

spirit OF SCANDINAVIA





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News from the world of Windy 67

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The new Windy SR44 Blackhawk, unveiled at the latest Cannes boat show to instant acclaim.

Welcome



It is a truth universally acknowledged that a billionaire building a megayacht will soon be in need of a tender. This was the genesis of the Windy SR52 Blackbird, which has since become the standard by which all such craft are judged. That might sound prejudiced, but we are very proud

of the achievement. And it's not just our opinion.

Now we are going one better, and working on the design of a larger and even more capable supertender. The owner's brief was short and to the point: "Build me the best long-range chase boat in the world". That is what we are doing, with the project currently in the experienced hands of superyacht naval architect Malcolm McKeon. Details of this spectacular new Windy will be released soon, but in the meantime you can read about the SLR 60 concept in this issue.

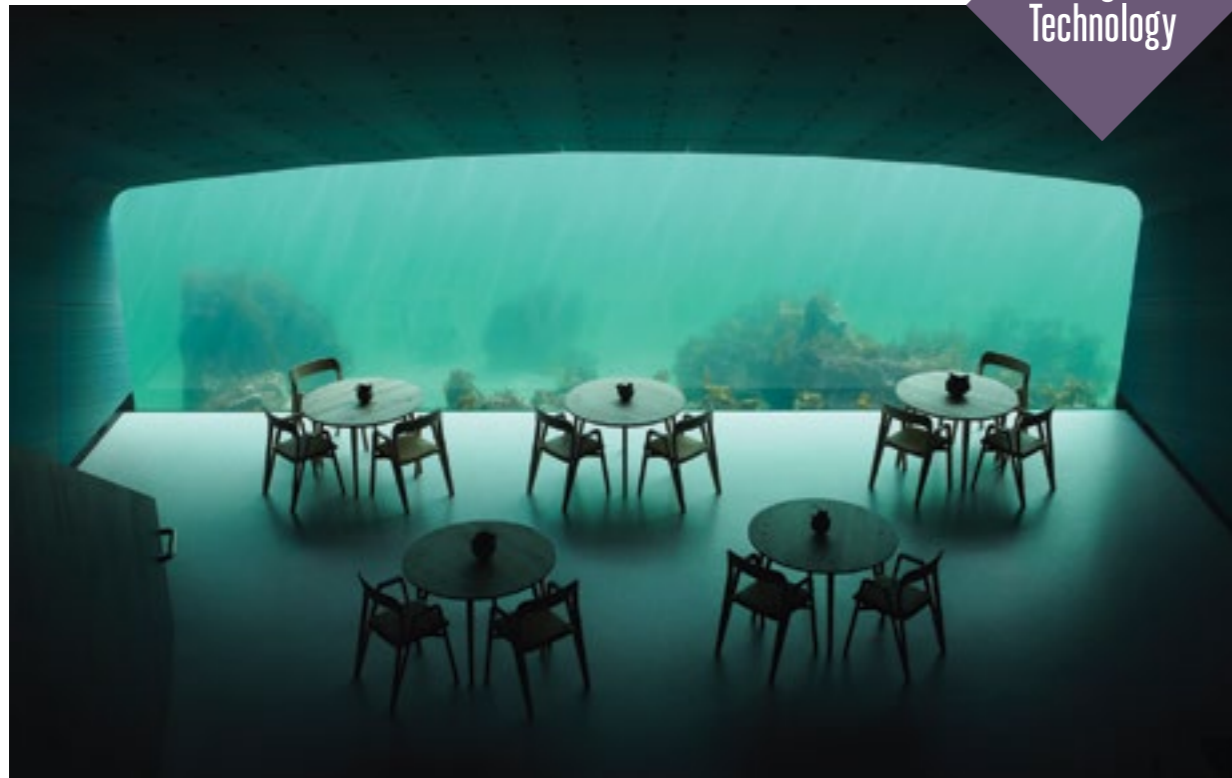
More immediately, another eminent superyacht designer has completed work on his first production boat for Windy. Monaco's best-known Norwegian resident, Espen Oeino, has fulfilled what he describes as a personal ambition with our new 37 Shamal, a beautiful sports cruiser with a distinctive elegance that we will unveil to the waiting world at the 2020 Düsseldorf boat show. Meanwhile, our fantastic new SR44 Blackhawk launched at the Cannes show in September, after a long gestation, and the response was everything we could have wished.

On a personal note, I have taken a step back from the front line, and retired as Windy's CEO after nearly 29 years at the helm. Former COO Trevor Fenlon takes over the role, a capable and experienced operator in whom I have total confidence. For me, running Windy has been fulfilling, challenging and above all enjoyable, but I'm now looking forward to taking up my new advisory role. It should be a little less frenetic. At least that was the idea.

Sincerely yours

Knut Heiberg-Andersen

Executive Chairman and Mentor
Windy Scandinavia AB



Eating with the fishes

Presenting Snøhetta's latest – a truly immersive dining experience for the adventurous gourmand

Norway's newest and perhaps daftest restaurant is situated at the country's southern tip, near Spangereid. Under is the brainchild of two local hoteliers, was designed by Snøhetta, and affords diners a spectacular, aquarium-like eating experience with the chance of spotting tomorrow's special swimming past.

The structure is 34m (112ft) long and extends to 5.5m (18ft) below the surface, with 40 covers and a spectacular glass end wall measuring 11m long by 3.4m high (36ft x 11ft). It was built on a barge and floated into position before being bolted onto a concrete slab on the seabed. The concrete sides are half a metre (20in) thick.

Reviews have been positive since the restaurant opened last April, with its culinary emphasis on locally sourced seafood. The 'immersion menu' costs NOK2,250. ♦
www.under.no



Top: view with a room. But turn around and everything looks fairly normal. Right: don't panic.



Big idea

A fishing magnate intent on giving something back with a gigayacht to fight plastic pollution, climate change and over-fishing

Words David Glenn



Kjell Inge Rokke, and (left) an artist's impression of his giant new research vessel.



K

jell Inge Rokke, one of Norway's richest men, made his \$3.6 billion fortune in the fishing industry. He now intends "to spend the rest of his life making a difference to the oceans" and he's building the largest superyacht and research vessel in the world to achieve that aim.

The self-made, 61-year-old Norwegian billionaire, who had no secondary or higher education, is dyslexic and started out as an 18-year-old fisherman in Norway before moving to Alaska, is spending more than \$500 million on the yacht, named *REV Ocean*. REV stands for research and expedition vessel.

He's equipping her with laboratories, the latest equipment needed to explore the world's deepest oceans and making her available to 60 scientists at a time, free of charge, with Rokke picking up the daily running costs of \$46,000. The yacht will be finished to superyacht standards, her owner will occasionally use her privately and she will also be available for charter.

As a signatory to The Giving Project, an organisation devoted to philanthropy launched by Bill Gates and Warren Buffet in 2010, Kjell Inge Rokke, with his wife Anne Grete Eidsvig, is one of 204 billionaires who have pledged a large proportion of their wealth to worthy causes. Rokke's pledge manifested itself in his new yacht and a mission to clean up the sea under the auspices of a not for profit company, also called REV Ocean – its mission statement, One Healthy Ocean.

Kjell Inge Rokke's career began when, as a young fisherman in Alaska, he saved enough money to buy his first trawler. He went on to own American Seafoods, described today as 'one of the largest harvesters of fish in the world'. He returned to Norway in the 1980s where his business acumen saw him become the biggest shareholder in Oslo-based holding company Aker ASA, which has interests in offshore fishing, drilling, construction and engineering. Rokke is still chairman of Aker.

He's been in the headlines for a number of other reasons in the past. His interest in soccer led to his controversial involvement →



in the relocation at the turn of the century of UK team Wimbledon FC, which he jointly owned, from its home in south London to Milton Keynes, where the team eventually settled in 2003 and became known as the MK Dons. The move caused a major upset among Wimbledon fans, but the arrangement survived.

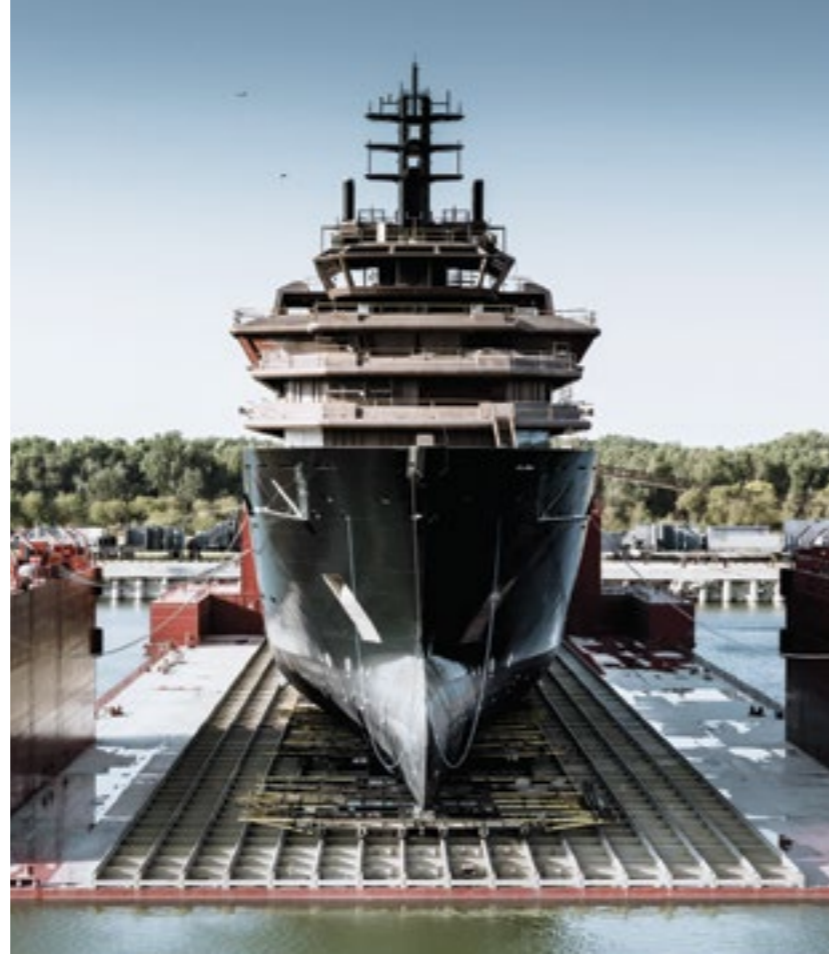
In Norway he has donated large amounts of money to soccer team Molde FC, paying for a new stadium, and in his local town he has helped finance walking and cycling routes in the area.

The key aims of the REV Ocean project will focus on plastic pollution, climate change, over-fishing and 'destructive fishing' – practices which devastate marine environments, sometimes irreversibly. "We will be making a

call for proposals in 2020 for scientists around the world to join the REV Ocean vessel and undertake research that will lead to solutions to these problems," said a spokesman.

Chief executive officer of REV Ocean is Nina Jensen, who moved from her post as secretary general of the WWF (World Wide Fund for Nature) in Norway. She is a marine biologist, was a member of the Young Global Leader Network, a part of the World Economic Forum, and campaigns vigorously for renewable energy. She clearly adds a powerful and influential dimension to the REV Ocean initiative.

The organisation she now leads describes Kjell Inge Rokke as being "deeply concerned about the state of the oceans and what is happening to them" and that "he wants to spend the rest of his life making a real difference". His 183m (600ft) yacht is certainly a highly visible statement of intent.



As the largest superyacht and research vessel in the world, REV Ocean boasts an impressive array of equipment

REV Ocean is currently in the Vard Brattvaag Shipyard in Norway for the next stage of fit-out before moving to Germany for her superyacht finishing touches. The vessel's steel hull and superstructure were built on the Danube in Romania by Vard Tulcea, a company Kjell Inge Rokke knows well from the days when he commissioned fleets of fishing vessels.

Although REV Ocean's tasks will require the ruggedness of a commercial ship her looks are stylish and more akin to a modern superyacht. Her designer is Espen Oeino, also Norwegian and responsible for some of the most recognisable yachts in the world including the late Paul Allen's *Octopus*, the distinctive *Skat* for a Microsoft mathematician and more recently *Dilbar* and *Silver Fast*.

REV Ocean will become operational in 2021 and her research programme will be defined over the coming months, but it's likely her first work will be carried out off the Norwegian coast and in the Arctic.

The sheer scale of the vessel, which weighs in at 16,000 gross tons, can be appreciated when compared with the UK's recently launched, state-of-the-art polar expedition vessel, the Royal Research Ship *Sir David Attenborough*, 15,000GT and 129m (423ft) overall.

As the largest superyacht and research vessel in the world, REV Ocean boasts an impressive array of equipment including a three-man submarine capable of diving to 2,286m →



Nina Jensen, CEO of the REV Ocean environmental initiative.



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Photo: Windy

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Combining superyacht looks and accommodation with the function of a research vessel has been an exciting challenge for the Norwegian designer

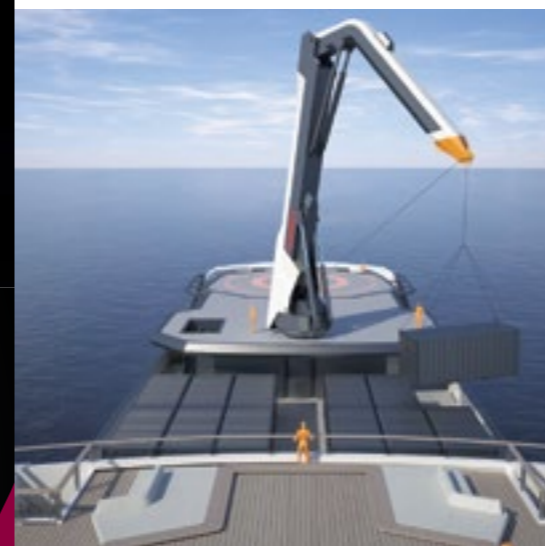
(7,500ft), an underwater ROV (remotely operated vehicle) which can go even deeper, equipment which can take core samples from deep in the sea bed, two helicopters, drones and a deck for up to 31 20ft containers housing mobile laboratories, power plants and other systems which can be connected to the ship's own networks.

There's a 7.7m x 5m (25ft x 16ft) 'moonpool', enabling equipment to be launched through an aperture in the bottom of the vessel, plus side cranes, gantries and stern gear for trawling and collecting samples. A key item in the ship's ocean-cleaning inventory is a plastics incineration plant able to convert organic and plastic waste into synthesis gas, which is used to power the plant itself, along with water and biochar, a solid material used for soil enriching. It is proven technology with no harmful emissions.

REV Ocean's own emissions will be minimised by using a diesel electric power plant driven by four Wartsila 2.7MW (3,650hp) engines giving her a range of more than 21,000 nautical miles at about 11 knots. Her maximum speed will be just short of 18 knots.

The REV Ocean initiative comes at a time when the world's oceans, the plastic that pollutes them and the climate changes that might cause them to threaten the lives of millions, are at the very top of political and environmental agendas.

It will be interesting to see if Kjell Inge Rokke can be as successful cleaning up our oceans as he was in making his fortune from them. ♦



DESIGN NOTES: THE WINDY CONNECTION

In the past 25 years Espen Oeino's Monaco-based naval architecture practice has designed 50 of the biggest and most distinctive motor yachts in the world, but REV Ocean, according to Espen, is "the most important project we have ever done, and not just because of her size. From the massive shell doors and the moonpool, to the need to keep noise and vibration to a minimum so that scientific measurements aren't compromised, she is technologically the most sophisticated vessel we have ever designed and are ever likely to design."

Combining superyacht looks and accommodation with the function of a research vessel has been an exciting challenge for the Norwegian designer's team and one in which owner Kjell Inge Rokke has been closely involved, exploring every avenue of design.

"In many ways she is a showcase of what the Norwegian industry can produce," said Espen, a reference to the vast amount of knowledge accumulated by the country's offshore oil and gas industry now being used in projects like REV Ocean.

"Although there's a clear distinction between the superyacht accommodation on the upper decks and the scientific element contained lower down in the



hull, Mr Rokke is keen for guests to enquire about the research work so there are areas where they can mingle to learn about what is being done," Espen added.

REV Ocean might be the biggest superyacht of her type in the world, but Espen Oeino has recently fulfilled another professional ambition by designing a Windy production boat, the new Shamal 37, which will be unveiled at Boot Dusseldorf on 18 January – see p70.

Scream factory

A world-class cultural landmark for the city, the new Munch Museum has already made its mark on the Oslo waterfront

Oslo's latest waterfront arts building, the new Munch Museum, opens its doors in 2020 close to the iconic Opera House.

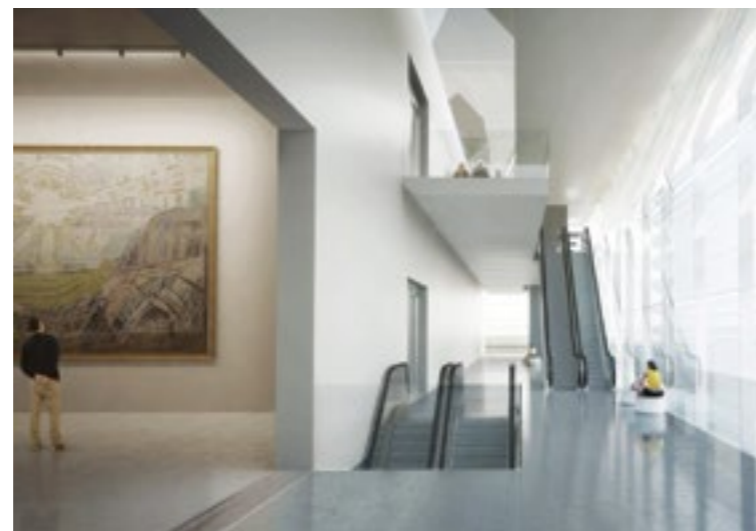
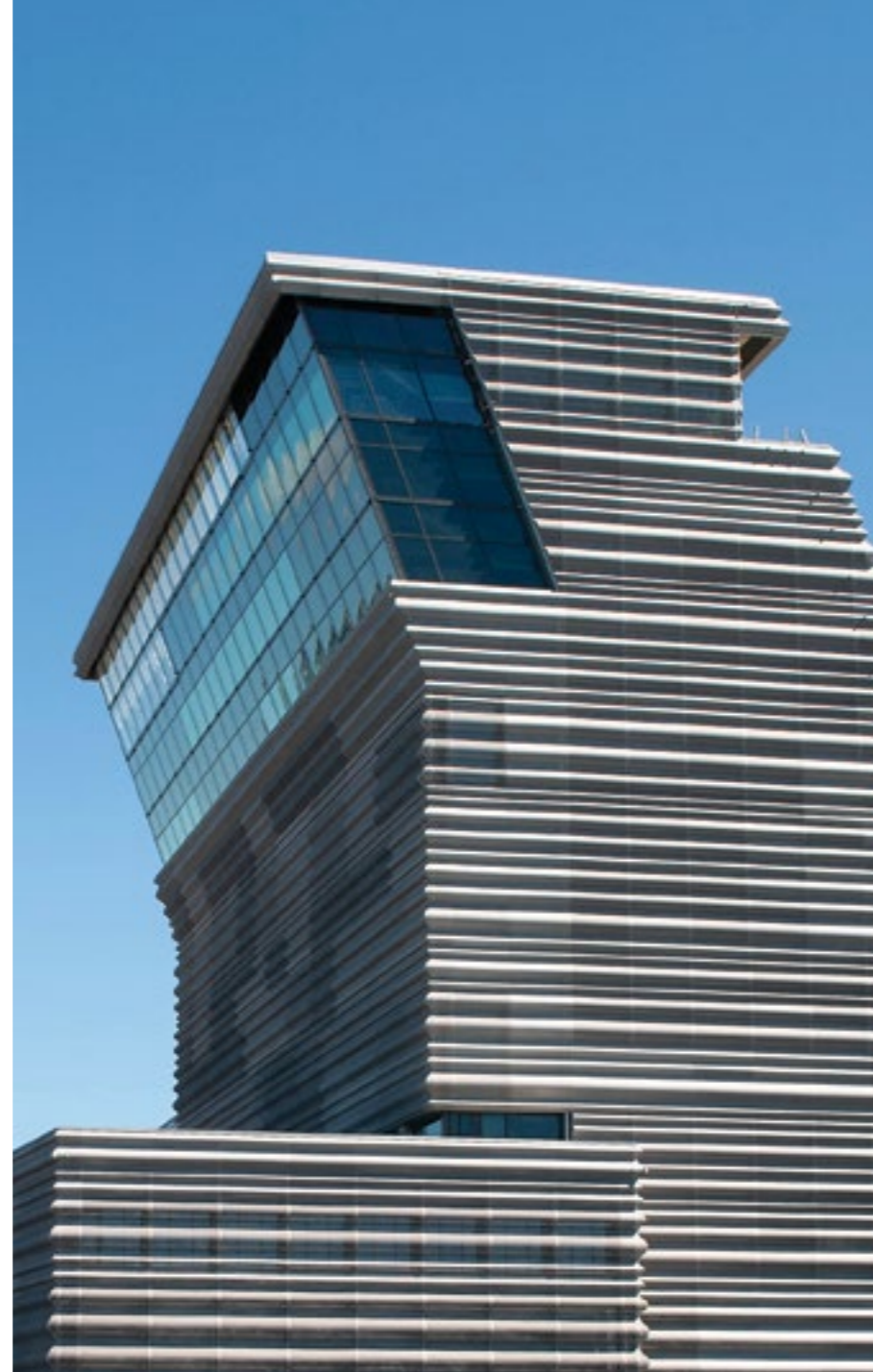
Built in concrete and steel, and clad in translucent perforated aluminium, the building was designed by the Spanish architects Estudio Herreros. It already towers 58 metres (190ft) above the city's Bjørvika district and will offer 11 exhibition areas on seven floors, along with spaces for concerts, readings and cultural events. Three permanent exhibitions will complement a changing programme of temporary shows.

The Munch Museum's collections contain more than 28,000 works by Norway's most famous artist, who died in 1944.

A renowned Modernist, Edvard Munch travelled widely in Europe, spent time in Paris and lived in Berlin for several years before finally settling in 1916 in Kristiania, as Oslo was known, where he lived and worked for the rest of his life. Recognised and celebrated during his lifetime, Munch bequeathed all the artworks in his possession to the city.

Until 31 May 2020 the original 1963 Munchmuseet at Tøyenparken, two kilometres away, is putting on an exhibition called 'Everything We Own', which for the first time features art from all four of the museum's collections shown side by side. ♦

www.munchmuseet.no



Concrete and steel, and clad in aluminium, the Herreros-designed museum has 11 galleries on seven floors.

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Wildest dream

Norwegian barley, sea water, salt air – surely it'll never work. But think only this: there's some corner of a foreign ocean that is for ever Scotland

Words Graham Scott Photos Sigurd Fandango

Getting to Norway is just the beginning. From there it takes an entire long day of ferries before you arrive at the island of Myken. It sits way out in the waters of the Norwegian Sea, and well inside the Arctic Circle. So why go? There are many reasons why you might make the long journey to Myken, but now there is a new one: it houses the most northerly whisky distillery in the world.

The island is simply a lump of craggy rock, its highest point just 40m (130ft) out of the water. It has a permanent population of 12. The only source of water is a small desalination plant. But it has something else.

Roar Larsen and his family found out what that was about ten years ago. They were sailing north up the Norwegian coast to the Lofoten Islands, that legendary and beautiful archipelago. On the way they encountered heavy winds and thought, with their four young children on board, they'd shelter on Myken. As Roar now says:

"Three unplanned days there and we were completely hooked. The people, the activities, the whole philosophy. Everyone is relaxed, they take life as it comes. And, although Myken isn't spectacular, what you see most definitely is spectacular. Whole mountain ranges, volcanoes, the ocean – it all appealed to us so much that we took a year's sabbatical from our jobs and moved there. Our children were the only ones at the school that year and they had a fantastic time. At the end of the year we had to go back to jobs but we knew we couldn't really leave." →





They pondered what they could do, what would give them a reason to stay, what would help the small, tough and independent community they'd already fallen in love with. The answer seemed obvious to Roar:

"What we have there is born out of two great loves. The first is a love of fine whisky, which has to be the foundation or else it's meaningless, and the other one is the love for Myken itself. Our goal is to try to contribute, to make it a viable place where people can live and work all year round, not just a summer colony."

In a world where distilleries talk about terroir, the local barley, and the pure stream, it seems a bit of a struggle to imagine how you can make an impact based on a rock far out to sea with no fresh water or crops. But a founding group of 12 people took on the challenge. After all, the Lofoten Islands just to the north produced some of the most remarkable Vikings, including the shape-shifter Olafur Unibrow and Thorir the Stag. So someone called Roar Larsen, the new CEO, would not be daunted.

Fast forward ten years and the Myken Distillery is producing and selling single malt whisky. That's clearly ridiculous. Any number of facts make it even more ridiculous, like the fact that the whisky is made using desalinated sea water; or that the malt currently comes from Belgium or Germany. Yet, somehow, they've done it. Roar puts it largely down to one thing.

"The good thing about whisky is that it all lies in the maturation. I think any whisky expert would agree that at least

70% of the taste of a whisky comes from the conditions in which it is matured. The cask and the air and humidity, temperature and so on. Bigger distilleries are concerned with consistent maturation, no variables, but we're doing the opposite. So the barrels expand during the day and contract at night, taking in the air outside. The barrels breathe so after ten years it would be strange if the whisky hasn't taken in that salty air."

Big distilleries also frequently use caramel, partly to ensure a consistent colour, often to darken it, but again the Myken Distillery eschews such things, along with cold filtering. Their

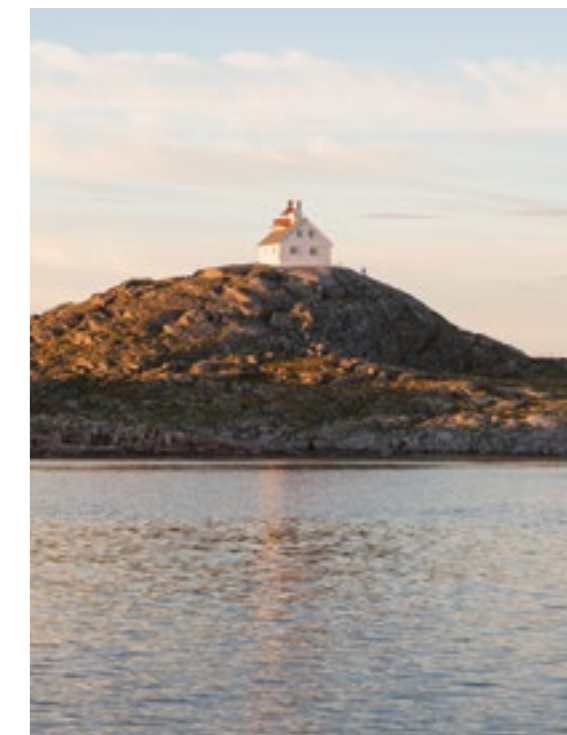
Left: evaluating the day's distillation. Above: the remote Norwegian island of Myken, permanent population 12.

Myken Distillery is now producing and selling single malt whisky. That's clearly ridiculous. Any number of facts make it even more ridiculous

product follows the rules laid down for Scottish single malt, so standards are rigorous, and that includes all mashing and fermentation happening in the distillery, on the island.

In fact the whole enterprise is more like Scotland than it first appears. You'd imagine this was a frozen wilderness of endless night in the winter but actually the lowest the temperature drops is usually to around -2°C, sharing the advantage of the Scottish islands in being surrounded by sea that ameliorates some of the worst temperature swings. →

The Myken distillery team in its entirety. Roar Larsen is on the right, wearing a kilt, appropriately enough.



“When it comes to labour intensive tasks like bottling and labelling, then we grab everyone on the island. Even the tourists. They love it!”

And, like the best craft Scottish whisky, Myken is constantly looking for ways to improve. Just in 2019 they started using malted barley from southern Norway. The distillery is excited by these relatively local farmers. “You can almost see them, they’re just over the horizon”. They’re growing old-fashioned

barley varieties which haven’t been used for hundreds of years, and the distillery thinks they’ll be perfect for their whisky.

The still doesn’t come from Scotland, though, because there was a three-year waiting list and the price was an eyebrow-raising ten times what they eventually paid for a new copper still from Spain, hand-made by really good coppersmiths. Other assistance came from nearer home. The Box Distillery in Sweden (now the High Coast Distillery) took the new upstarts under their wing for a week and showed them exactly how they

did it. Roar reckons that alone saved them a year of effort.

Those efforts resulted in the Myken Arctic Single Malt 1st Edition. It was designed to cater for those who want the first whisky, the collector’s edition. The distillery opened the cask after three years and one day, in September 2018, and took enough precious liquid to fill just ten bottles. They had a price tag of 3990 kr (around £320), which the distillers thought was a silly price. They sold out in four minutes.

The second release, of 1,000 bottles a couple of months later and more reasonably priced, sold out as well. The third release, the Hungarian Touch of July 2019, made about 1,200 bottles and, at the time of writing, there are some stocks in the official alcohol shops in Norway but nothing left at the distillery. Which means the Peated Sherry release of 1 November 2019 was in big demand – the first peated whisky ever made in Norway. The only one crafted inside the Arctic Circle. And the only one made not just out to sea but actually with sea water.

If all that sounds weirdly attractive, then the best response

is to do a reverse-Viking and go to visit Myken. It’s a place with a unique atmosphere, where you can fish for cod or halibut fairly near to shore, join the Saturday 11am coffee meeting for the whole community, or simply spend time in the summer watching the wildlife and sealife under the midnight sun.

It seems that Myken really does draw you in once you’ve been. As Roar says: “We love to have visitors. We even have a visitors’ centre and do tours of the distillery every day, and we employ about half the resident population! But when it comes to labour intensive tasks like bottling and labelling, then we grab everyone on the island. Even the tourists get commandeered on the bottling line. They love it!”

But be warned. It’s not uncommon for Myken to be cut off from the outside world, at least physically, for a week or two when the weather is bad. Not that Roar sees that as a problem. “We have fish and we have whisky.” ♦

Quality & Craftsmanship



Out of the shadows

Much fine mid-century modern design came out of Norwegian studios, only to be overshadowed by bigger names. Not any more

Scandinavian furniture design punched well above its weight during the 20th century, with renowned figures such as Alvar Aalto in Finland and Hans Wegner in Denmark becoming household names throughout the world.

Although often overshadowed by these giants of contemporary style, Norway produced its own strong school of designers and makers, such as Torbjørn Bekken (1919-2019), Fredrik Kayser (1924-68), Sigurd Resell (1920-2010), Torbjørn Afdal (1917-99), and Arne Tjømsland (1915-70). Now Eikund, a new furniture company based in Hellvik, near Stavanger on Norway's west coast, aims to celebrate their designs with a high-quality range of replica furnishings built to the original plans.

Mixing an edgy retro appeal with a deep Nordic authenticity and manufactured using sustainable European white oak or American black walnut, the company has started production of the ultra-cool Kryset Lounge Chair, designed by Kayser in 1955, and Bekken's elegant Evja family of coffee tables from 1958. More designs will follow.

Also available is Tjømsland's Isbjørn polar bear, an iconic sculpture from 1955 made of white satin lacquered alder and available in two sizes, 190mm and 300mm. ♦

www.eikund.com



Above and left: Veng lounge chair, by Bekken. Right: Kayser's iconic Kryset design. Above: Isbjørn, 1955, by Tjømsland.



Stellar cuisine

International kudos for a local chef working with local produce – but it's hardly home cooking

H eidi Bjerkan, one of Norway's leading chefs, has had a vintage year. Not only did her Trondheim restaurant Credo win its first star in the 2019 *Michelin Guide*, but the famous red bible also declared it the region's 'sustainable restaurant of the year'.

The *Guide* praised the restaurant's "creative yet unshowy cooking, natural in style and respectful of tradition... Not only does Credo create superlative cuisine, it also leads the way when it comes to ecological responsibility. This is a restaurant where 'sustainable' is much more than a buzz-word."

Bjerkan grew up in Trondheim where her grandfather ran a fishing boat. She started work in the industry at age 18 and opened Credo 20 years ago – somehow also finding the time to spend eight years as head chef to the Norwegian royal family. The restaurant occupies a disused milk tank factory and is decorated with photographs of the individual dairy cows that supply the kitchen.

Following the award of the Michelin star, the reviewer for the *Financial Times* wrote of Credo's 20-dish tasting menu: "It's important to know two things. At no point does any course drop below the exceptional and, unlike the depressing majority of tasting menus, it has a unique individual style throughout."

The next edition of the Nordic region *Michelin Guide* will be launched in Trondheim on 17 February 2020. ♦
www.restaurantcredo.no



Out of the box

Fifty years on from his first studio date, a one-time teenage prodigy is recognised as one of the finest guitarists of his generation. Just don't call it jazz

Words Lou Glandfield

A

ged fifteen, in 1968, Earl Klugh was making himself a few bucks helping out in a Detroit music store. One day the great reedman Yusef Lateef walked in and heard him playing jazz guitar. Lateef was sufficiently impressed to

invite the young man to sit in with his band at the prestigious venue Baker's Keyboard Lounge. Shortly after, he hired Klugh to play on his 1969 album *Suite 16* on Atlantic Records.

Despite his youth, Klugh already had twelve years of woodshedding behind him. At three years old he was learning to play piano and, at ten, he heard Nashville producer and session guitarist Chet Atkins on the Perry Como show and promptly switched to guitar. An instant success at Baker's, Klugh soon caught the attention of the great guitarist George Benson and they began working on some duets together. A close and fruitful friendship developed which gave rise to two fine albums on the CTI label and an invitation to join the George Benson Quartet. British guitarist Piers Clark, one of the finest swing players around, caught the quartet at Ronnie Scott's in 1974. He remembers: "As much as I enjoyed the leader's fiery 'hard bop' playing, I was most impressed by Klugh's sophisticated chording and finger-picked solos which added so much to the band."

Next it was Chick Corea's turn to enlist the wunderkind and Klugh was shortly touring with Corea's highly successful *Return to Forever* along with bass guitar prodigy Stanley Clarke. Further collaborations followed with Brazilian vocalist Flora Purim and the innovative British pianist George Shearing, cementing Klugh's reputation as a jazz guitarist of the first rank. →



Master and mentor: a young Earl Klugh (right) with bandleader George Benson at Newport, 1973.

A consummate instrumentalist, unlike many of his peers Klugh never prizes virtuosity above musicality. His is a highly distinctive voice and, while contemporaries have made much of their 'unplugged' offerings, Earl Klugh has always remained consistently faithful to the acoustic guitar. In jazz terms, his technique is highly unusual. While jazz guitarists generally favour large-bodied archtop guitars with steel strings, Klugh is one of a few players – along with the bossanova specialist and Stan Getz sideman Charlie Byrd, and Stan Kenton's guitarist Laurindo Almeida – who have opted for a classical model with nylon strings, employing thumb and three fingers instead of a plectrum. This not only results in a warmer, more mellow tone but the fingerstyle approach also facilitates the simultaneous playing of chords, a bassline and a melody and is thus ideally suited to solo performance. On the down side, there is a trade-off in volume and, crucially, the ability to 'bend' notes – more particularly a feature of the blues – is lost; with steel strings you can raise the pitch by up to four semitones by pushing the string sideways across the frets with the fingers of the left hand, thus increasing the tension. The same manoeuvre on nylon strings will barely register as a change of pitch.

For all this, Klugh has his detractors among critics and audiences alike, being variously accused of selling out and – unforgivably in the eyes of the self-appointed jazz police – being unashamedly commercial. In fact, he has always taken a pragmatic approach, declaring that he is happy to give people what they want in order to enjoy the freedom to pursue less popular lines of musical enquiry. Furthermore, reasoning that improvisation – frequently held

to be a defining characteristic of jazz – is not his primary concern, Klugh himself demurs at the label of jazz musician. In fact *One on One*, a particularly fruitful 1980 association with pianist Bob James, won a GRAMMY award for Best Pop Instrumental Album.

Nonetheless, his harmonic vocabulary is unquestionably textbook jazz and his delightful facility in reworking such standards as 'Lullaby in Birdland' and 'Round Midnight' displays a fluid and high-minded jazz sensibility. Both are evident on 2013's superb album *Handpicked* which marked Klugh's 60th birthday and provides an ideal introduction to his music. *Rolling Stone's* Thom Jurek had this to say: "His graceful yet inventive playing, the clean production, and a canny choice of material make *Handpicked* one of the finest recordings in his catalog."

Yet this album too has raised purist hackles with its guest appearances from fellow guitarists Bill Frisell and Vince Gill. Frisell has always defied categorisation while Gill is an

Portrait of the artist as a young prodigy. Opposite: on stage in Johannesburg, 2012.



unregenerate country player. So is it still jazz? There are as many definitions of jazz as there are people who play it and, faced with a genre which spans figures as diverse as trad trumpeter Kenny Ball and avant garde pianist/composer Cecil Taylor, objectivity goes out of the window. Listening to Earl Klugh's music confirms that, in any case, thinking in terms of musical categories is nowadays moribund. As he says himself: "The fun of it is that you're not in a box." Today some of the best musicians and wittiest lyricists choose pop music as a preferred medium while old-school country flatpickers such as the estimable Tony Rice effortlessly incorporate techniques, riffs and scales gleaned from the likes of hardcore modernists like John Coltrane and McCoy Tyner. Whatever your tastes, few would dispute that *Handpicked* delivers some superb music.

Fifty years on from that first studio date, as well as composing music for films, Earl Klugh has recorded some 30 albums, spanning a number of styles and approaches from 1991's *Midnight in San Juan*, a Latin/Caribbean project with harmonica wizard Toots Thielemans, to *Sounds and Visions* with the London Philharmonic Orchestra. Throughout, Klugh has shown himself to be a born collaborator – he waited until 1989 before releasing his first solo album, called simply *Solo Guitar* – and has played and recorded with a stellar cast of musicians,

inevitably gaining their affection and respect. Vince Gill says: "He played the guitar gracefully and kind and that's how I found him to be as a person as well." Chet Atkins notes: "Earl can wail with the best but he prefers to touch people emotionally."

Let the last word go to Klugh himself: "Music has no boundaries... No matter the genre or style, I can always find something to enjoy." ♦

Lou Glandfield is a composer and instrumentalist. He co-founded the IOU Theatre, has collaborated with numerous musicians and theatre companies and writes for the *Times Literary Supplement*.

Fifty years on from that first studio date, as well as composing music for films, Earl Klugh has recorded some 30 albums, spanning a number of styles



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From the Tropics to Tierra del Fuego, the Atlantic to the towering Andes, Argentina promises the intrepid traveller an unequalled view of the natural world

Words Alan Harper



Mount Fitzroy and its glacial lake in the unparalleled Argentine Andes.

N

amed after the captain of HMS *Beagle*, although neither he nor Charles Darwin ever clapped eyes on it, the massive granite pinnacle of Mount FitzRoy in the Argentine Andes dominates one of the world's most spectacular mountain landscapes.

The naval officer and the young English naturalist got close, but after 16 days of dragging boats up the Santa Cruz river in 1832 they reluctantly abandoned their inland exploration, during which they mused on the effects of vast aeons of time in the forming of the landscape. Nothing about it suggested that it could have been created in the six days of the scriptures, nor in any way altered by Noah's 40-day flood. The timeless expanses of Patagonia might inspire similar meditations in today's traveller.

It says everything about Argentina that this vast, other-worldly wilderness is just one of its essential attractions. It is a huge country, stretching 2,300 miles from the Tropics to Tierra del Fuego, and from sea level to nearly 7,000 metres (23,000ft). Its natural variety is unmatched anywhere on earth. There is so much to see and the distances are so great that you'll need



to consider carefully how much you plan to pack in.

Deciding that we could investigate Argentina's famous wine regions more fruitfully in the aisles of our local supermarket, we opted to use Buenos Aires as our hub during a three-week holiday and selected three areas to explore that showcased the country's unique natural attributes. There are internal flights to most places people want to go, and a somewhat vestigial railway network, but also an excellent long-distance bus system, whose comfortable coaches complete with curtains and reclining seats offer a more immediate and greener alternative to flying, along with an ever-changing picture out of the window.

Even if you have been to Victoria Falls, nothing prepares you for the awe-inspiring power of Iguazú. Niagara doesn't come close. At the north-eastern tip of the country on the border with Brazil, this complex network of waterfalls is created as the mighty Iguazú River hurls itself headlong over the precipice of the Paraná Plateau. The cataracts are criss-crossed by steel walkways that take you into the jungle, to the heart of a thunderous maelstrom that will leave you drenched and dumbstruck. To stand on a platform staring down into the

Even if you have been to Victoria Falls, nothing prepares you for the awe-inspiring power of Iguazú. Niagara doesn't come close



The awe-inspiring spectacle of just one section of Iguazú Falls. Above right: capybara patrol, Iberá. Opposite: an Iberá caiman.



Devil's Throat, a roaring plunge pool some 90 metres across and of seemingly bottomless extent, is a mesmerising and terrifying experience. And not to be missed.

Even amid the spray and racket it was impossible not to notice the birds flitting among the trees, apparently indifferent to the din: exotic purple and yellow jays, turquoise parrots and plenty of others I failed to identify hopped along the handrails or cavorted in the upper branches of the canopy. The country has more than a thousand resident bird species, and the Iberá wetlands, a huge system of lakes and marshes covering more than 15,000km², is home to quite a few.

On the edge of the Parque Nacional Iberá, Colonia Carlos Pellegrini is a straggling hamlet of dusty roads and single storey dwellings. There are a couple of basic restaurants for evening meals, and a little shop where you can pick up a bottle of wine. Many of the houses are set up as tourist lodges, and some of them are fitted out to a remarkably comfortable degree. Ours, called simply Arandu, had shaded verandas, a beautiful pool and served an excellent breakfast. It's not an easy town to get to – a four-wheel-drive is essential – but once there you might not want to leave.

The contrast with the cacophony of the waterfalls could not be more complete. Tranquil, flat, with huge skies and low-lying scrubland between vast areas of fresh water, Iberá is a paradise for wildlife, and a perfect spot for a few days' relaxation. →

Canoes can be hired, in company with a guide. Or take a boat trip at dawn or dusk (I recommend both) and you can get up close, really close, to a caiman. They're alligators to you and me, and as they sit in the shallows, mouths open to regulate their body temperature, there doesn't seem to be a lot going on between their ears. But that just makes them more mysterious. They haven't evolved much in the last 200 million years.

You will also see ringed kingfisher out in the marshes, and marsh deer, and jacana, and the noisy southern screamers known locally as *chajá*. Giant wood rail patrol the roadside ditches as you go off in search of dinner. You'll stop noticing the red-crested cardinals as they hop about by the pool, as commonplace as the sparrows at home, but we never quite got over the capybara, rotund and comical guinea pigs the size of labradors, that roam around the place munching on the grass – almost tame, but not quite.

There are several ways of getting down to Patagonia, the easiest being a three-hour internal flight from Buenos Aires to the regional metropolis of El Calafete, which with its bars and restaurants and bookshops offers an easy introduction to the region's unsettlingly alien landscape. The famous Moreno glacier is just up the road.

El Chalten is a true frontier town: a low-rise huddle of ramshackle structures which dates from 1985, when the Argentine government decided that a more obviously settled presence in the region might cool the territorial fervour of neighbouring Chile. It's a 200-kilometre drive from El Calafete, through Patagonia's dry, lunar scenery and along the shores of the stunning, turquoise Argentino and Viedma lakes. The looming heights of the Andes draw you in without ever seeming to get closer. Gaunaco graze among the stones, long-necked rheas stand around in groups, and grey foxes sniff

Behind you: the mesmerising peak of FitzRoy looms over El Chalten. Below left: the Moreno glacier, a short drive from El Calafete.



for scraps among the cars at the viewpoints. An armadillo tottered across the road in front of us. Overhead soared a white-collared Andean condor, big as a barn door.

We had rented a sort of Hobbit house, made of plywood and tin, via Airbnb. The house next door was a windowless shipping container.

Overlooked by the 3,359-metre (11,020ft) monolith of FitzRoy, El Chalten is a jumping-off point for Lycra-clad hikers and mountaineers who bestride the potholed streets in enormous boots, parting gentle shoals of Chinese tourists wearing anti-pollution masks against the pristine air.

If you're young, or in a hurry, you can walk from the back of the town directly up to the mountain, but for a more circumscribed approach take the minibus north about 12 kilometres (7.5 miles) along an increasingly rough track to the El Pilar hostel, and walk from there. The path up the wooded

Overlooked by the 3,359-metre monolith of FitzRoy, El Chalten is a jumping-off point for Lycra-clad hikers and mountaineers, who mingle with Chinese tourists

Rio Blanco valley past the imposing Piedras Blancas glacier is an easy morning's hike with 700 metres (2,300ft) of ascent, and only the last bit, straight up the contours from the riverside campsite to the glacial lake at the foot of FitzRoy, is at all strenuous. It's worth it. The great peak and its jagged consorts jut through the icefield like claws.

Once you've waited – and waited – for FitzRoy to shed its persistent veil of cloud, the descent back down to the town takes a couple of hours – or longer if you keep looking back for a last, spectacular view. ♦

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Quality & Craftsmanship



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 Culture & the Arts

Written in stone

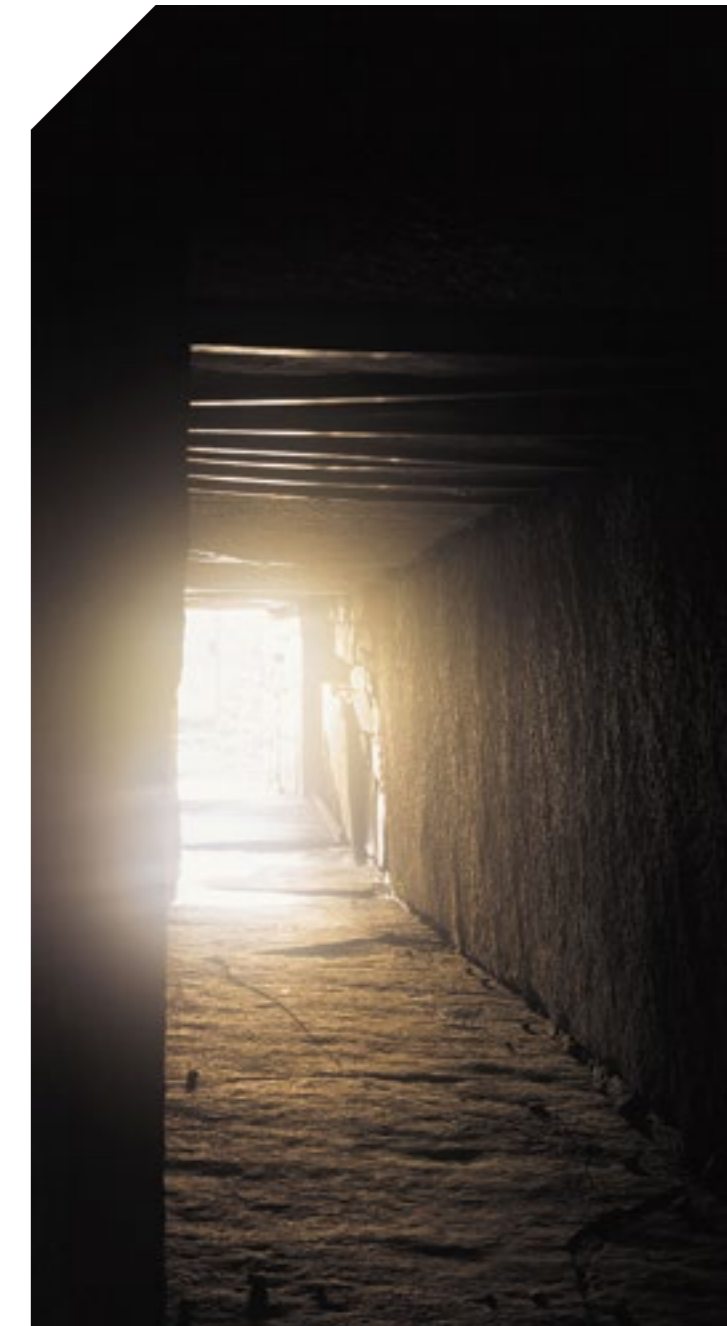
Thousands of years after it was built, a Neolithic tomb in Orkney, off the northern tip of Scotland, sheltered some unexpected visitors

Words Paul Ashton

“Once we’re in, I’ll show you some graffiti,” the tour guide said as we waited outside Maeshowe, a 5,000-year-old burial chamber and one of the reasons that Orkney is designated a World Heritage Site. It wasn’t, perhaps, the most encouraging of offers: how could this impressive work of stone-age builders be topped by the scribbles of French schoolboys or Kyle from Stafford?

You have to crouch to get in through a ten-metre-long tunnel that leads to the main chamber, where there’s just enough natural light inside for visitors to marvel at the intricate dry stonework and the massive slab stones in each corner. “Look up here,” said the guide, directing the beam of his torch to a point on the wall at about head height, revealing a series of carved vertical lines. It looked at first like an ancient tally board, but the more you stared, the more the etchings resolved into something intricate and meaningful, a series of runic inscriptions. “This is graffiti left by Vikings.”

With 30 or so separate carvings, Maeshowe is host to one of the largest and most important collections of runes in the world. It’s likely they were made over many different visits between 900 and 1200 AD. One motivation for why the Vikings were in there is referenced in several of the runes – to find a hoard of treasure. Archaeologists suggest that the chamber had been sealed for 3,000 years before the first curious Vikings broke in. Although the structure is turf covered, it looks like an odd bump in the land and has a giveaway ditch and embankment surrounding it. ‘It was long ago that great treasure was hidden here. Happy is he who can find great wealth,’ says one inscription. But the messages are a →





mystery. The original builders, though sophisticated, hadn't graduated to metalwork, so there wouldn't have been rich pickings for tomb-robbers. However, there are some signs of activity around the site that date from the ninth century AD, so it may be that the tomb had been re-used for fallen Viking warriors and their burial riches. It's equally possible that the treasure stories are a handed-down embellishment.

Orkney – nine miles off the Scottish mainland – has long had a special link with Scandinavia. A local joke is that when any tourist asks where the nearest railway station is they'll be

The *Orkneyinga Saga* (published by Penguin) chronicles the time when the Norse kings ruled the island. There's a reference to Maeshowe, and it offers another reason why the tomb might have hosted Vikings. One Christmas night, Earl Harald and his men were crossing Orkney on foot when a blizzard forced them to take shelter in the chamber. Harald's party didn't leave any runes, but they weren't the only ones to use Maeshowe for a pit stop. One of the inscriptions mentions 'Jerusalem travellers' breaking into the chamber for shelter. The party was on its way to the Holy Land – plenty of newly Christianised Norsemen made that pilgrimage. This inscription was carved and signed by Lif, the party's female cook.

There is plenty in the carvings that has little to do with the sagas and is just the playful stuff of people with time on their hands. 'Ingigerth is the most beautiful woman' reads one inscription, and next to it is what looks like a dribbling hound, which one hopes Ingigerth

saw as a compliment. The celebration of objects of desire is a common theme: 'Ingbiorg the fair widow. Many a woman has gone stooping here. A great show-off. Erling.' Inside one of the alcoves is the following: 'Thorni bedded. Helgi carved.' The word 'bedded' here is a toned-down version of the commendably direct Old Norse. Helgi seems to have drawn the short straw during that squall.

pointed in the direction of Norway. The Vikings started to raid the British Isles in the late 700s and it's possible that one of their bases was Orkney – a fertile land with sheltered and shallow harbours. While the story of how the Vikings took over the island from Pictish rulers is muddled, there is evidence of increasing settlement from the 800s. It wasn't long after this that Orkney became part of the Norse kingdom.

“These weren't just crude etchings. They tell us about the conversion to Christianity of Scandinavia and Orkney, and some mention literature and legends”

You get a sense of people passing the time but also – rather like those French schoolboys and Kyle from Stafford – wanting to leave a mark for posterity: 'Ofram the son of Sigurd carved these runes', 'Benedikt made this cross', and 'Vemund carved'. You can't spend much time with any graffiti anywhere before you come across some high claims ('The man who is most skilled in runes in the Western ocean carved these runes') and local wit: above the entrance, there's 'Eyjolf Kolbeinsson carved these runes high up', which he must have done on someone's shoulders. The man who claims to be the most skilled carver is using 'Gauk Trandlissón's axe', which has pleasing echoes of a Viking legend: Gauk was killed in Iceland at least a century earlier and the story is that his killer was pursued to Constantinople and successfully dealt with, possibly with this very axe.

It's these tantalising glimpses into Norse society that make the runes so important, says Stefan Sagrott, cultural resources advisor at Historic Environment Scotland: "These weren't just crude etchings – although some of them are! – but sophisticated carvings of animals, such as a dragon, a figure known as the Maeshowe lion. They provide an insight into who was there and what they were doing and thinking. They tell us about the conversion to Christianity of Scandinavia and Orkney, and some mention literature and legends."

To see these runes in the context of a Neolithic burial mound is to feel an extraordinary shiver of excitement as you momentarily connect to individuals who lived a thousand years ago. The references to the Holy Land and the Norse sagas are intriguing, but what really thrills are the glimpses into the lives of Lif, Ofram, Benedikt and, of course, Helgi, condemned to scratch away at the walls in a storm while all the fun was happening somewhere else. ♦

Maeshowe is open for guided tours from 10am to 5pm (4pm winter). See www.historicenvironment.scot



Maeshowe – a conspicuous bump in Orkney's steppe-like terrain. Left: the famous Maeshowe 'lion', a dragon-like beast carved by a Viking visitor.



Quality & Craftsmanship

Jensen's lasting legacy

Classic modern jewellery that celebrates light – simple, exquisite, influential and enduring, inspired by a legendary Copenhagen workshop

Words Francesca Fearon

T

hink of Danish jewellery and one name springs to mind, Georg Jensen, the sculptor-turned-silversmith who from a small workshop in Copenhagen did so much to establish, and in many ways define, not just Danish design but modern design as we recognise it today.

Founded in 1904, his workshop's first creation was a brooch, but from the earliest days his silver tableware and jewellery pieces were intertwined, and the designs of each influenced the other. Jensen had an eye for the fluidity of Art Nouveau but his work was far less decorative than his artistic peers, and where decoration was used it also had a function. "Being minimalist and modern were part of Georg Jensen from the beginning," says Nicholas Manville, the design director of the house today. The style, particularly in jewellery, is clean, fluid and linear, with minimal shapes and an overriding sense of purity.

Perhaps that aesthetic can be linked to the cool Nordic climes. Copenhagen's famously long dark winters may seem

bleak, but they were also for Jensen a source of one of the house's signatures, the hammered silver surface. Light, explains Manville, is celebrated. "Our silver captures light – it does not reflect it. It is made to create a glow of warmth in what most consider a cold material."

Jensen himself died in 1935 and the modern era of Georg Jensen design began in 1946 when Henning Koppel brought in talents such as Vivianna Torun, who is remembered for her iconic clasplless bangle watch that seemingly floats gracefully around the wrist. The simplicity is exquisite. Koppel continued the founder's legacy for collaboration: "Dialogue between crafts and media seems to be at the root of Scandinavian design, so in a sense, his willingness to experiment and trust his fellow artisans is at the core of Georg Jensen designs and the Scandinavian design language," explains Manville.

Artists like Torun, Nina Koppel (whose Fusion collection of interlocking stacking rings is re-released to celebrate its 20th anniversary) Jacqueline Rabun and Regitze Overgaard, who is shaping some of the heritage collections, "have become timeless influences on our house," Manville says. The key "is to capture the essence of our past designs and celebrate it by twisting it into the future."

One of Georg Jensen's current collaborators is Sophie Bille Brahe who has become a firm favourite of influential editors and tastemakers since she debuted her distinctly modern, delicate and feminine jewellery in 2011. Her Halo collection of fine gold and diamond jewellery for Georg Jensen is subtle enough to wear 24/7. She likes her jewellery to be worn in an effortless way, pairing a simple silk dress or T-shirt with diamonds. "I want jewellery to be part of you and something you wear every day," she says. →



Left: Vivianna Torun's iconic clasplless watch, from the late 1940s. Below: Magic ring, by Regitze Overgaard.





Above: designs from Charlotte Christina Hytting's Facon Facon brand, including (top) the Skyline Tip ring. Above right and below: pearl pieces by Sophie Bille Brahe.

There is a purity to her work: she only uses pearls and diamonds with gold and her signatures are her crescents of diamonds that climb up the ear, and pearls that hang like bunches of grapes. "I always feel that diamonds and pearls should be as clean and pure as possible and my designs are often about taking things away rather than adding," she explains. "I don't intentionally design my jewellery to have a Scandinavian aesthetic but feel this is a part of my heritage that often translates into my designs."

Trine Tuxen describes Scandi-style as "Precise, correct, minimalistic. Nothing superfluous." Certainly, the Danish aesthetic is mostly based on silver and goldsmithing with a sparing use of gemstones, aside from the cool purity of diamonds and pearls. And this style characterises not just the work of Sophie Bille Brahe, but that of her peers including Maria Black, Charlotte Christina Hytting of Facon Facon and Tuxen.

"Denmark educates and has an extremely large number of goldsmiths considering the size of the country, and I think that is partly due to the legacy of Georg Jensen," says Black, a classically trained goldsmith. "Danish women wear silver and gold, you don't see much bijoux, so we are also a country that supports independent designers and goldsmiths."

"I don't intentionally design my jewellery to have a Scandinavian aesthetic but feel this is a part of my heritage"

Danish design, she believes, "is not just minimalistic, it's also artistic, quirky and playful, so I feel it allows you to express yourself in a more nuanced way." She is super minimalist, creating polished linear pieces in gold and silver that are perfect for layering several items at a time. "I like that these metals you don't throw away, you recycle and re-use all metals: it is the original circular fashion," she suggests.

Charlotte Christina Hytting is the designer and maker behind every piece of jewellery for her Facon Facon brand, which means craftsmanship is high, but availability is limited. Nevertheless, there's enough for her to be opening a shop in Copenhagen this year in what was the former space of her mentor Michael Strøm. "I was trained to be a perfectionist," she admits. "I was taught by the best to see straight lines and symmetry and not to compromise with measurement."

Her jewellery designs evolve in her hands as she crafts the pieces on her work bench. The jewel in her collection that she identifies with most is the diamond-set Skyline Tip ring that has echoes of New York skyline Art Deco, but there are also her graphic sterling silver fan-shaped earrings, all shiny and minimal.

Trine Tuxen was originally a dancer who after injury seven years ago took up jewellery design: "It was something that had fascinated me since my early 20s. I started jewellery classes and found it very meditative," she says. She founded her →



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Trine Tuxen, left, and one of her pendants (right). Below right: earring design by Maria Black. Bottom: two ring designs by Arje Griegst.



Craftsmanship and a refined aesthetic have long been a tradition in Denmark and remain strong influences on contemporary fashions

business in 2012 and handcrafts geometric-shaped earrings, necklaces and rings in silver and gold sparingly set with gemstones, that are inspired by Nordic culture and Scandinavian minimalism. "Earlier my designs were more graphic, compelling – actually I really like that my design has changed so much over the years," she says. "I had been more controlled in the past and I am now in a place that is freer. It's important to me to voice my emotions, my reflections and where I'm at in life when I design."

Craftsmanship and a refined aesthetic have long been a tradition in Denmark and remain strong influences on contemporary fashions. But there is also room for mavericks, jewellers with a strong individual identity not readily associated with the prevailing Nordic look.

One in particular was Arje Griegst, a sculptor-jeweller with a riotous imagination, who died in 2015. He left an extraordinary legacy that his photographer son Noam is selectively re-issuing through fashion retailer Dover Street Market, in homage to his father.

Noam Griegst describes his parent as a 'baroque punk' drawn to the fairytale world of Dali and Gaudi. While his mid-century artistic peers were reducing lines, Griegst was sculpting fantastical, exuberant jewellery using the traditional lost-wax technique. His breakthrough was a collection of 20 rings he created for Georg Jensen in Paris in the late 1960s. His work is now in museums and private collections, and he also made a tiara for the Queen of Denmark.

"Stepping into the workshop was like stepping into another world," Noam remembers. "You were in his universe – I clearly remember the smell of cigars and burned wax. It was filled with all sorts of artefacts – metals, stones, tools and jewellery. It is a real and original goldsmith's workshop."

The jewellery is created from Arje Griegst's original casts by the same craftsmen. "These craftsmen really knew my father and understood his art and way of thinking. I have known them since childhood and we often talk about the good old days." Noam's mother, a goldsmith who worked closely with Arje Griegst, is also involved.

The re-issues were inspired in the 1970s, 80s and 90s by the cosmos, mythology and the baroque. These are, says Noam: "designs that fit with our time." ♦



This crazy thing

Changing times: when the Swiss let foreign money loose on faded Alpine resorts, nothing will be quite the same

Words Jay Merrick



It could have been the opening scene in a Bond film – a panning shot of a private helicopter, matt black ideally, flying over the unavoidably picturesque Swiss alpine village of Andermatt. Cut to a close-up of the Egyptian billionaire in one of the passenger seats. He looks down at the valley and smiles, then turns to an associate with a face like an undertaker and says: "Very suitable for our purposes, I think."

That was in 2005. But there was no hatchet-faced henchman, and what the fabulously wealthy Samih Sawiris actually thought as the chopper hovered in the thermals above Andermatt was: "Wow! They really don't know what they have here." Three years later, he committed €2bn to the wholesale reinvention of what, in Swiss terms, was then a shabby (and less than chic) ski resort.

The 62-year-old Egyptian's intervention wasn't just financially momentous. It was the first time that the Swiss federal and cantonal authorities had allowed a foreign investor to buy and develop parts of an existing alpine resort, and a very big parcel of land around it.

This set a precedent which was followed in 2010 when the Qatari Diar property investment fund committed half a billion Swiss francs to the lavish sprucing-up of the cluster of hotels and other luxe facilities at the Bürgenstock Resort, overlooking Lake Lucerne, which had once attracted royals and the jet-set in the 1950s and 60s. More about the Bürgenstock makeover in a moment.

It might, at first, seem extraordinary that it took Mr Sawiris to see the future potential of Andermatt. Why not one of the 40-odd Swiss billionaires, such as the eminent banker Benjamin de Rothschild, or Ernesto Bertarelli, a Mr Big in the world of biotech and pharmaceuticals? Or why not the investment arms of Swiss banks, which collectively harbour \$6.5 trillion – a quarter of all global cross-border assets?

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in banking, pharmaceuticals, watch-making, and service industries, and their business models don't exactly mesh with major spending on resorts. Samih Sawiris, however, is a resort investment specialist.

Andermatt in the summer, and (left) Samih Sawiris, the Egyptian resort tycoon helping the town reinvent itself.

He had been alerted to the possibilities at Andermatt by a Swiss diplomat in Cairo, and was then introduced to a Swiss middle-man. Sawiris saw Andermatt's potential immediately. In a 12-part film he funded about the project, called *The Awakening of the Mystic Mountains*, he recalled that when he submitted his Andermatt development masterplan to the officials of the Uri canton, they thought that "nobody would do this crazy thing. And I said, well, I would. And they said, okay, if you're serious, come and do it."

Sawiris and his Swiss-based company, Orascom, were given permission to buy, develop and market 157 hectares of land around Andermatt. This decision was radical, but very timely. The village's only literally high-profile possession is the 2,961m (9,716ft) Gemsstock peak, which has some of the most challenging black-run pistes in Switzerland.

Another problem was that a Swiss army garrison, present in various forms in Andermatt since 1885, pulled out in 1999, reducing the village's earnings and driving a third of the pre-1990 population of around 1,300 away. The village's other claims to fame were also distinctly past-tense: Bernhard Russi, the local boy who became an Olympic and World Cup champion in the 1970s; scenes filmed in Andermatt which appeared in the James →





Bond movie, *Goldfinger*; and in the 18th and 19th centuries, Andermatt had been a stop on the Grand Tour for great artists and intellectuals such as Dickens, Goethe, and Turner, who painted the Devil's Bridge just outside the town.

"For many people [the project] was literally salvation at the last minute," according to Banz Zimmen, a local historian and internet café owner. When Sawiris's proposals were presented at public meetings, "all of a sudden, Andermatt was big again. The euphoria was almost surreal. We felt an incredible relief."

There are five main facets to the transformation that has taken place here. Connectivity between the ski-slopes in Andermatt and nearby Sedrun has been totally modernised; new leisure facilities include a golf course; the building of the Chedi Andermatt hotel has introduced Michelin-starred dining, ski-butlers, a cigar library, and rooms from between €450 and €1,300 per night for Rich List tourists; and, separately, no less than 42 new apartment blocks are rising.

But it's the fifth addition to Andermatt that gives Sawiris's project its wow factor. When he studied engineering in Berlin

"All of a sudden, Andermatt was big again. The euphoria was almost surreal. We felt an incredible relief"

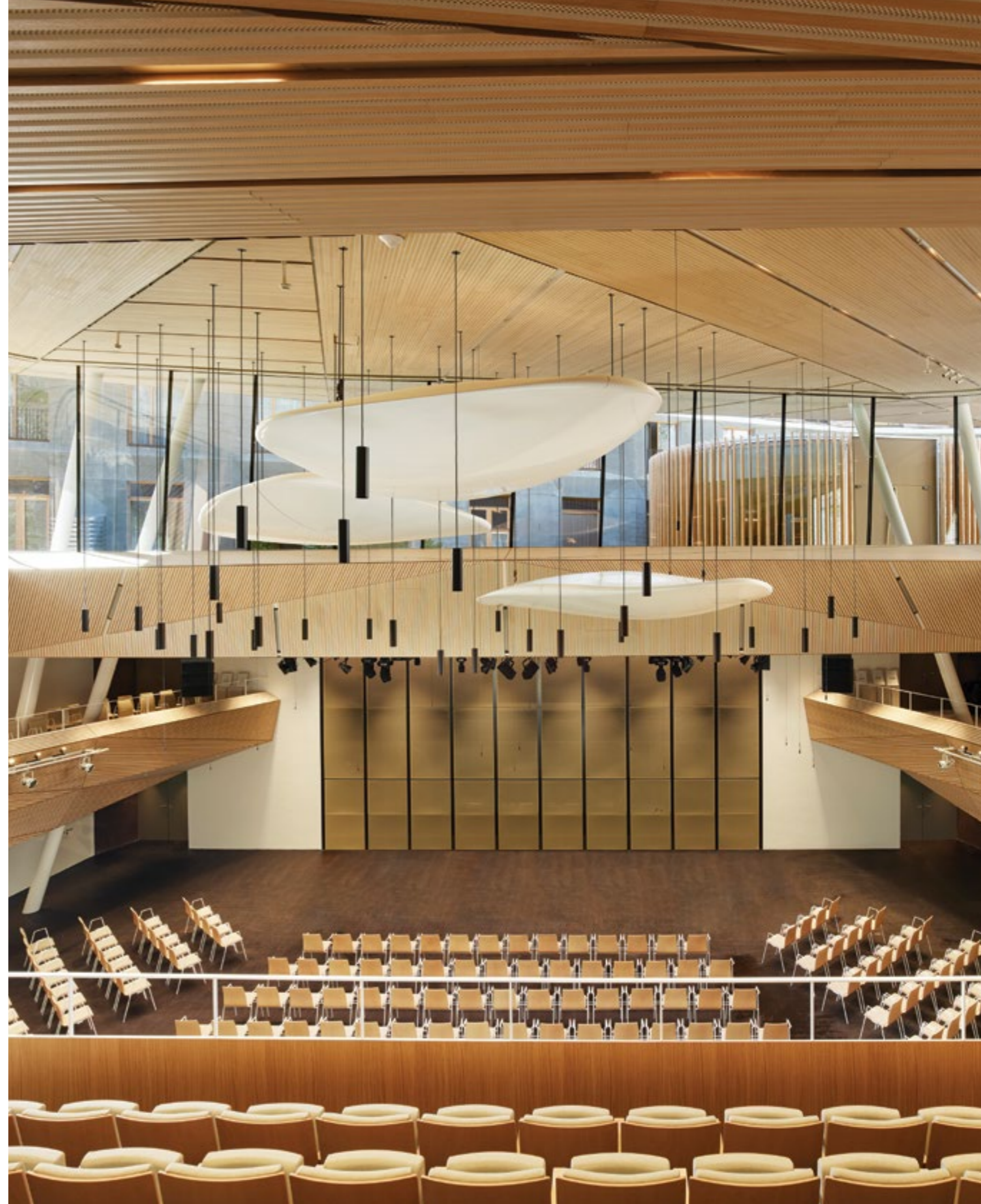
decades ago, he spent much of his free time listening to classical music at the Berliner Philharmonie. So he decided not only that Andermatt should have a concert hall, but that the Berlin Philharmonic orchestra should play at its opening earlier this year.

And, presto! Pieces by Mozart and Shostakovich were performed brilliantly in the sleek, semi-underground auditorium designed by the London-based architect, Christina Seilern. The musical virtuosity was guaranteed, not least because the Berlin Phil's annual operating budget of more than €40m is said to be greater than the combined budgets of all of Britain's classical orchestras.

The 663-seat concert hall, and therefore Andermatt, will host three annual music festivals, one of which will be linked to the long-established Lucerne Festival, and eminent future performers will include the pianist and conductor Daniel Barenboim. Sawiris appointed the twenty-something founders of the Florence-based New Generation Festival to deliver the summer music programme in Andermatt.

This photogenic trio – Maximilian Fane, Roger Granville and Frankie Parham – could have stepped off the set of *Brideshead Revisited*. They have the air of arty, neo-Edwardian dandies entirely used to gushing approval and splash-coverage in *Tatler*. Their job is to attract the *jeunesse dorée* to Andermatt with glitzy →

Above: inside the Chedi Andermatt hotel. Right, and opposite: the 663-seat Christina Seilern-designed concert hall.



In the era before production-line celebs, maximal bling and €450 Givenchy T-shirts, Bürgenstock had been exclusive in an old-school way

musical events, such as a hybrid Brahms-Radiohead piece by Steve Hackman, a 34-year-old American composer who – with apparently no ear for irony or hubris – describes himself as “a musical visionary of incomparable gifts”.

It’s fourteen years since Samih Sawiris flew over Andermatt in his helicopter. Has his scheme brought incomparable gifts to the village? It’s beginning to. The redevelopment has already boosted the Uri canton’s economy by five percent, which suggests that when all 42 apartment buildings are completed and occupied, and the concert hall, revamped skiing facilities, and golf course are in full-swing, this percentage will jump significantly.

In the village itself – part of the newly-minted Andermatt Swiss Alps brand – a number of new boutique-style shops have opened. And, as a winter resort, Andermatt is now beginning to compete with the famously posh towns of St Moritz and Gstaad.

Fifty kilometres northeast of Andermatt, a different kind of foreign-funded transformation has taken place on a ridge 500m (1,600ft) above Lake Lucerne. For Qatari Diar, the property development outlet for Qatar’s \$320bn sovereign wealth fund, it was all about creating various degrees of luxe at the Bürgenstock Resort, and ramping up the hyperbole. The project has been referred to as Swiss real estate’s “project of the century”.

In the era before production-line celebs, maximal bling and €450 Givenchy T-shirts, Bürgenstock had been exclusive in an old-school way, and favoured by European aristos, international business moguls, and notable movie stars – Sophia Loren lived there, for example, and Audrey Hepburn was married in Bürgenstock Chapel in 1954.

Since those heady days, the resort had gradually declined and become defunct. Qatari Diar’s resuscitation has turned it into a watering-hole for the hyper-wealthy (or merely wealthy), who can now spend at least €750 per room per night at the resort’s top address, the Bürgenstock Hotel and Alpine Spa. Here, guests will be ensconced in rooms featuring Greek quartz, Italian marble, hot-tubs that look out over Lake Lucerne, and lamps made with cow-bells.

The 4-star Palace Hotel, in a grand 1903 building right on

the edge of the escarpment, is only slightly less luxurious. There are 14 buildings in the resort – four hotels, residences with hotel service, business facilities, two wellness oases, and ten restaurants, bars and lounges. And there is also – in the historic tradition of 19th century Swiss and German spas – a 137-room Health & Medical Excellence Centre which offers beauty and relaxation treatments, post-operative convalescence, and treatments for what are described as “burnout patients”.

One can imagine Samih Sawiris looking down once again from a helicopter at some other pocket of the Alps and murmuring, à la *Field of Dreams*: “If we build it, they will come.” And for their part, Qatari Diar have already locked on to other Swiss hotel redevelopment projects.

In one of the film episodes of *The Awakening of the Mystic Mountains*, the climber and prospector Thomas Steinbrugger says: “We are surrounded by stone that’s ten or fifteen million years old. It’s pure nature. Nothing artificial, nothing imported from China. A bit of mystic is absolutely fine.”

But only a bit. There is nothing mystic about the new blue-chip cashflows coursing through Andermatt and Bürgenstock. Quite apart from the former’s confirmed boost of the Uri canton’s economy, Bürgenstock is expected to contribute cumulative tax revenues of CHF33m to other cantons, and more jobs and money for local people. Samih Sawiris’ “crazy thing” is not so crazy after all. ♦

Bürgenstock’s Waldhotel Spa (below) and Alpine driving range (left). Opposite: the Bürgenstock Hotel’s Sharq Oriental restaurant.



Quality & Craftsmanship



Boats that sink

A unique artist with a singular vision, whose pioneering spirit transformed the world of glass

Bertil Vallien has a thing about boats. "One container for Moses and one for the Viking chief," he says. "I make boats that sink, through memories and dreams."

A legend in his native Sweden, he has been an influential craftsman, technician and tastemaker since the Sixties. Now 81, he saw the importance of craft in an age when factories were streamlining their production, and pioneered the concept of the 'artist collection' at the Afors glassworks, which encouraged individual designers to express themselves through large editions in which no two pieces were quite the same.

"Suddenly there were Americans, Danes and Norwegians who wanted to work with this exciting production instead of doing exactly the same things all the time," he recalls.



Later he developed sand casting, which has become his signature technique – a complex and time-consuming process which can involve weeks of preparation. Vallien started casting boats in the Seventies, some of them up to four metres long, loaded with mysterious and symbolic objects.

By the Nineties he was also working intensively on various series of head sculptures. More recently he has been producing dystopian landscapes in black glass – a new material, discovered accidentally when an assistant added two kilogrammes of extra cobalt instead of the requested two grammes. Vallien sent the resulting pieces to an exhibition in New York, where they were a sensation.

American critic Robert Morgan described a Vallien show "as a journey that has restored our sense of hope and well-being. Only the best art can achieve this task." ♦

www.kostaboda-artgallery.com



Vallien in his workshop, with a large sand-cast boat sculpture. This page: memories and dreams.

Design & Technology

Staying current

Converting classics to electric power is seen by some as a battle for the very soul of the automobile. But there are other ways to think about it

Words Graham Scott

These cars really attract a crowd. The only slight issue is that some of the crowd will be wielding pitchforks and waving burning torches. To them, turning a venerable classic car into an electric vehicle is absolute heresy. At such a point, even though most of the crowd will be friendly, you might be looking for someone to blame. Quite a few blame Prince Harry.

When the Duke and Duchess of Sussex left Windsor Castle during their wedding celebrations, they departed in a classic silver blue E-Type Jaguar. They whirred soundlessly away, the usual straight-six grumble replaced by an electric silence. And now you can buy one, or at least order one, from Jaguar Classics, the company that made the originals.

The Jaguar E-Type Zero uses Jaguar Land Rover's own electric motor, so it's a straight swap that can be reversed if you wish. Everything else stays standard since it has the same weight, and weight distribution, as the original. However, even within the company, the E-Type Zero is known as Project Marmite.

You can put in a donor car or buy one complete, so prices are still up in the air, but expect to pay way into six figures as a starting point. Plunging deeper into six-figure territory, £300,000 or so (€367,000), will buy another icon of the 1960s, but this time a brand new one.

Charge Automotive, a relatively new British company based in London, is making a limited run of 499 electric Mustangs, the old American muscle cars. With a 0-60mph time of just 3.99sec, and all-wheel drive to handle the 6,385Nm of wheel torque, it's an eye-catching project first publicly shown at the 2019 Goodwood Festival of Speed. Technical Director Matas Simonavicius recalls the reaction from the crowd. →

Charge Mustang photos: Graham Snook



Above: Electric Classic Car's Beetle conversion has a range of up to 100 miles. Top right: Charge's prototype all-new Mustang.

"There were two reactions. Some people loved it because it was so different, but other enthusiasts were really asking us why we'd done such a thing. But once we explained that we weren't using classics, we were using brand new bodies made under license in the USA, and making brand new cars, then they thought it made more sense."

Obviously the balance of opinion came down on the positive side since the car, complete with classic yet modern interior, won the 'Showstopper of the Festival' award, the first for an electric car.

But you don't have to have an E-Type or a Mustang if you want a classic car run on volts. True, Richard Morgan at Electric Classic Cars has converted a Ferrari and a Range Rover, but he's also electrified a Fiat 500 and a VW camper van. He practices what he preaches: "I've only ever owned cars that are older than I am. And by making them electric we're making something that is beautiful and desirable easier to live with day to day. →

WILD HORSES

Charge Automotive is working with its sister company, Arrival, to produce this all-electric supercar. Arrival, also based in Oxfordshire, is working on second-generation electric vehicles, and the Mustang uses its latest technology while the interior retains a classic look, with just a few tech statements to add to familiar shapes like the 'eyebrows' on the dashboard.

For an electric Mustang to be a success, it has to live up to its forebear's muscle-car reputation. The independent four-wheel-drive Charge Mustang has a motor at each wheel and a total wheel torque of 6,385Nm, while power output peaks at 400kW (536bhp), putting it right up there with the Tesla Model S in full P100D Ludicrous mode.

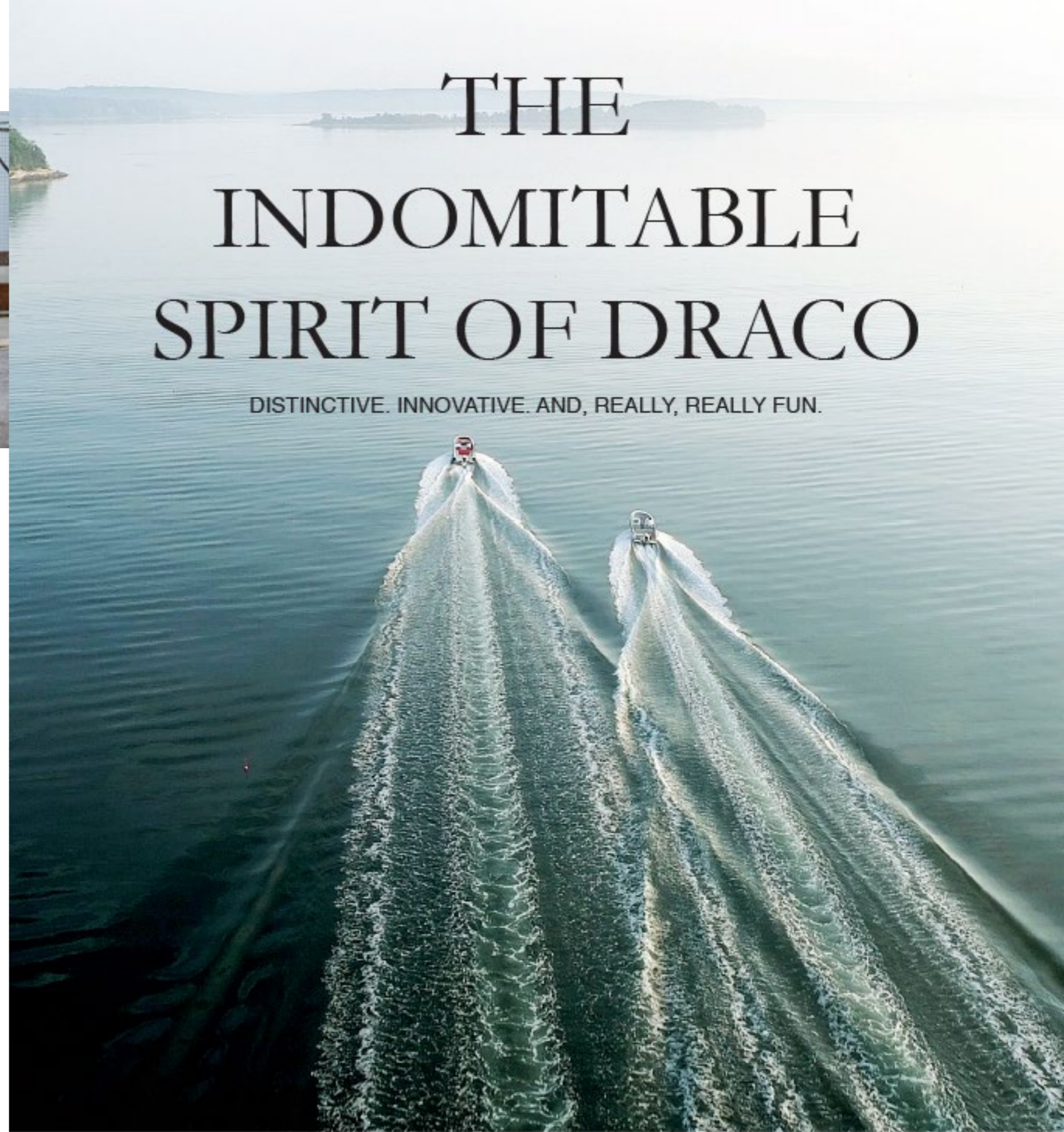
It will get you to 60mph in under four seconds and tops out at 149mph, but assuming you don't do that all the time, it also has a range of 200 miles. By which time you'll be in need of a recharge yourself.

The new 1967 Fastback body shells are built under a Ford licence by R3 Performance Products in Oklahoma, but there ends the Stateside involvement with this adapted American icon. "We don't reuse any Mustang interior parts," Matas explains. "We have redesigned everything: suspension, interior, powertrain."



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Below: Electric Classic Cars' battery store, and a Mercedes SL undergoes conversion therapy.



Just capital: two views of London Electric Cars' converted Mini. Below: Matthew Quitter.



"There are so many practical advantages, ones I see every day: more reliability, zero maintenance, instant heat, better drivability and the ability to easily keep up with modern traffic. That means the stresses go away so you can relax more into a journey, which means you enjoy it more."

Richard Morgan's company is based in mid-Wales, which at first glance might seem odd, but his customer base definitely isn't city-centric. He has customers all over the country, and

business is going, the company is already on its second location, beneath some railway arches, but will move to yet larger premises within months.

Like other companies, LEC can cater for those who really want a new toy. In his workshop he has two rear-engined Karmann Ghias, the definition of 'beautiful and desirable'. Behind one are the Tesla battery packs and an electric motor ready to go in. It looks like a gleaming, futuristic rocket. And who wouldn't want to say their car is powered by a Netgain HyPer 9?

However, the company's key differentiator is that Matthew is keen to drive down the cost of conversions so more cars, not just expensive classics, can run on electricity. Even so, he's the first to admit that at the moment costs are too high for the average motorist. You'd need at least £20,000 (€22,500) and a donor car to

get started, and that means using previously owned parts.

And that leads to some interesting possibilities. Where do you get used electric engines? The answer is from crashed cars like the Renault Zoe and, particularly, the Nissan Leaf. As more are sold, more are crashed or otherwise meet their apparent end. But where is the actual end of an electrical powertrain? Matthew Quitter has been looking into the future.

"The sheer abundance of technical componentry that you get from a crashed Leaf is mind-boggling. Yet few people know

what to do with them all, there's no perceived value. And that extends to the traditional automobile manufacturers. They haven't seen this coming at all. Because a petrol engine does maybe 150 or 200,000 miles and it's really dead unless you throw big money at it.

"But an electric motor can do 500,000 miles. It has four moving parts in it. The only parts that will need replacing are the bearings either end, and they cost twenty quid. You have components that don't wear out and continue to retain incredible value to the right user. I think that's going to have interesting implications for the car market in the future.

"The UK alone has 34 million cars and we're going electric, so what happens to all those older petrol and diesel cars? Are we going to scrap them all? That would be environmental madness. So we replace those cars' drivetrains with electric motors – we just have to reach the sweet spot of cost – and on they drive."

To Richard Morgan's list of electrical benefits this London-based company can add more: no road tax, no ultra-low-emission-zone costs, no congestion charge and heavily discounted or free residents' parking. Most large cities are following suit. And your fuel costs plummet. Matthew tends to plug in his own car when he plugs

in his smartphone for a quick recharge.

His own car is indeed a classic, a gorgeous 1953 Morris Minor Series 2, complete with split-screen. Inside it looks like a new car, it's been beautifully restored, although you can't see the Bluetooth stereo. Yet it runs on electricity, with the engine bay design meaning the engine and battery packs are easily fitted under there.

Another Morris Minor, this time a 1963 Morris Traveller, is getting a Nissan Leaf powerplant, which means the original transmission (and attendant whine) is still in place. Instead of about 40bhp there's 110bhp, but the programmable regenerative braking means the standard brakes won't have to do too much work – which reduces their particulate emissions and helps the environment further.

And for those who still shake their jowls at the perceived heresy, Matthew Quitter has one question. If you live in an older house, does it still have a coal fire in each main room; does it have draughty single-pane sash windows; a range in the kitchen? Chances are you've replaced all those to make the house better, cheaper to run and more enjoyable. And, he'd point out, you probably haven't ripped the soul out of your house either. ♦



Electric Classic Cars, based in mid-Wales, has customers all over the country, and has just taken delivery of a Hollywood star's car, sent over for its electric makeover

has just taken delivery of a Hollywood star's car, sent over for its electric makeover.

London Electric Cars, however, does live up to the clue in the name. Owner Matthew Quitter is a born and bred Londoner, who used to drive classic cars in the city until he became aware of how awful they were in terms of pollution and how much the capital's air quality has deteriorated. So in 2016 he set about converting his own cars to run on electric motors, and then others came to him. As a sign of how

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Photo: Windy Boats

Raymarine

News from the world of Windy Boats

In the wind



In the wind

BLACKHAWK DOWN ON THE CÔTE D'AZUR

Windy's latest show-stopper, the SR44 Blackhawk, slayed the crowds at Cannes Yachting Festival last September – and immediately earned itself a nomination in the European Powerboat of the Year Awards.

Styled by the Dubois studio on naval architecture by the legendary Hans Jørgen Johnsen, the Blackhawk was inspired by the successful Windy SR52 supertender. The new SR44 has the designed-in versatility to serve as a superyacht tender, a chase boat or a family weekender, with a secure walkaround deck, generous cockpit seating and three forward-facing helm seats.

Down below, a large double berth in the bow is complemented by a pair of midships berths under the

cockpit. There is also a spacious head with a separate shower compartment. The SR44's interior is styled by the British superyacht studio Design Unlimited.

Construction at the Windy Yacht Projects yard in Sweden is of the highest quality, using a vinylester resin-infused foam sandwich. An integrated T-top, heavy duty gunwale fendering and a powerful bow thruster are supplied as standard, while options include alternative arrangements for the aft seating. By taking advantage of the shipyard's Customization Program, owners can tailor their SR44 to suit their exact requirements.

The European Powerboat of the Year is announced in January during the Düsseldorf boat show.



new model

Going overboard for outboards

More choice for owners across the Windy and Draco ranges

Windy's design department has been working overtime. Hot on the heels of the SR44 Blackhawk's unveiling at the Cannes boat show in September, the shipyard announced a brand new version of the boat – with outboard engines.

At the same time, the highly successful Draco 27 has also been given a comprehensive makeover. In place of the traditional sportsboat windscreen and central seating, the new Draco 27 CC (above) features a versatile and sociable walkaround layout with a centre console. The paired helm seats are now

complemented by a new forward-facing bench on the console, facing the U-shaped seating in the bow.

Styled by the Dubois studio on a brilliant hull by Hans Jørgen Johnsen, the 27 can take a single outboard of up to 400hp, for exhilarating speeds of over 40 knots.

The high-performance outboard version of the SR44 Blackbird, meanwhile, can be fitted with two or three engines from Mercury. The maximum horsepower has yet to be finalised, but it seems likely that the SR44 Blackhawk could be the fastest Windy yet.

Windy SR44 Blackhawk

Length overall	13.33m (43ft 9in)
Beam	3.96m (13ft 0in)
Engine options	2 x Volvo 435hp IPS600 2 x Volvo 480hp IPS650 2 x Volvo D6-400hp sterndrive 2 x Volvo D6-440hp sterndrive
Weight	9,500kg (light)
Maximum speed	42-44 knots
Cruising speed	32-34 knots
Designer	Johnsen/Dubois/Windy



Photos: Jan Pictet Lehne



Pure performance: the outboard version of the new SR44 Blackhawk. Top: the Draco 27 CC.

In the wind



Windy 37 Shamal

Length overall	10.64m or 11.25m (34ft 10in or 36ft 10in)
Beam	3.33m (10ft 10in)
Engine options	2 x Volvo V8 430hp petrol 2 x Volvo D4-300hp diesel 2 x Volvo D6-400hp diesel
Weight	7,500kg approx
Maximum speed	47 knots
Cruising speed	25-35 knots
Designer	Espen Oeino

new model

The 37 Shamal – offshore spirit, superyacht quality

Revealed: the best middleweight sports cruiser on the market

The big news at Boot Düsseldorf 2020 will be the launch of the brand new Windy 37 Shamal. Underlining the shipyard's continuing commitment to the Scandinavian luxury sportsboat concept, the Shamal is the first Windy production boat to come from the drawing board of superyacht designer Espen Oeino.

With a no-compromise 22-degree deep-V hull and a choice of petrol or diesel sterndrive options of up to 860hp, the Shamal's elegant and contemporary looks belie its powerful offshore performance potential.

With no conventional side decks, the cockpit is exceptionally spacious, while access forward is safe and secure thanks to the opening windscreen, teak-clad steps and a central

foredeck walkway. Comfortable seating for six and a folding table are complemented by a large sunbed aft, and a bar unit on the port side. An ingenious bimini elevates from under the sole to shelter the entire cockpit. There is also a longer fixed swimming platform available as an option: "The Shamal is essentially available in two lengths, to satisfy the various mooring regulations in different markets," explains Fredrik Delic of Windy.

Down below, a cool decorative scheme of white and grey lacquers is complemented by the warmth of satin-varnished walnut. The cabin has two permanent double berths, one amidships and the other in the bow. There is also a roomy head compartment with separate shower stall, and a practical galley area on the port side.



CHANGES AT THE TOP

Trevor Fenlon took over as managing director and CEO of Windy Scandinavia last September, as Knut Heiberg-Andersen stepped down from the role he has held since 1991.

"He is the perfect man for the job", commented Heiberg-Andersen, who is taking up an advisory position as Windy Scandinavia's executive chairman and mentor. "He will be seeing through the new flagship project, the SLR 60, liaising with yacht designers, dealers and brokers, revitalising the Draco brand and supporting the managing director."

Fenlon, 58, first joined Windy in 2007 as general manager and COO, as the company was setting up its new shipyard in Västervik. "Together with Knut I built up the Swedish yard to what it is today – perhaps the best boatyard in Europe – and introduced the large sports cruisers and the SR range," Fenlon remembers. At the same time he was responsible for setting up Polish production in Ostroda. "We're equally proud of this side of the business, as it allows us to compete in a tough market," he says.

In 2013 Fenlon left Windy and went to work for Van Dutch in the US as production director, where he set up facilities in Michigan and Wisconsin and worked out of Florida. Prior to his return to Windy there was also a year working at Arctic Trucks, again involved with production.



"I came back to my old position at Windy in 2018, and have since then mainly been working to fulfil orders for one-off custom tenders, the business area that the company expanded into during my US years," says Fenlon. In 2019 Windy Yacht Projects delivered three 12.5-metre limo tenders and one 11.5-metre, destined for superyachts in build at the Lürssen yard in Germany.

"It's great to be back," says Fenlon. "With Knut staying on as executive chairman and mentor, it's business as usual – although perhaps he will now be able to go and catch some fish occasionally, instead of just talking about it!"

STUNNING ZONDA MK 2 UNLEASHED

Also being unveiled at the 2020 Düsseldorf boat show is the new Windy 32 Grand Zonda, a timely Mark 2 version of one of the yard's best-selling boats of recent years.

Elements of the upgrade include a new dash and an extended swimming platform, while the new 'RS' options package includes, for example, leather and carbon trim, a custom flagstaff, an upgraded sound system and metallic foil hull finishes.



In the wind

Building the best

Son of Blackbird: the Windy SLR 60 supertender will move the game on



After kick-starting the supertender era with its SR52 Blackbird in 2010, Windy's specialist Yacht Projects division is working on a successor to that ground-breaking craft.

Provisionally known as the SLR 60, it builds on the outstanding success of the original, of which 26 have been delivered so far. Like the 52, it has its genesis as a one-off chase boat project for a superyacht owner. Malcolm McKeon is the naval architect for both the superyacht and the tender.

"We see it as an update of the SR52, with a more contemporary look," he explains. "It will also have a deeper-V hull for improved seakeeping, more chines forward, and higher freeboard." The mother ship, currently under construction at the Royal Huisman yard in Holland, is a 60-metre, high-performance sailboat with global cruising capabilities. The SLR 60 needs to be able to operate independently in the open sea, for extended periods.

"It will have a range of 800 nautical miles at 30 knots," says Malcolm. Two engine options will be offered to customers for the production version: three Volvo IPS 650s, or a pair of the larger IPS950s.

Stowage space on this first SLR 60 includes significant locker volume for diving and fishing equipment, and a large freezer capacity for provisioning the yacht. Acknowledging its high-speed, long-range passagemaking potential, there will be two rows of three forward-facing seats for maximum safety and comfort on longer trips. The extended aft platform is designed with scuba divers in mind.

"We have built and operated two Windy SR52s since 2013," says Greg Monks, the superyacht owner's captain and project manager. "We have always been impressed by the SR52 and the Windy experience. We believe that the build quality of the SR52 is the best in the world for any chase boat on the market," he adds.

"This has been continually proven to us as we operated the boats around the world in demanding conditions. Looking ahead, it was natural for us to approach Windy with the idea to collaborate on a new and exciting next-generation chase boat design."

The focus of the project is to build on the foundations set by the SR52, Greg explains, and to design an even more capable craft. "We are using the best designers, the latest technologies and Windy's commitment to achieving the best quality in the market," says Greg. "We are building the SLR 60 to offer worldwide support to the sailing yacht's global cruising programme." It will be expected to perform in all areas that the sailing yacht is designed to operate in, from the South Pacific, through Asia, the Indian Ocean to the more familiar cruising grounds of the Mediterranean and Caribbean.

The owner's brief was to the point: "Build the best long-range chase boat in the world." This powerful collaboration between Windy Yacht Projects, Malcolm McKeon and Greg Monks is set to achieve just that. The first SLR 60 is on schedule to be revealed at the 2021 Monaco Yacht Show.

Malcolm McKeon, designer of the new Windy SLR 60 - and its mother ship.



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High-rolling hotspot

If Monaco didn't exist, it would be necessary to invent it.

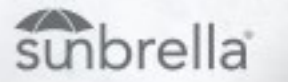
Nestling at the foot of a dramatic mountain backdrop, set amid some of the Mediterranean's most beautiful coastal scenery, it is not quite the smallest country in the world – that's the Vatican – but its people have the world's highest life expectancy, lowest birth rate, and at 53.8, the highest median age. And no income tax.

The spiritual home of superyachting, Monaco is among the most sought-after ports of call on the charter circuit, being perfectly positioned between the Côte d'Azur and the Italian Riviera. Overlooked by the famous yacht club, with its huge Norman Foster headquarters, the spectacular harbour's resident fleet includes

some of the biggest superyachts in the world. Harbourfront buildings around the water's edge host the opulent offices of charter companies, brokers and yacht designers, including Windy's own Espen Oeino, while the Baroque Revival architecture of the Musée Océanographique, founded by Prince Albert I in 1910, faces out to sea.

Although gambling no longer underpins the economy as it used to – it's more about banking now – some things don't change. The casinos remain the principal magnet for the tourist trade, with the sole purpose of separating out-of-towners from their cash. Monaco residents are not allowed in.

Something to ponder, perhaps, as you zig-zag back down to the boat in the early hours.



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