insights?

It's a tough business to get into even now, and though it can be perceived as glamorous, working 12 hours a day sometimes 6 days a week is certainly far from glamorous! The industry also suffers from wage stagnation. This makes it very challenging for anyone entering the business at a young age now.

What advice would you give your childhood self, knowing what you know now?

Take risks, work hard, be proactive and have a good time! You only have one life, live it.

Insider's perspective on films/ TV productions?

Getting 80 - 90% right is hard. Then trying to get the next bit to stand out is really tough – the UK independent film industry is becoming very difficult to finance because the market is no longer out there for those films. Blockbusters are taking over. Tax incentives help, obviously – you receive a lump of money from Scottish Screen when filming in Scotland for example, which helps. Small, independent film is very challenging – it has reached a low now, but people will keep trying.

Current projects – underway or recently completed?

I'm currently working on a bio-drama '*CHURCHILL*' starring Brian Cox (not the celebrated scientist) in the title role, and directed by Jonathan Teplitzky (*Indian Summers*, *Broadchurch*, *The Railway Man*). We have an 80 crew army!

Sailing and why you love it

We've always tried to do things as a family; I hate unpacking and sailing is like travelling with a house on your back; I'm not a great sailor and I'm always learning but it's a great antidote to the stressful career that I have. I also love heading out on the RIB and off-roading. I remember we did Alderney to Salcombe on one tack. We did the ARC which was great...but we should have planned the other end a bit more – Christmas winds! It's important to get off the boat when you can. I survived sailing with my oldest daughter, and we still talk. It's nice that things have come full circle – we bought from Berthon, did the ARC, and my daughter is now a member of Berthon's brokerage team!



Keen to keep the tradition of travelling with family going, at the time of going to print, David was sailing QING, his Hylas 54' from Tortola to Annapolis via Bermuda with his future son-in-law..

TOP LEFT and TOP RIGHT Photos courtesy of Salon Pictures.

ABOVE David and family.

RIGHT David and family sailing Hylas 54' QING.

“Take risks, work hard, be proactive and have a good time! You only have *one life*, live it.”





ADVENTURE

Ribbing around *Cape Horn*

BY DOMINIC MAY

“How about *joining me* to RIB around Cape Horn?”

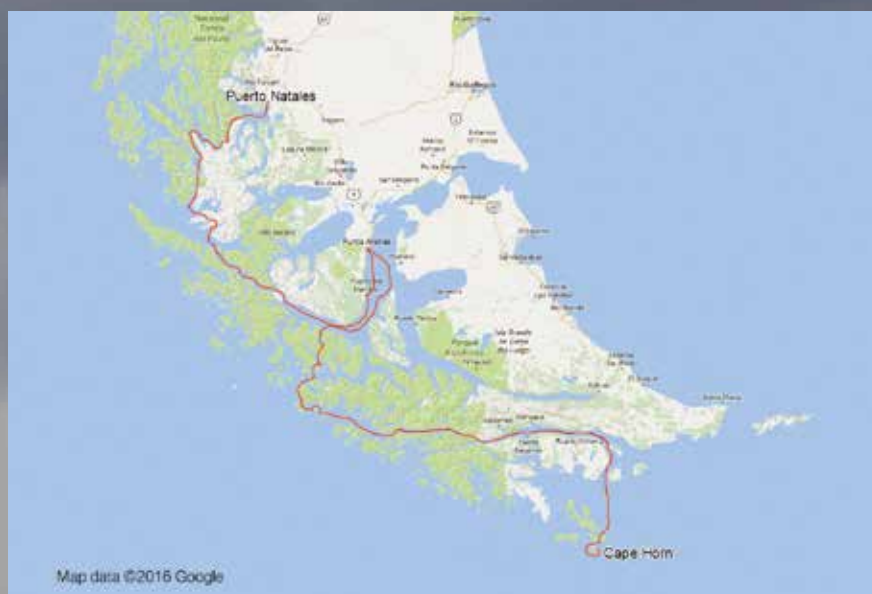
The e mail from my old friend Neil McGrigor tantalises me. Within two hours I agree to go. I telephone a Chilean friend for moral support. “*But there is nothing there*” he says. “*Exactly. That’s the whole point*” say I. We are seeking wilderness, exploration, adventure, all increasingly difficult to find in the twenty-first century.

Fast forward eight months to January 2016 and we are flying out within a week. All I know is that it will be cold and wet. I spend a week researching, buying and borrowing kit: visiting friends for advice; internet surfing; shopping. The list appears endless: tent; thermal sleeping mat; -18°C sleeping bag; lifejacket; foul weather gear; sea boots; walking boots; waterproof socks; thermals; ski goggles; hats; gloves; waterproof suitcase. How am I going to get this all into a bag I can carry, and how is Neil getting on

with his? After packing and repacking and more repacking, the airport taxi finally arrives at the door, just as I am lying on my aptly-named Overboard waterproof duffel trying to make it small enough to get the straps closed. I stagger to the car, and swing it into the boot, only to see Neil’s duffel looking like a burst mattress with cam straps holding it together. Phew: he’s got more gear than me, and we laugh.

Southern Chile is a very long way away. Four flights use up nearly two days of our precious time on this earth. We finally arrive in Puerto Natales. The air is crisp, the snow-topped mountains majestic. This is what we have crossed the world for. »

IMAGE Despite being mid-summer, everywhere the mountains are topped with snow. ABOVE Dominic May.



“We are seeking *wilderness, exploration, adventure*, all increasingly difficult to find in the twenty-first century.”





We meet Andy, Ivor and the rest of the crew for our last supper. A short night's sleep and the next morning we are off. The two RIBs are at the pier across the road from our hotel, but even so we must borrow the porter's trolley to get our kit there. It is hot, burning hot, and its only seven a.m.. So all our foul weather gear is still packed, me naively believing that it will not be required today. We pack the boats, slip lines. Wonderful weather, blazing sunshine: gosh, why did I waste all that time and money on buying so much gear? If this holds, it can stay in the bag. The vistas are magnificent, the scenery huge, impossible to take in. Here is a shipwreck, rusty and holed from target practice by the Chilean Navy. There is a lighthouse, peeling paint and forlorn. We wend our way through steep-sided fjords in flat water, I apply sun cream, we turn north into Union Channel ... THWACK ... a force eight gale on the nose. I am still in T shirt, and I scramble for my waterproofs, don them, but it is too late: I am wet underneath for the rest of the day. I have learnt my first lesson on the first morning: always dress for bad weather, because it arrives unannounced.



We stop for lunch in the middle of Smyth Channel and make sandwiches in pouring rain. I sit down and look around me, counting the mountain peaks: I can see more than eighty. And we still have 750 miles to go to Cape Horn. How many mountains are there down here, all rising commandingly from the sea, shrouded as they are with mist or cloud?



And then we are off again, hammering into a head sea, our knees acting as shock absorbers. We all take our turn driving, making the effort to steer through the waves and keep the boat comfortable.

Eventually we look for an overnight stop. I am put ashore to scout for a clearing: but it is immediately apparent that there are none. There are no grazing animals, so the trees come down to the water's edge. And the undergrowth is thick. We pull out to sea and try the next cove. Again I hop ashore, but no, we must try somewhere else. We find a beautiful bay with a small entrance and an island in the middle; the shelter is excellent, but there is no campground. We turn the corner to the next cove and there is our beach. This is it and we anchor on the lee shore. We pitch our tents in the six feet between the high water mark and the scrub. Hot tea, meat cooked on the fire, beer and we sleep our first night under canvas. Fantastic day.



Day two starts worse than day one: we bang into the head sea, holding back with the revs to save fuel. This is going to be a long day, one of survival. The weather eases, but it is still grey and wet. I am driving; this is easier so I speed up. WHALE. She surfaces right in front of me with her calf. I scramble for reverse gear and make an emergency stop. We look around to find a pod of a dozen humpbacks surrounding us, feeding. Despite being pressed for time to get to Punta Arenas before dark, this is a timeless moment, and for over an hour we revel in being so close to nature.

All day we see no other boats. Paso Froward widens, the sea gets rougher, and we get wetter. Then we see a supertanker, heading for the Pacific, empty, her massive topsides dominating the waterway. Then she is gone and we are alone again.

Punta Arenas is full up, and the only digs we can find is a guest house which turns out to be a collection of shipping containers, each one converted into a bedroom, no windows or ventilation. Which is fine because we have plenty more camping to do, and we don't want to get too comfortable. Neil and I bunk down after a shower and supper.

We wake early to start refuelling. Andy and Neil go with the pick-up to the petrol station, load up the 45 gallon drums, and shuttle back and forth to the quay. Ivor and I are on board the two RIBs at the other end of the hose, the electric pump doing all the work. It takes two hours to fill the tanks, the spare barrels and the emergency fuel bags: we have four days to the next petrol.

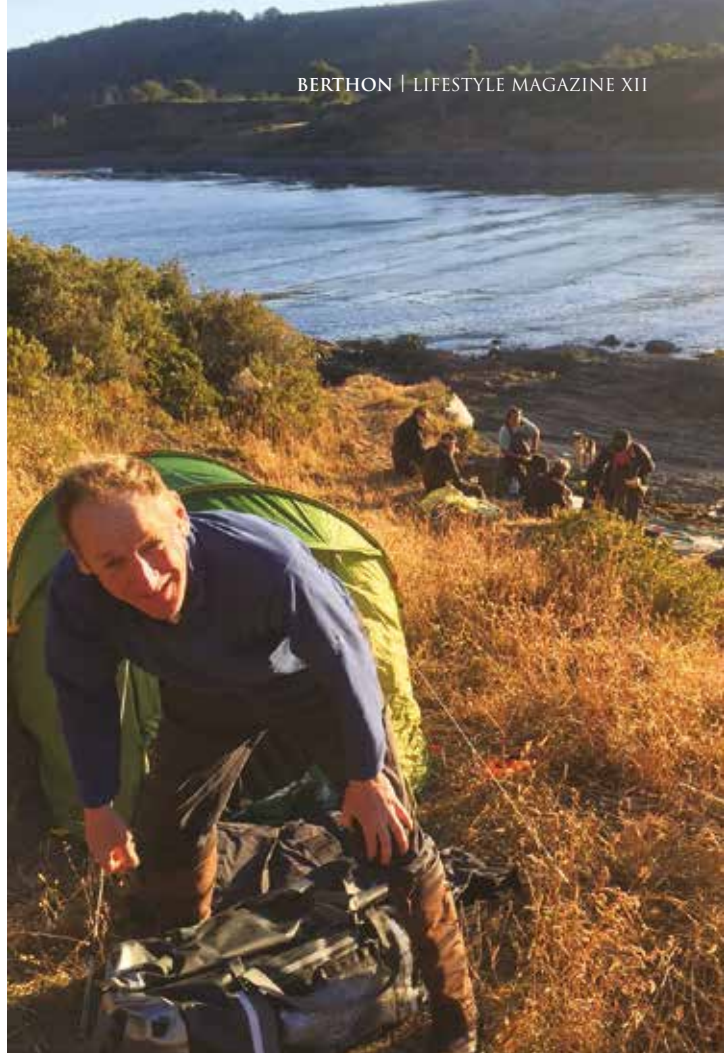
Suddenly Andy rushes down the dock announcing that we must go to sea immediately as the port captain is about to close the harbour due to an incoming gale. Andy has persuaded him to let us head for a fishing boat inlet 30 miles away, as long as we keep in touch by radio to confirm our safety. We head south to Puerto del Hambre, and pitch camp.

We get going early the next morning. To beat the rough weather, we pick a passage through the narrow Pedro Channel between very tall mountains which provides shelter from wind and waves to allow full speed. We make amazing progress until we reach open sea, with nothing between us and New Zealand 6,000 miles away. The wind is behind us, and the huge sea allows me an audacious hour of RIB surfing. I ride the swell and feel the boat surge downhill as each wave picks us up, increasing our speed over the ground and reducing fuel consumption. Epic.

We turn south east and have a good run into the shelter of the narrow Ocasión Channel. On and on we power, taking advantage of the brilliant conditions in the lee of the giant mountains. This is the day of the longest run and we have not seen a single other boat; we are completely alone and we love it. We are all getting tired, and by chance I see a yellow buoy out of the corner of my eye. I radio Ivor's boat to say that I am going to investigate, and we enter a very narrow natural harbour between two islands, with a wooden pier and a one-room fisherman's hut. »

TOP LEFT First night under canvas, not far below the snow line. 2ND LEFT Fuelling up is always time consuming and expensive; there are no alongside fuel berths, and at each port, we have to find a pick-up and pay a local to drive us to a petrol station. 3RD LEFT Suddenly a huge humpback whale popped up ahead: I had to urgently jam the engine into reverse ... 4TH LEFT Humpback whale waving hello.

TOP RIGHT Setting up camp in Puerto del Hambre. MIDDLE RIGHT The weather is as astonishing as the mountains: warm and sunny one minute, a full gale the next. BOTTOM RIGHT The spectacular natural phenomenon of a glacier calving.



“Neil and I see our first glacier of the trip, its size and power *awe-inspiring*”



It becomes our home for the night, and we have a few beers to celebrate the day's 200 miles, before a cook-up and bed. There is not enough room inside for us all, so Neil and I pitch our tents. I choose the top of the hill, with fantastic views 360 degrees, only to awake in the middle of the night with the canvas flattened against my face by a sudden howling wind.

The following day, Glacier Alley beckons. First stop is the glacier at Caleta Beaulieu, up the sheltered Pia Fjord, into which we drive flat out. We slow down to crawling pace and try to push the calved bergs away from the RIB with our feet. The noise when we collide is grating, like finger nails on the blackboard. Neil and I see our first glacier of the trip, its size and power awe-inspiring.

On we go south east, passing one, two, three more glaciers, each one entirely different in size, shape and behaviour. We become blasé, as if they are the most common site in the world. I want to climb Francia Glacier, but we cannot get close enough due to the floating ice, so instead I hop from the RIB onto a small iceberg; I stand with my arms aloft in the pose of a champion. As I do, Neil leaps onto it behind me, but the extra weight creates instability, and it starts to roll over. Both Neil and I instinctively adopt our capsize drill from dinghy sailing days, and as the berg turns a full 180°, we manage to scramble to the high side and miraculously avoid a very cold swim. We stay kneeling down until we are picked up by the RIB.

We reach the Beagle Channel having not seen another boat for 36 hours, and head east north east with a building storm coming in behind us. Eventually Ivor's boat cannot navigate the treacherous short steep chop, and he radios to say we should set up camp and dry out. It takes us an hour to find the sheltered inlet which welcomes us to its glassy calm, and we pile ashore to brew up a hot drink. The day that started so well has ended with us cold and hungry. A hoosh is cooked and Ivor finds the whisky: we add glacier ice to it, for a once-in-a-lifetime treat.

We notice a strange animal paddling towards us; it is a beaver, introduced from North America in the 1940s to Tierra del Fuego to encourage a fur industry, and now numbering 250,000, but non-native so considered a pest by the locals. A walk round our island sanctuary reveals trees cut down using their razor-sharp teeth, and Neil and I stumble across the beaver lodge, smelling strongly of rotting fish. At least the beavers have made a clearing for us to pitch our tents.

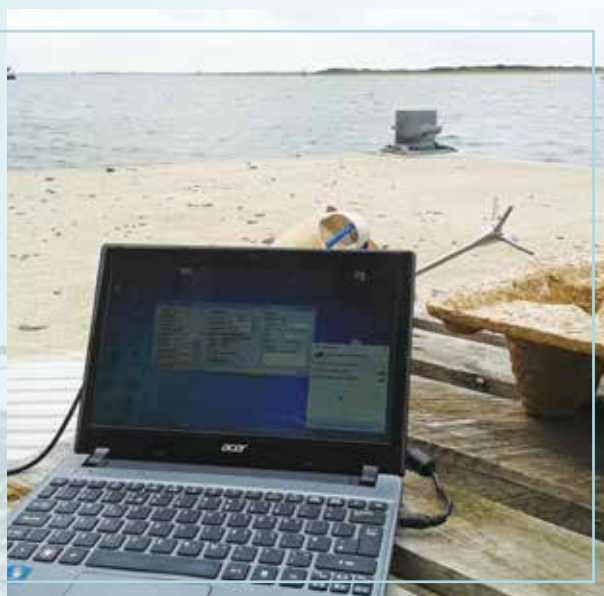
We envisage a short run to the Chilean naval base at Puerto Williams the next morning, but disaster strikes. Our prop hub fails, perhaps from wear and tear, or perhaps from the shock of reversing onto a berg yesterday. Ivor's boat takes us in tow, and we land on a spit to fit the spare prop. We finally make port with heads held high after four extraordinary days at sea, and enjoy the comfort of the town's one hotel.

We immediately identify a weather window the next day for the run to Cape Horn, the final leg of our escapade. We re-fuel, buy food, obtain the navigation permit from the port captain. Early to bed and we leave the dock at 6am. The excitement is palpable, and we overcome our nerves with bravado. We head east, pass more shipwrecks, then leave the comfort and safety of the Beagle Channel, now heading south, into the great unknown. The weather worsens and we start to feel the wind and sea from the Pacific. We alter course to tuck into the lee of Isla Wollaston, a longer route, rather than bash our brains out (and our boats) on the shorter windward side. I plan with Neil that I will drive the open water to Isla Hornos, the short steep waves making progress slow and uncomfortable. And that he, with his greater experience, will drive the windward side, into the huge rollers with their breaking surf. I reduce speed and edge west across the open water from Isla Herschel towards our destination. Exhausted, I eventually hand the helm to Neil at the northern tip, simply by tapping him on the shoulder: the wind is so loud that we cannot talk to each other. Neil artfully steers the gigantic seas south, all the while conscious that we are on a lee shore: we cannot afford a mistake here. Finally we find ourselves in long open sea rollers, south of Cape Horn: if we continue this course, next stop Antarctica 750 miles. We turn east and navigate the tricky confluence of Pacific and Atlantic, the sea apparently coming at us from all directions, waves simply appearing under us from nowhere. We are at the end of the world.

We land on the beach on the lee side and climb up to the lighthouse. The charming Chilean naval officer greets me with perfect English. *"Was that you in the two RIBs?"* he asks. *"Yes"* I reply. *"You are mad"* he says.

TOP LEFT The glacier at Caleta Beaulieu dwarfs our RIB, the dark patches showing its moraine; the blue patch on the left where it has recently calved. BOTTOM LEFT The spectacular Romanche waterfall is fed directly by glacier melt water. MIDDLE RIGHT We found a sheltered inlet for our camp; outside in the Beagle Channel it was blowing 40 knots with enormous seas so we sensibly curtailed that day's passage. BOTTOM RIGHT Kneeling on the iceberg awaiting rescue after its 180° capsize. BELOW The author with Cape Horn in the background.





FLOODTIDE

Musical *inspiration* from sun and sea

BY ROWE HOWAT AND JOHN EACOTT

John Eacott is a highly accomplished trumpeter, composer and yachtsman, with a rich and varied CV spanning more than 3 decades and covering theatre, film, and orchestral compositions, as well as collaborations with the likes of Dave Stewart, Mick Jagger and Damon Albarn, to name but a few. After completing his PhD in 2007, John composed *Hour Angle*, an accessible live performance piece using algorithmic composition based on the movement of the sun. In 2008, he began working on another concept called *Floodtide*, where musical scores are created using information relayed via a sensor that charts the variations of the tide. This is an on-going project that he continues to develop. In addition, one of his most notable works for theatre came about in 2012, when he composed the score for the highly acclaimed RSC production of *'The Taming of the Shrew'*, headed up by one of the 21st century's most extraordinary and respected directors, Lucy Bailey.

John is an RYA Yachtmaster Instructor, which led him most recently to combine 2 of his passions: sailing and composition. In March 2015 he embarked on a musically-driven voyage on JACOMINA, a 46' Nautor Swan. He and his wife sailed for 5 months covering 4,000 nautical miles, stopping at 47 ports and were joined by 28 visiting artists, each spending a week on-board exploring their own work. The result was 28 unique performances being created and played to audiences around Europe.

Floodtide is both unique and inspirational, and encourages an awareness - in the most harmonic way - of one of the huge natural forces that drives our planet, but whose power we still don't fully understand or perhaps appreciate. John has used the tidal flow, harnessing its power, and utilised it as the driving force behind the creation of musical scores. This work inevitably brings about a heightened awareness and appreciation of the energy the sea exhibits.





Here, John explains how the whole process works...

'Floodtide began when sonification was a relatively new concept. Since its inception 8 years ago, an increasing number of artists are using data mapping as a means of creating work – and the possibilities are endless. So how does the whole concept work? The beginning of the process a sensor is installed in the water, which reads the speed of the flow of the tides. Using 'Nortek Vectrino', an acoustic doppler velocimeter, (a pretty complicated bit of kit managed by customised software and almost impossible to explain in layman's terms unless to those accustomed to similar technology!), this machine reads and uploads data about the speed of the flow and then transmits that information to an independent server every 5 seconds. The tide data from the server is then read by the Floodtide web-app when people choose to perform it.

The creation of the music is a fairly simple process in itself; the tempo is directly correlated to the rate of tidal flow so as the current increases, so does the tempo of the music. This certainly keeps things interesting, and invariably forms the first connection to the water for both performer and listener. Rhythm is then generated by converting the live tide rate into a binary number, so where there is a 1 in the binary number, a note is generated at the corresponding beat of the bar. There are different pitch schemes, but in all cases, a set of pitches is generated and the 'rhythm' algorithm chooses which pitches are presented in the music.

Anyone can perform with me and the notation is adaptable so that everyone at all levels of ability can take part, regardless of whether you can read music. We've been lucky enough to perform the scores numerous times and all around the globe, with ensembles of up to 70 orchestral musicians as well as singers, taiko drums, jazz soloists, pipe organs, concert pianists, flute quartets, clarinets, electric guitars, marimbas, vibraphones...the list of instruments is endless – you name it, we've done it!

I'm pleased to say the project is continuing to grow and attract new contributors. In fact, on 30th June of this year we had a lovely ensemble of 120 performers in Saint-Brevin-les-Pins from local music schools – a tricky feat from a logistics point of view as much as anything – and I'm pleased to say the concert was a real success.

In 2010 I headed up a 6 hour performance at the Southbank Centre as part of its *See Further - Festival of Science and Arts*, which sonified an entire incoming tide. In 2014, I collaborated with the Maudsley psychiatric hospital sonifying the River Effra. This is a subterranean river that runs beneath London. It was a great performance involving the Mind and Soul Choir, Southwark Samba School, Southwark Youth Orchestra and local beat boxers, and is one I will always remember as being really special. In July 2015, we performed an entire tide cycle (12 hours) at the Full of Noises Festival in Barrow in Furness with many and varied local musicians.

All in all, I'm really pleased about what has been achieved so far and I've been blown away by the numbers of people who have chosen to take part, both as performers and audience members. It will be really interesting to see where things go in the future.'

One of the *Floodtide* team and a Musical Director often involved with the project, Daniel Fisher sums up what makes it so special:

'Floodtide speaks to a wide range of audiences and can be played by anyone from the professional musician to an amateur. This makes it such an exciting project to work on as it brings people together.'

Floodtide has already plotted a fascinating path – we can't wait to see where John will take it next!



ELEPHANTS

Nature's greatest masterpiece

BY RUTH POWYS

CEO OF ELEPHANT FAMILY AND
CO-FOUNDER OF ELEPHANT FAMILY USA

Great films are full of universal truths – take *American Beauty* – a film that for me, articulates why keeping elephants, tigers, orangutans, rhinoceros hornbills, blue whales, all the curious creatures, right with us on this planet is the absolute best thing we could do with our lives. Sam Mendes showed us that true happiness is the ability to look at a fallen bird, or a paper bag dancing in the wind, and see its true beauty. Happiness comes from seeing the beauty in everything, from knowing that no matter how bad life seems, the world is a wondrous place.

A child will turn over a stone, see a slug and exclaim “what treasure!” There are so many attractions in this world that divert our attention, but if we lose our fascination - that ability to see the beauty all around us - we’ve lost our greatest treasure.

Some of the most magnificent conservationists of the last two centuries have been curious children at heart and it is the sentiment of awe, curiosity and adventure that propelled them in their missions. It is also the reason that Elephant Family exists today. »

IMAGE Elephants are being pushed out of their forests and being forced to live alongside human settlements (Photo by Annette Bonnier)

In 1989, the late and very great adventurer, Mark Shand, set eyes on a begging Asian elephant, called Tara, and rode her across India on a whim. It was love at first sight for Mark, who famously described his first encounter:

"Then I saw her. My mouth went dry. I felt giddy, breathless. In that moment the ancient wall crumbled and I walked through. With one hind leg crossed over the other, she was leaning nonchalantly against a tree, the charms of her perfectly rounded posterior in full view, like a prostitute on a street corner. I knew then that I had to have her. Suddenly, nothing else mattered and I realised with some surprise that I had fallen in love with a female Asian elephant."

'Travels on my Elephant' became one of the bestselling travel books of the last century and the start of a life long journey in conservation for the author.

Elephants to Mark and Elephant Family are evidence of all that is magical and curious about life. In the words of Picasso: "The elephant is evidence that God is an artist." Once you've touched one – nine feet tall at the shoulder, its five tons towering above you- you think – My God. Elephants are not a paper bag or a fallen bird, they are the red lipped poster child in a stadium full of petals – and yet – we are somehow losing them. How can the biggest land mammal, this strong, wise, patient creature, the ultimate canary in the coal mine, disappear in broad daylight?

When you want to get to the heart of someone, the best place to start is their home and how it shaped them. Right now, the psyche of an entire species famed for being a gentle giant, is being radically reshaped. Quite simply, Asia's elephants are becoming homeless.

The causes are as fragmented as their forest homes. Whether it's a speeding train or a low-hanging power line touched by a curious trunk; the presence of a new steel mine that has drained a vital watering hole or a poor subsistence farmer laying poison in a desperate bid to protect his livelihood. Whatever the method the reason for their disappearance comes down to the same problem – deadly competition with humans for the same habitat.

The plight of the Asian elephant is one of the greatest wildlife stories of our time. In the face of relentless human encroachment, there is only one animal big enough and strong enough to fight back – stressed elephants are now raiding farmer's crops, draining locally brewed rice wine supplies, trampling villages and in some cases, charging on-coming trains whose route slices through their habitat. The psyche of this gentle herbivore, revered in the East as a God, is being gradually altered into a dangerous, aggressive animal; one that is not going to give up easily.

The solutions are all out there, and Elephant Family is making as many friends as possible to build the war chest needed to power them. Our approach is not to conserve this species by spouting statistics, talking sustainable

development and ecosystem services or publishing depressing photographs of deforestation and abuse.

Instead we awaken a universal love of the living world through epic public art exhibitions such as Elephant Parade, which bring the image of the elephant in its full glory into city parks and streets. This does something that a library full of papers on sustainable development and ecosystem services cannot. We engage the imagination as well as the intellect and inspire belief - essential to the long-term success of any movement.

The natural world is where we go in moments of celebration and in moments of grief, it is the greatest prop and stage we know. Great mountain peaks, deep waters, the amazement of the natural world and its power is what speaks to what is deepest in us.

So next time you're feeling on a low ebb, google a picture of a magnificent tusker, or a 200 ton blue whale, an unearthly narwhal or a restless mongoose. You'll be happier for it.

Facts about the Asian Elephant

Status:

Endangered

Population:

less than 50,000

Range:

13 range states across Asia with over 60% in India

Average Life Span in the wild:

Up to 60 years

Main Threats:

Human-elephant conflict, habitat loss, poaching and illegal live trade for tourism

Elephant Family

Since 2007, Elephant Family has collaborated with over 1,000 artists, fashion houses, architects, milliners and photographers and executed large scale public art exhibitions in over 11 different countries across the globe, to raise awareness and make the Asian elephant plight known.

The Big Picture Solution

The Asian Elephant Alliance: Asian elephant populations have been reduced by over 90% in the past 100 years. Even more worrying, those that remain have been squeezed into pockets of forest that are 20 times smaller than they used to be. That is why last year, Elephant Family and 4 other conservation organisations came together to form the Asian Elephant Alliance. The Alliance aims to raise £20 million to secure over 100 natural corridors across India by 2025, linking up fragmented forests and providing a safe passage for India's elephants. »



TOP Photo by George Powell. MIDDLE LEFT The Big Egg Hunt, New York - Over 260 egg sculptures dotted the streets of New York to raise awareness and funds for the Asian elephant.
MIDDLE RIGHT Elephant Parade 2010. BOTTOM 'The elephant is evidence that God is an artist' (Photo by Annette Bonnier).

Upcoming Events

Elephant Parade Hamptons

Elephant Parade Hamptons 2017 will be launched on this year's World Elephant Day, the 12th of August. The event will consist of a vast public-art exhibition that will showcase 75 enchanting elephant sculptures, created by top contemporary artists, fashion houses, architects and designers, spreading across the Hamptons. The herd will be on display from 29th May 2017 throughout the whole of the summer season, culminating in a live auction of the sculptures.

The Animal Ball

This November, the world's greatest fashion houses will come together in London and collaborate to dress a bestiary of beautiful creatures to celebrate and protect nature's greatest masterpieces.

Elephant Parade India

300 brightly painted elephant sculptures will adorn the streets of Delhi and Mumbai in 2017 and create a striking spectacle of colour to celebrate one of India's most beloved and endangered animals - the Asian elephant.

IMAGE Travels to my Elephant saw a fleet of colourful elephant infused rickshaws cross over 500kms of India to meet Mark Shand's rescued elephant, Tara. (Photo by Q Magazine)





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