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Windy
THE MAGAZINE





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WELCOME



I won't dust off any old proverbs about living in interesting times, but I will concede that the business world is far from boring at the moment. Brexit, policy changes in the US, political uncertainty in Germany and elsewhere, and oil prices are all conspiring to keep everyone on their toes. Here at Windy, however, I am pleased to report that all

recent changes have been nothing but positive.

Our sports cruiser range continues to perform strongly across Europe. At the latest Cannes Festival of Yachting we unveiled the new GT version of the ever-popular Windy 29 Coho and were blown away by the reception it received. I am equally confident that our new Windy 36 Shamal, which you can also see in this issue, will cause a sensation. It was designed by Espen Øino and replaces the Khamsin in our sports cruiser line-up. Production at our partner Model Art in Poland is running at full capacity, with the focus as always on maintaining our market position at the top of the quality pyramid.

Meanwhile, the momentum behind the bespoke tenders and chase boats from our exclusive Windy Yacht Projects division continues to build, as we welcome COO Trevor Fenlon back from his five years in the USA. He takes charge again at our high-tech Västervik shipyard.

We have had a phenomenally successful test season in 2018, opening up the US market for our Draco brand with a new partner in Maine. I always suspected that these superb craft would find their niche on America's east coast, and I am happy to say I was right.

The key component of all three strands of our company is quality. When it comes down to it, all manufacturing firms need a USP, and ours is the same as it ever was: we simply build boats better than anyone else. And that's something that isn't going to change.

Sincerely yours

Knut Heiberg-Andersen

President / CEO

Windy Boats AS / Windy Scandinavia AB



Photo: Jan Pether Lehne

Flying first class: the new Windy 29 Coho GT.

WHEN IT COMES DOWN TO IT,
ALL MANUFACTURING FIRMS NEED
A USP, AND OURS IS THE SAME AS IT
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BETTER THAN ANYONE ELSE

The Dragon and the Cross

Christian, but with a decidedly pre-Christian slant: in its stave churches Norway has some of the most strange and ancient wooden buildings in the world

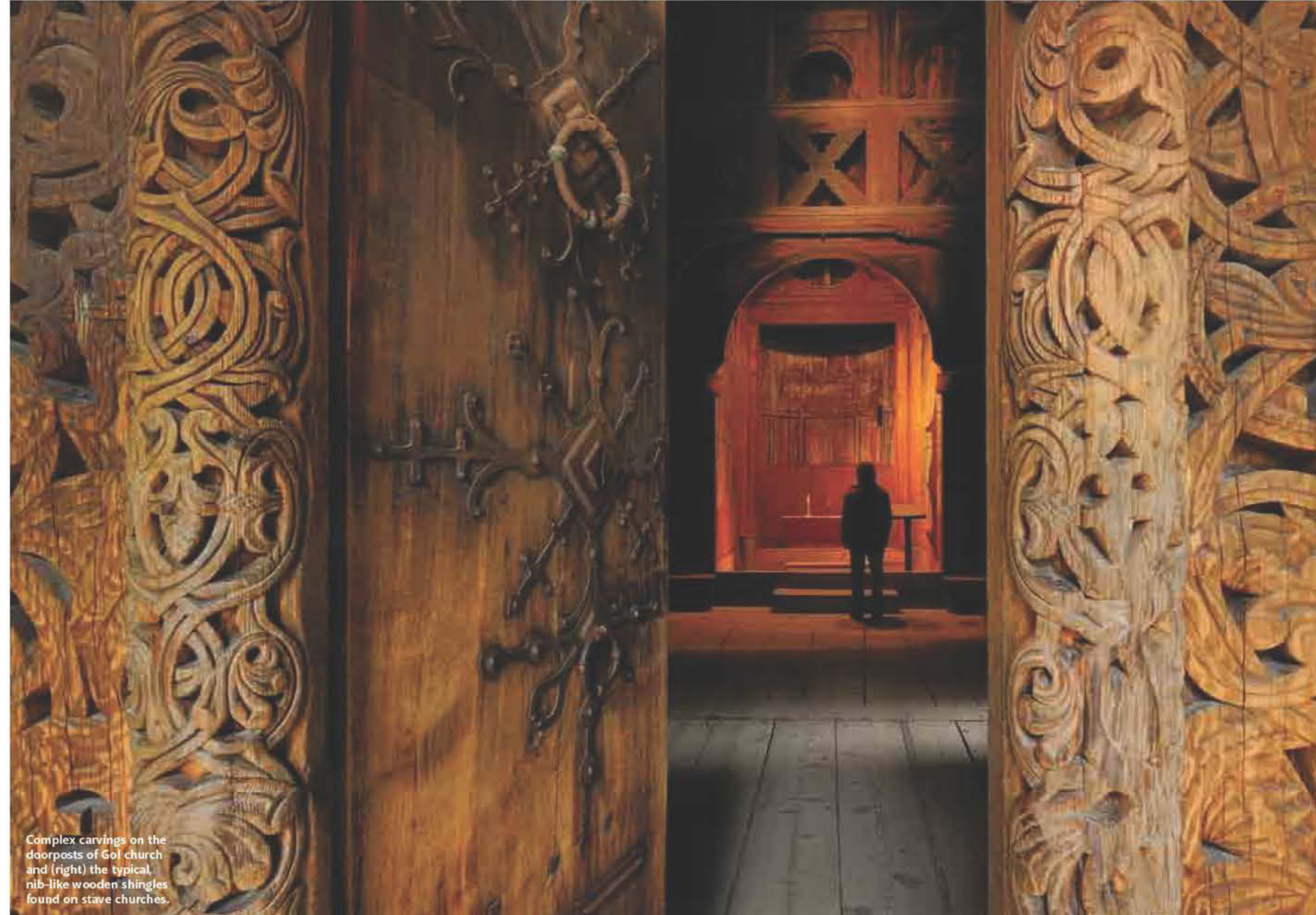
Words Jay Merrick

When I visited the 12th-century stave church at Borgund, northeast of Bergen, some years ago I felt immediately out of my cultural depth. The building clearly had the architectural form of a place of worship but seemed, from the moment I passed through the inscrutably carved portal, not merely very old and steeped in faith, but profoundly mysterious.

The brooding strangeness of the darkly shingled wooden structure, set on elevated ground in a valley southeast of Sognefjord, was eerie; and inside, there was the sense of being in the psychic grip of the massive pine stave-posts around the nave, and the cross-bracing and round arches which linked them higher up. There was something intensely compressed and intimate about the experience, and yet I found it hard to absorb or retain my surroundings in any detail.

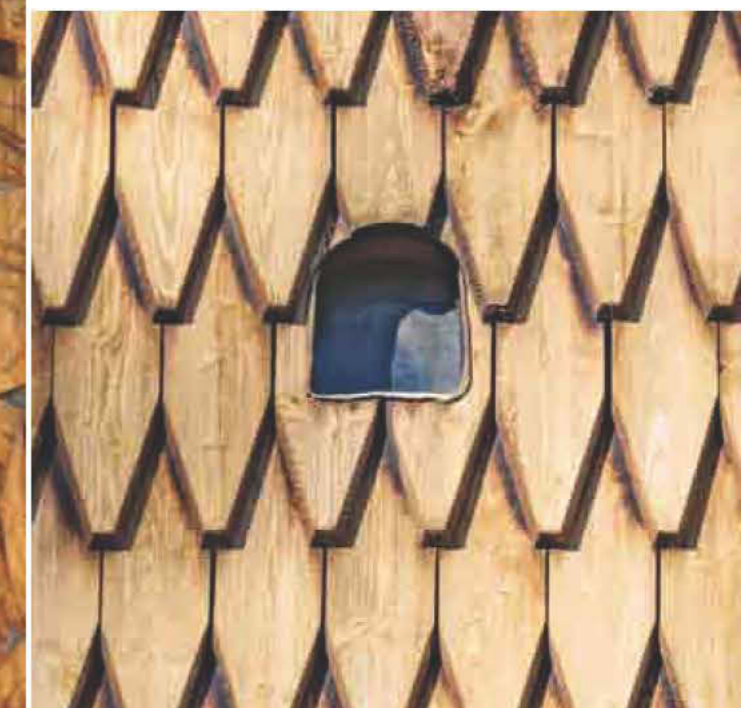
Borgund *stavkyrkje* was built in the same medieval period as the great cathedrals, such as Chartres or York Minster, and it would fit into half of their transepts. But Borgund church has an outsized aura, an extraordinary otherness which is as atmospherically gripping – in a very different way, of course – as those masterpieces of Gothic architecture.

And it seems that my reaction to Borgund church was not unusual. Consider this marvellous description of the church's atmosphere by the Danish poet, Holger Drachmann, in 1886: "On the way we visited the old stave church at Borgund; it was the most fantastic sight you could imagine, like the whim of some brilliant child, a cockchafer's shell carved by a simple giant with



Complex carvings on the doorposts of Gol church and (right) the typical, rib-like wooden shingles found on stave churches.

THE BROODING STRANGENESS OF THE DARKLY SHINGLED WOODEN STRUCTURE, SET ON ELEVATED GROUND IN A VALLEY SOUTHEAST OF SOGNEFJORD, WAS EERIE.



Borgund stave church, weathered by time, but standing firm in its beautiful setting.

his sheath-knife, with simple crosses and arrogant dragonheads, all twists and twirls, louver on louvers. The inside is like a smokehouse dedicated to some mystic cult, where the darkness of the Saga overwhelms the flickering candles of Catholicism, whose shadows fall on the axes of mail-clad peasants and flowing beards of Viking kings – a sinister experience quite honestly."

Imagine the scene eight or nine hundred years ago as worshippers entered their stave churches. They would have been wearing woollen shifts or sheepskin shawls; and pilgrims, pausing on their way to the shrine of St Olaf at Nidaros (now Trondheim) cathedral, were recognisable because of their caped cloaks. According to the Norwegian architect, Thomas Thiis-Evensen, the nave would have been lit by glowing tapers, and reeked of incense, tar, and resinous old-growth malmfuru pine heartwood. Even during the day, as visitors to the older stave churches discover, the relatively dark interiors are only slightly relieved by light entering through small windows in the roofs or ambulatories.

Stave churches are a unique and fundamentally Norwegian phenomenon. During the medieval period, according to the historian, Gunnar Brugge, at least 1,000 stave churches were built and, today, only 28 remain. But there should be 29: Fantoft stave church was one of dozens of churches that have been damaged

or destroyed in arson attacks since 1992, and most of the solved crimes involved musicians or followers of anti-Christian, Satanist-styled Norwegian black metal bands.

The torching of Fantoft church was a symbolically ruthless, neo-pagan act which highlighted, all too grimly, the crucial historic importance of stave churches. These extraordinary places of worship marked the beginning of the Christianisation of Norway, which was introduced by three kings in the 10th and 11th centuries – Haakon the Good, Olaf Trygvesson of the so-called Fairhair dynasty, and St Olaf Haraldsson.

Before then, the ruling Viking families and groups of local people worshipped pagan gods, notably the one-eyed Odin, attended by a wolf and raven; and Thor, destroyer of the grotesque beings known as *jötnar*. Of even more primal importance to pagans was the mystical idea of *Yggdrasil*, the 'world tree' which unifies the nine realms of the pagan cosmos, with roots that extended to the heavens and to mystically sacred wells and springs. Not surprisingly, pagan temples and holy sites featured the use of big, stave-like timbers or monumental single wooden pillars.

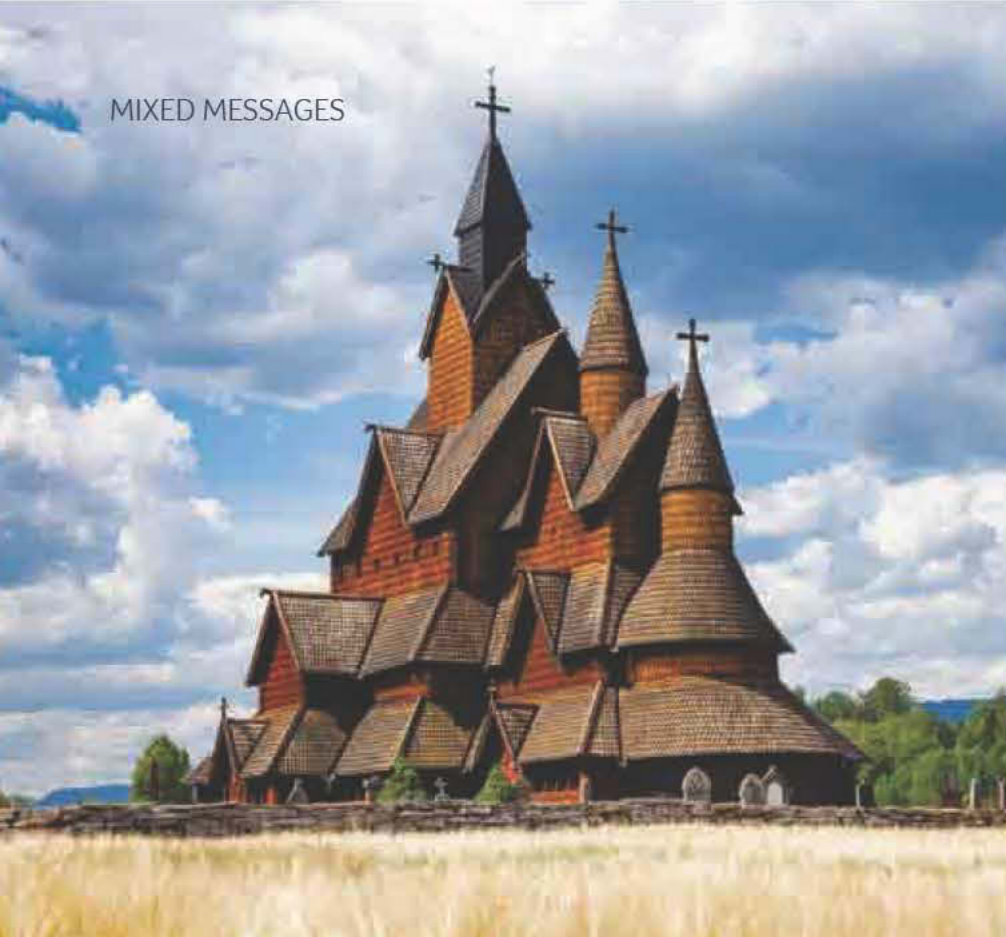
And this is why the architecture of the oldest existing Norwegian stave churches – those built before about 1350AD – carries fascinatingly mixed messages. There are structural ideas

from Viking longships, floor plans that draw from Roman basilicas or aspects of Gothic architecture, and decoration related to both pagan mythology and the Christian gospels. In some cases – at Urnes stave church, for example – the structures were built on the sites of earlier churches.

The timbers often carry runic inscriptions. At Borgund, one inscription declares: "Thor wrote these runes in the evening at St Olaf's Mass." A runic message at Gol church is rather more human: "Kiss me because I'm so sad".

Most of the remaining *stavkyrkjer* have been extended or adapted internally with new pulpits, towers, transepts, altarpieces, or *baldacchino* canopies dating from the 16th to 19th centuries. Some churches have grown substantially larger or taller. Kaupanger church, for example, was extended not long after it was built, and has 22 stave posts.

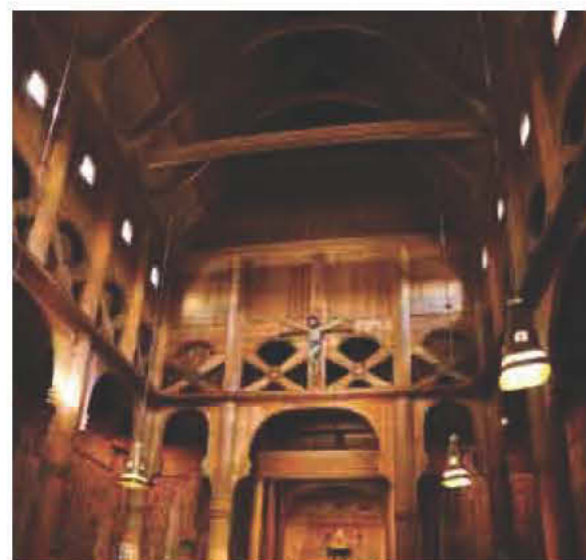
And how, exactly, were they built? In the most architecturally developed stave churches, the wooden superstructures rose from a rectangular frame of beams laid on a base of flat stones to keep the pine columns from touching bare earth and rotting. These four frame beams intersected at the corners and projected outwards to support pillars for wider transepts, aisles known as pectices, or outer ambulatories. →



The vertical mast-like stave posts at the heart of the structures can be nearly 30ft tall and were slotted into mortises in the horizontal base beams, and locked together above their capitals by a horizontal rectangle of pegged or dovetailed tie-beams, which also supported steeply pitched triangular or 'scissor' roof trusses. The trusses held up the roof, and the bell tower, which stood on four sturdy pine posts, straddled the roof ridge. All joints were made using only dovetails, pegs, and wedges.

Even so, the central structures needed more strength. The solution was a layer of horizontal cross-bracing and arches below the capitals of the central staves, and angled quadrant brackets to brace the main and ambulatory roofs – and these recall the curved ribs and knee-brackets in the hulls of Viking longships. These churches are often on ground overlooking valleys, or near the edge of fjords, fully exposed to strong winds and snowfalls. Some stave

The magnificent exterior of Norway's largest stave church, at Heddal, and a glimpse of its nave.



THESE CHURCHES ARE OFTEN ON GROUND OVERLOOKING VALLEYS, OR NEAR THE EDGE OF FJORDS, FULLY EXPOSED TO STRONG WINDS AND SNOWFALLS

churches even have external bracing, in the form of large, angled beams that prop their facades.

The simplest stave churches are rectangular in plan and contain only a nave and chancel. The plans of the larger churches are sometimes cross-shaped, and include ambulatories, apses, and more than one nave. But the most interesting churches, structurally and decoratively, are at Borgund and Urnes; the latter is a UNESCO World Heritage Site.

Borgund church has six layers of roofing, complicated ambulatory and roof-hip layouts, and extremely intricate carvings around the west portal. But Urnes church is the most important, historically, because it embodies traces of pagan art, Viking traditions, and the cylindrical columns, cubic capitals, semi-circular arches, and layouts of stone-built Romanesque churches.

UNESCO describes the church's carved decor as "a unique artistic achievement". And it's also dramatic: there are carved dragons projecting rampantly from the gable ends (just as they did from the prows of longships) and the exquisitely carved external panels next to the north portal – taken from an earlier church on the site – feature beautifully entwined pagan snake and animal motifs that have a lyrical, weirdly art nouveau quality.

There are also carvings of doves, elks, snakes, dragons, centaurs and foliage, and the figurative carvings on the capitals of the columns are an artistically outstanding link between Nordic pagan culture and medieval Christianity.

The medieval furnishings at Urnes include a wooden Calvary group over the choir opening, two Limoges altar candlesticks in enamelled bronze, and a chair built entirely of spindles. The extension of the choir – whose walls are covered with paintings, scrolls and motifs – dates from about 1600.

But significant artworks and artefacts can also be found in the less historically significant stave churches. At Rollag, for example, the boarded walls and ceiling of the simple interior are covered with vivid artworks, either framed or painted straight onto the wood.

At Hedalen church, the images on the copper-gilded reliquary shrine depicts the murder of Thomas à Beckett at Canterbury Cathedral; and a few feet away, in the sacristy, hangs the furry relic of a legendary scene in 1558 when a hunter killed a sleeping bear in the church and donated its pelt.

It's a rather surreal image, and yet it captures something of the hauntingly earthy character of early Christian worship in Norway, in churches built like ships of faith that were strong enough to withstand scything winds, snowstorms, and what the eminent Norwegian historian Roar Hauglid described as "the struggle between the Dragon and the Cross, a struggle in which two worlds, two ways of life, clash".

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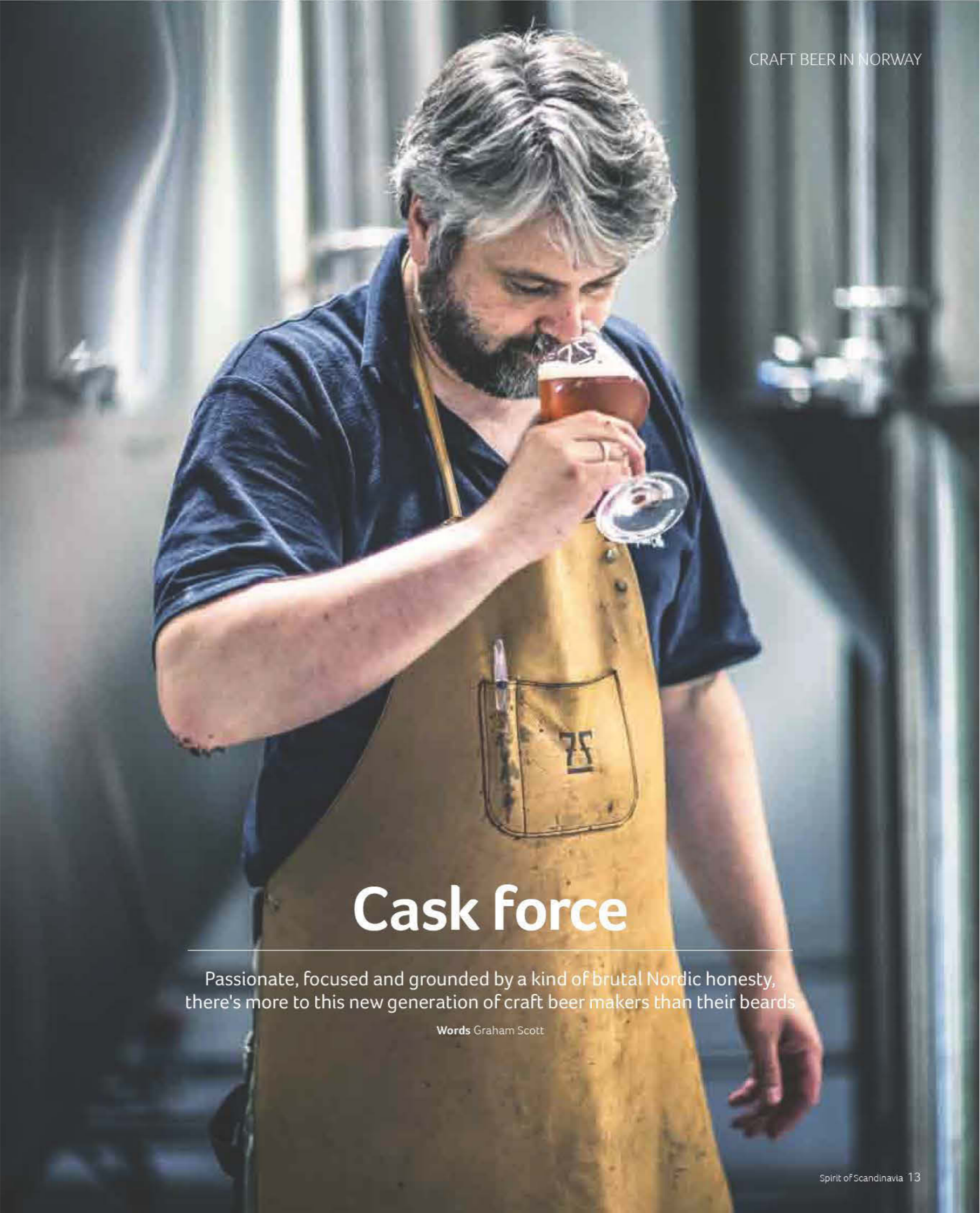
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PORSCHE



Cask force

Passionate, focused and grounded by a kind of brutal Nordic honesty, there's more to this new generation of craft beer makers than their beards.

Words Graham Scott

In the year 793 the little island of Lindisfarne, off Northumbria on England's North East coast, had a thriving Christian community and a famous priory and monastery. It was a largely peaceful, holy place.

I was reminded of this as I stood at the bar in the Aegir BrewPub in Flåm, across the North Sea in Norway. As I perused the chalkboard of beers, there, just above a 'red IPA' called Jotun's Blood (he was a giant in Norse mythology) was Lindisfarne. It's described as a Scotch Ale and is fairly strong at seven per cent.

It tasted great, but it felt slightly odd to be drinking a beer celebrating the raid in June 793 that utterly destroyed the monastery and murdered its inhabitants. It was the start of what historians call the Viking Age. Glumly, I pondered the fact that at about £11 (12.5€) for a 0.5l glass, the Vikings' ability to plunder the British hasn't ended yet.

I looked around. I was in a Viking ale house, no doubt about it. Outside the sharply soaring roofs and the dragon heads mimicked the prows of the Viking longships that made the perilous journey from Norway to England a thousand years ago and more. Inside it was all roughly but lovingly carved wood, reindeer skins, sheepskins and a great sunken central fire that kept out the rain and cold.

There were various large copper vessels behind the bar, where they continue to brew craft beers, although the really volume stuff – by craft beer standards – happens in a 400m² brewery nearby.

Craft beer is most definitely a thing in Scandinavia, and particularly in Norway. The Norwegians credit the Americans with much of the initial impetus, and it's no coincidence their own beers roughly follow American craft beer trends, like the sweet and hoppy IPAs. Let's pause there a second.

So a beer brewed originally in England and popular with its



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The Aegir BrewPub does a 'tasting menu' of beers. Below: owner Evan Lewis.



hot and dusty members of the Empire in India – India Pale Ale – was then adopted by immigrants in America, and their versions of IPA inspired the Norwegians to brew their own variants, which they are now selling to the English through Marks & Spencer and other outlets. In 2012 Aegir's IPA won Beer of the Year. Globalisation has its interesting moments.

The American connection goes further at the Aegir brewery as the owner, Evan Lewis, is an American married to a Norwegian, Aud. They started by running a restaurant and small hotel, but everything has ramped up since then. It's not because of the locals so much, since they number around 300, but Flåm gets nearly half a million tourists a year, who come in by cruise ship, rail and road. The whole enterprise includes a café, restaurant, hotel, bar and brewery and is based solidly on tourism, which clearly works. Americans and Asians were much in evidence. They seem to love the huge variety of local craft beers, everything from IPA to white beers to blonde ales, even barrel-aged Imperial Porter.

Vegard Bratteteig, head brewer at Aegir, looked the part – fit, full of energy and of course sporting a decent beard. His main goal in life, he confessed, "is to never disappoint. We export all over, to Denmark, Russia, Australia and of course to England. In fact England takes 28 per cent of our exports and we think the UK market can grow a lot more for us. And we never want to disappoint our customers."

Aegir is doing its part locally too. The aim is to encourage locals to try their own craft beers rather than the mass-produced ales and lagers they tend to drink. One way Aegir is doing this is by getting local restaurants to pair beer with food. So Vegard suggests, for example, that their white beer, which is made with coriander and orange peel, would go perfectly with mussels and other seafood. →



The modern 7 Fjell brewery in Bergen: named for the seven hills around the city, any echo of Rome is just a coincidence.

With only about 3.5 per cent of the Norwegian population drinking craft beer, clearly there is enormous scope for growth, and the pairing of beer with food may be one way forward.

But Jens Eikeset doesn't agree. Jens is CEO and co-founder of the 7 Fjell brewery 100 miles west of Flåm, in Bergen. He too has a big beard. And he doesn't think the craft beer movement should be trying to get restaurants to match beer with food. He thinks they should be matching food with beer.

And that right there tells you quite a lot about this ambitious company. Jens is quick to acknowledge that most critical aspect of success in any business – timing. The craft beer movement in Norway really kicked off around 2006, and Aegir was at the forefront. But for the first few years it was an uphill struggle to

convince a sceptical public, until it all really exploded in 2012. The 7 Fjell brewery first arrived two years later just as the wave was gaining huge momentum.

Jens had run restaurants and bars in the Bergen area and grew incensed that the city didn't have its own craft brewery. "After all there were other little villages with their own breweries, like Flåm, which has a population of about 30 or something, yet in Bergen we have half a million people in the whole area and



"WE WERE THE FIRST TO REALLY ANALYSE THE MARKET, THE FIRST TO BE REALLY MEDIA AND MARKET AWARE. WE COMBINE A PASSION FOR BEER WITH A PASSION FOR BUSINESS"

we had no craft brewery."

He fixed that. While he clearly loves the beers, Jens has an overriding mission: "Go big or go home. What differentiates us from the other craft brewers is that they're solely product focused. They're very enthusiastic. We were the first to really analyse the market, the first to be really media and market aware. We combine a passion for beer with a passion for business."

The brewery teamed up with a slick branding agency, Kind, and worked on their brand as a Bergen brewery – the name 7 Fjell means Seven Mountains and alludes to the mountains that surround the city. Some of their marketing is pretty straightforward. On one of their vans outside is emblazoned the slogan: 'Drink Craft Not Crap'.

There are big investors and shareholders, but let's not get carried away. Jens puts it in perspective: "This year we'll make about 600,000 litres of beer. The largest brewer, Ringnes, can make more than our annual production in one day!"

And, really, when you strip out the marketing and the PR, what is left – what is so Norwegian about their craft beers? The hops come from the USA or New Zealand, the base malts from Denmark, and the special malts from the UK. Jens shrugs. →

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At 7 Fjell, the marketing department takes rather a literal approach to branding.



"About 95 per cent of the beer comes from Bergen. That's the water! Cold water, which helps, and very pure. We have a lot of water."

Of course there are Scandinavian inputs, like a special beer made by steeping not juniper berries but whole branches in hot water before brewing. In the brewery itself, on one of the many stainless steel vats, is a production note of what's inside. It reads: "More Christmassy than Jesus (milk and cookies imperial brown)".

Back in Flåm Aegir has used sweet cherries, blackcurrants, raspberries, buckthorn berries and even a local yoghurt in its beers, ingredients you won't find in the mainstream gassy lager section.

But isn't it just a fad, a bit like the new gins, or flavoured vodka? Both breweries agree it's here to stay and really the question is how to convert the Norwegian population rather than relying on tourists or exports. But before that happens the market will probably get a bit of a shake-out.

In 2013 Jens Eikeset reckons there were about 40 craft breweries in Norway, and that figure is around 250 now, at least registered if not actually making beer. That's too big a number

even though the equivalent number in the USA is about 2,000.

"A lot of guys quit their day jobs, started making craft beer, started selling. Back in 2008 lots of breweries went bust as everyone realised how you have to make big volumes to be able to compete on price. I think we'll see a lot more bankruptcies yet. But craft beer is here to stay."

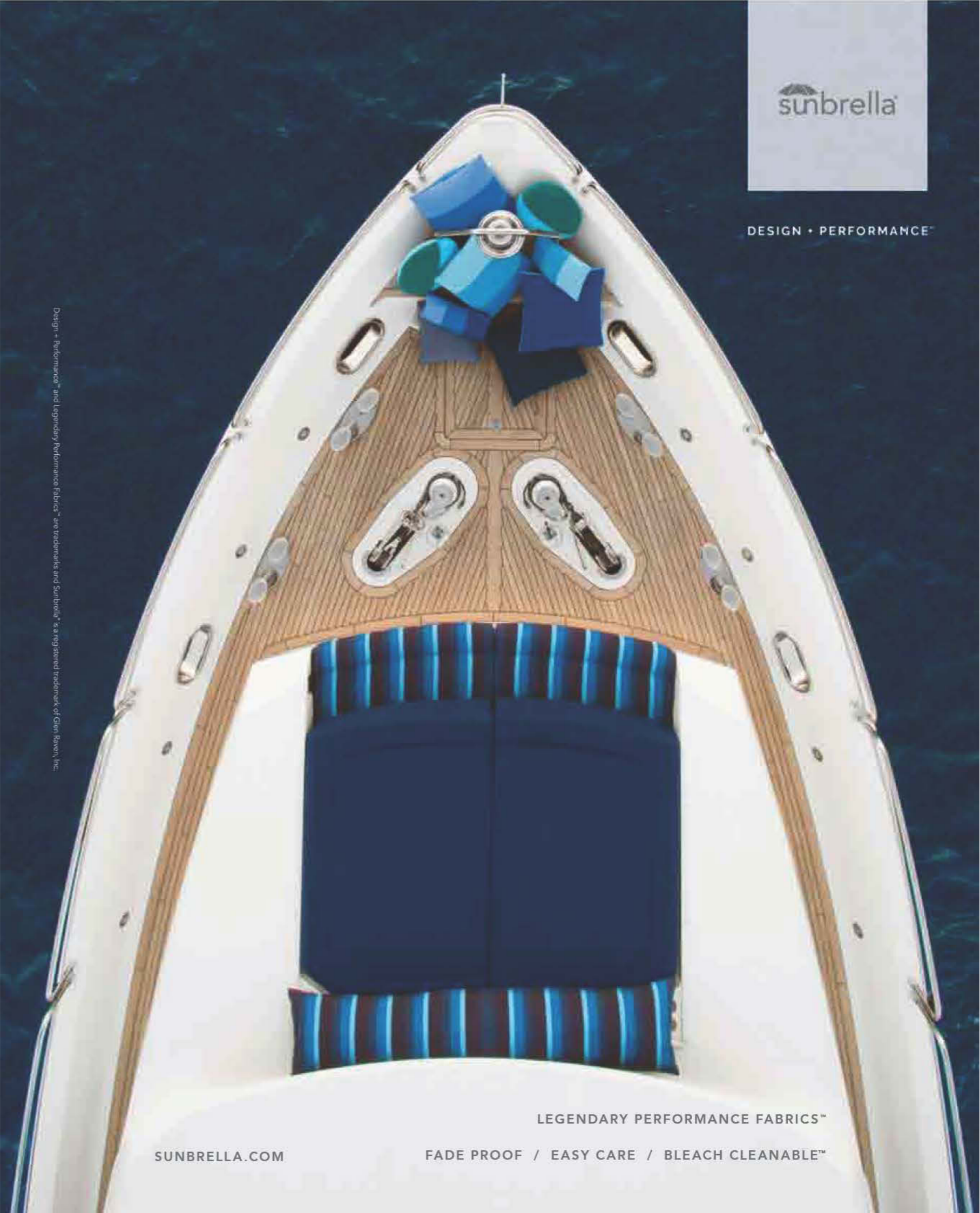
There are certainly some very fine brewers in the country. Perhaps one of the most famous is Nøgne Ø, while others include Haand Bryggeriet, south-west of Oslo, and Espedalen Mountain Brewery high up in the mountains, where they brew beers flavoured with gunpowder. Not even the Vikings had that.

The Vikings were among the very first people to routinely brew hand-crafted beer, and over a thousand years later their descendants are resurrecting this skill with a modern twist. Once again their ships are heading out into the world, taking their beer to markets from Spain to Japan and from Australia to Russia.

Only this time we're rather happier to see their ships turn up, and usually we know they're coming. And, really, the Lindisfarne monastery, run by English Heritage, looks great as a ruin and is a major tourist attraction. Strange how things turn out. Skål!

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Subversive supernova

Feted internationally almost before she was known in her home country, Sigrid Raabe is working on an album. It's her first. No pressure, then

Words Sean Harper

Supernova is perhaps the wrong metaphor because it represents an ending. Preceded by what once felt like never-ending light, it explodes into view after an all-too short warning – there's turbulence, there's noise, and then there's nothing. And yet, in January of 2018, 170 jaded music industry professionals declared a young Norwegian singer and songwriter the BBC Sound of 2018, despite the fact that she was barely a newcomer in her home country, let alone outside of it. That artist was Sigrid Raabe, who goes by her first name to fans. If the successes of the past 12 months are to be built upon, her star could burn forever. She's 22.

Perhaps the least remarkable thing about Sigrid is her upbringing. Raised in a family of music lovers who fostered an environment of encouragement and freedom of expression, she had her first taste of performance when she landed a role in a Christmas play as a self-confessed shy child. She has previously described her Dad as 'typically Dad rock' and her Mum as a big Chet Baker fan. This is, perhaps, where the normality ends. At 16, she heard Adele's 'Rolling in the Deep', and a switch flicked. Enamoured of the grandiosity of its vocal hook, Sigrid's first original track was hastily assembled under the spell of inspiration. Entitled 'Sun', it was quickly picked up by Norwegian radio, which led to the elusive record deal. Sigrid was signed by Island in 2016. Her debut EP, *Don't Kill My Vibe*, was released in February of the following year. By September, it had been streamed 12 million times.

Of course, a career in such capable hands is never as airbrushed as it's made to appear, though whenever Sigrid has a first-hand encounter with one of the trappings of success, she seems to handle it with a deftness that belies her years. 'Don't Kill My Vibe', for example, was – now famously – inspired by an early writing session, during which she was patronised and belittled by male presences in the room. She almost decided not to give them the satisfaction, but sure enough, it was the EP of the same title which had her voted BBC's Sound of 2018. →





It's tempting to assume that the younger someone is, the greater the chance of her ego being inflated by the first breath of recognition, as if the balloon is smaller and takes less inflating to get airborne. Regrettably, for jealous peers and condescending colleagues alike, Sigrid remains tightly tethered to the ground. With regard to arrogance, that is, or the lack of it. She's spoken in many an interview about her infatuation with the dramatic landscapes of her home country and with nature, which she tries to keep as close as she can, having lived in Bergen for the past two years. To her, private experience outside the world of pop can function as a self-righting mechanism, as a way of remaining humble.

HER MELODIES SOAR. WRITING IN YOUR SECOND LANGUAGE, MELODY BECOMES THE MOST EFFECTIVE FORM OF COMMUNICATION

Naturally, she has nothing to hide, but she seems acutely aware that her older self will be grateful that she kept some things for her, and her alone. Her walks, her family, her style. This last point is the subject of heavy discussion in comments below videos of her live performances, though things are typically deeply complimentary. Whether she's in an interview or playing Coachella, Sigrid almost exclusively wears oversized sweaters, bleached jeans and sneakers. I don't believe that this is a conceited effort to be relatable. Being comfortable and having enough layers on is what's on her mind when she wakes up, and as long as she's based in Norway, you'd hope so. In 2018, it should hardly be worth noting that she doesn't appear to have much of an

interest in makeup, either. The sad truth is the pop landscape for female artists occupies a flux where this could be considered unusual, even subversive. Sigrid is, in many ways, an optimal role model for creative young women the world over.

Stylistically, the handful of tracks she has to her name flutter from reference point to reference point, genre to genre. Sigrid seems content with the process she's undertaking, which is a kind of public exhibition of her development as a songwriter. What she has released, though, is underscored with the Sigrid watermark. Her melodies soar. When writing in your second language, melody becomes the most effective form of communication. Latest single 'Sucker Punch' boasts heavier, more synthetic production than before, yet its quasi-industrial beats and basses are forced open by one of the most majestic, timeless choruses in recent memory. That said, its lyrics demonstrate a scorching sense of self-awareness when she sings: "I try to come up with the bad things/Didn't wanna write a happy song."

So her CV is decorated with such jewels as a Leonard Cohen cover in the soundtrack to *The Avengers*, though she has yet to release an album. It's hard to identify from here what form her progress might now take, but it'll be dazzling. Sigrid likes to write "angry pop songs", but there doesn't seem to be much that can get her down.

She was aiming to release album number one by the end of 2018, and one need only refer to artists whom the BBC's panel have named sound of their year for an indication of the heights to which its release might catapult her. A list of the award's past winners reads like a Grammy shortlist: 50 Cent, Adele, Sam Smith. Just the sort of company she can expect to be in, and just the sort of imagistic pop stars she's here to subvert.



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Past masters

Replicas of longships aren't new – but this one is. She's a trading vessel, and soon to embark on a circumnavigation of Europe

Words David Glenn

Building copies of Viking longships is not unusual in Norway, but the latest launching, a no-nonsense trading vessel, is perhaps more significant than most – not least for the ambitious plans to take it on a circumnavigation of Europe, starting in 2020.

The decision to build the 20.7m (68ft) Klaastad Ship was in part prompted by the people of Tønsberg, a coastal city 100km (60 miles) south of Oslo, who had already witnessed the slow but fascinating construction of a copy of another Viking find, the Oseberg longship.

The 21.5m (70ft 6in) Oseberg vessel, with its decorative bow and stern carvings, was completed in 2012. She was launched in the presence of King Harald V of Norway, who attended the ceremony aboard the royal yacht *Norge* with more than 20,000 members of the public lining the shores.

Built in the open, as would have been the case in the Viking era, on the city's waterfront, the Oseberg ship is a copy of one of the most important Viking archaeological finds in Norway. She was built by hand using tools and techniques from 1,200 years ago.

In 1904 a burial mound was excavated at Oseberg farm, close to Tønsberg, revealing what appeared to be a large ceremonial longship. Inside it were found two human female skeletons along with many artefacts including four sleighs and a large, ornately carved wooden cart, all of which helped shed valuable light on the Viking era.

The construction by a team of volunteers of the copy of the Oseberg ship attracted visitors from all over the world, became a focal point of the Tønsberg community and laid the foundations for a specialist tourist industry. The fact that the vessel was seaworthy and sailed well further proved that the original was more than a ceremonial coffin.

The importance of the longship in Viking times cannot be underestimated. As Jan Vogt Knutsen, a boatbuilder on the Oseberg project and now the lead builder for the Klaastad ship, said: "The longship was to the Vikings what the horse was to the Mongolians – a means of transport, essential for trade, and a weapon in conflict."

Because of the nature of the blue clay found extensively in



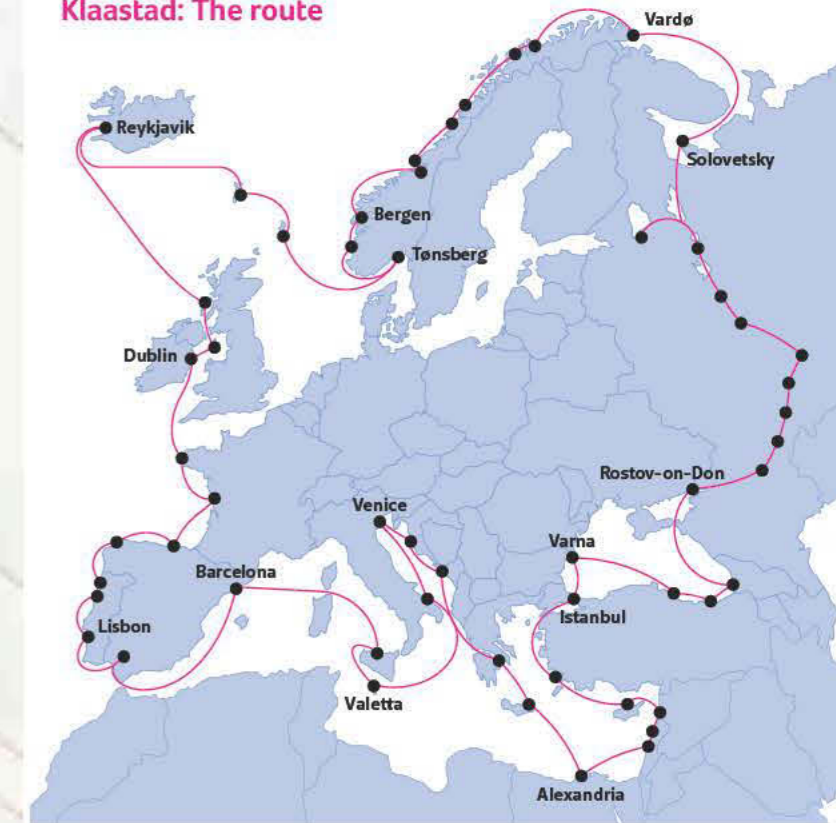
Oak planking, grown oak floors and the all-important meginhuftr, right.



Jan Vogt Knutsen fastening the pine-planked hull using iron rivets cast by the Tønsberg build team.

THE LONGSHIP WAS TO THE VIKINGS WHAT THE HORSE WAS TO THE MONGOLIANS: A MEANS OF TRANSPORT, ESSENTIAL FOR TRADE, AND A WEAPON IN CONFLICT

Klaastad: The route



the Vestfold County of south-east Norway, the original Oseberg longship, built almost entirely of oak, was well preserved. Her remarkably complete remains are now on display in the Viking Ship Museum just outside Oslo. Modern analysis of the ship's timbers has dated the burial to 834 AD.

With the Oseberg reconstruction project complete, the people of Tønsberg were at something of a loss. "They simply missed her and the craftsmen at work on the site not being there on the waterfront," said Knutsen. It was a local priest who suggested that the town look at the remains of another local find, this time what was thought to be a Viking trading vessel a farmer had unearthed in Klaastad while he was digging drainage ditches in 1893.

At the time, national archaeologists showed little interest because the find was a wreck rather than a burial site. Seventy-seven years later, when road works unearthed the remains once again, more interest was taken. It was realised that this was the type of trading ship used to transport the Vikings and their cargoes to the furthest points of the European continent, even as far as Constantinople, known to the Vikings as Miklagard, trading in whetstone, furs, timber and other items available to the Viking. It is possible this form of longship was also used to reach the American continent.

The clue to the vessel's significance was indeed the whetstone, a quartz-based tool- and weapon-sharpening material quarried in Telemark, just to the south west of Tønsberg. Some 50 pieces of whetstone were found in what was left of the hull of the Klaastad ship suggesting that the vessel was in the process of transporting her heavyweight cargo when she foundered.

The hull's port side planking and framework, which were all that was left of the original, were carefully excavated, →



Missions went out in any weather to identify and retrieve suitable grown oak for key parts.

photographed, measured and put on display in the excellent Tønsberg Maritime Historic Centre. By dating the vessel's timber it is thought the original Klaastad ship was built in about 995 AD.

The vessel's Viking trading heritage gave the organisation building her, Oseberg Vikingarv, the idea of a major expedition to circumnavigate Europe. The route will take them via the White Sea, the river Volga and the Black Sea to Istanbul before continuing through the Mediterranean and home to Norway via other historically important places including Venice, Iona off Scotland's west coast, and Iceland.

With the new Klaastad ship almost complete – it's taken four boatbuilders four-and-a-half years – responsibility for the project is now moving from Knutsen's woodworking team to Eivind Luthen, who is planning the circumnavigation and is confident of

SHE DISPLACES LESS THAN SEVEN TONNES, AND HER MOVEMENT ON THE STILL WATER SUGGESTS AN UNEXPECTED NIMBLENESS

raising the further NOK2m (approximately €210,000) needed before the expedition can get under way in 2020.

He was keen to point out the flag flying from the bow of the new ship, depicting the double-headed eagle motif of the Byzantine empire, a reference to Istanbul or what was Constantinople, the key geographical aim of the expedition.

When you step aboard the Klaastad ship the smell of pine oil, tar and timber is overpowering. The impressive wooden structure looks heavy, but with a draught of little more than a metre she currently displaces less than seven tonnes and her movement even on the still waters of Tønsberg suggests an unexpected nimbleness. Considering it is all hand hewn, her planking looks remarkably light.

How did they build this vessel using original hand tools? Knutsen's makeshift tool shed and drawing office provide the first clues.

A series of keen-edged axes, planes, adzes and augurs hang neatly in rows while outside, under the ground-floor extension of the Quality Hotel Tønsberg, apprentice wood worker Fuat Sorigildiz turns by hand a piece of timber on a simple blade clamped to a bench.

There are no power tools, no temperature-controlled building shed – just a patch of grass, some trestles and the co-operation of the local hotel who provided free meals to the build team and allowed volunteer weavers to set up their looms in the foyer so that the public could watch how the ship's woollen sail was made.

One of the weavers, Unni Ottosen, who has been instrumental in the Klaastad project and whose great grandfather helped excavate the original Oseberg longship in 1904, explained that wool was used because cultivated land was at a premium in Viking times and could not be wasted on inedible flax. Sheep, on the other hand, were plentiful and cheaply sustainable.

Oak and pine were the key building materials in Viking times and the new ship uses both in her clinker hull: oak for planking beneath the waterline, grown frames, floors and knees, and pine for topsides planking and sole boards. Thousands of iron rivets have been forged by the build team and wooden treenails, or trennels, are used to fasten the hull. The spruce mast, yard and 12 oars will be the last timber pieces to be shipped aboard.

A noticeable difference between this and the Oseberg copy, moored a few metres away, is the complete absence of decorative carvings. The Klaastad ship is a workhorse with little time for fancy work and there's something about her no-nonsense construction that appeals.

Because the oak is protected in Norway once its trunk reaches a certain diameter, vast, 10m (33ft) logs were sourced from Denmark where the mature tree is common and not protected. In addition, local volunteers were sent out on oak tree missions to identify growing timber suitable for the ship's frames, and hanging and horizontal knees. The public were even asked to get in touch with the build team before they felled a 'private' oak so →



The adze, straight- and bent-handled axes were used to fashion the oak by hand.

27 Solano



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that its suitability for the project could be assessed.

There are more than 80 grown oak pieces used in the Klaastad ship, all worked on while green and easy to fashion with hand tools. Splitting oak and pine along its natural grain, using metal wedges and sledge hammers, is extremely important for planking because it prevents the natural splits in the timber, spreading from the centre of the growth rings, from running across the line of the plank and thus creating weak points.

Once the timber is split, planks and other items are shaped using a variety of straight- and bent-handled axes, adzes and planes. Other key timbers, all fashioned by hand, include the oak keel and two 16m (52ft) long pieces which form a joint between the oak bottom planking and the pine topsides planking. "This is the most important feature of the design," said Knutsen. "They are known as *meginhufr* – the word is old Norwegian and literally means 'long strong board'."

With this remarkable adherence to the way the Vikings did things, it came as something of a surprise to be told that the Klaastad ship will be fitted with four electric motors! It's a case of needs must as negotiating the Volga traffic and Joseph Stalin's

TWELVE OARSMEN WILL STAND TO PERFORM THEIR ROWING DUTIES AND WITH FULL SAIL SET THE VESSEL IS LIKELY TO REACH AT LEAST 10 KNOTS

man-made canals, which link the river with the White Sea in the north and the Black Sea in the south, would be impossible without good manoeuvrability.

A heavy, lead acid battery bank will help add ballast, much of which is provided by stone carefully positioned on beds of beech branches under the sole boards. There will also be a generator hidden in a timber chest.

Twelve oarsmen will stand to perform their rowing duties and with full sail set the vessel is likely to reach at least 10 knots in the right conditions. There is no cabin, and the crew will sleep under an awning supported by the squaresail yard laid fore and aft.

We left as Jan and his apprentices were fitting the rudder, or steering board, from which the word starboard is derived. It is always fitted to the right – starboard – hand side, leaving the left hand side of the vessel to be moored to the port's wharf. Hence port and starboard.

Much has been learned in Tønsberg from the Vikings and it is remarkable to observe how the people of a modern city, and many from further afield, have been so drawn to the 1,200-year-old skills that have brought Viking history alive.



Grown oak was used for knees like these, which are fastened using wooden tree nails or trennels.



The almost complete Klaastad ship flying the double-headed eagle of Constantinople.



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Man of the moment

In the era of the great Italian *carrozzerie* styling houses, one independent designer quietly got on with making his lasting mark on car design

Words Stephen Bayley

The long and impressive moment of Italian car design is now over. For more than 50 years the great *carrozzerie* of Turin and Milan led the world in shaping cars, of industrialising *la bella figura*, of giving us heartbreakingly beautiful machines.

Firms like Farina and Bertone, Vignale and Ghia made metal sing for Ferrari, Maserati and Lancia. And their expertise was as unique as their style: they carried over from the days of horse-drawn coachbuilding both gorgeous craft techniques as well as a unique and robust design vocabulary. If you have a precise term to describe the angle between a car's cabin and the vertical, when seen in frontal elevation, you pay special attention to getting that angle right. This word is *campanatura*.

But a process of decline began a generation ago. The global automobile industry learnt very well what the *carrozzerie* had taught: beauty matters. Car companies began employing in-house designers, making the historic specialists of Turin and Milan redundant. Bertone finally closed in 2014 and Pininfarina survives – but only as a designer of whisky bottles and the occasional queasily kitsch superyacht.

But during that long and impressive moment, an exceptional individual stood out. This was someone who wanted no part of a traditional *carrozzeria*, even as they invited him – pleaded with him – to join them, a mercurial and prodigally talented designer who drew more than 1,200 cars in his short and busy lifetime.

This was someone described by veteran writer Luca Cifferi as a “pencil soloist”, a man who could conceptualise and then draw a successful design proposal for a complete car overnight. This was Giovanni Michelotti, always known as Micho, who died in Turin in 1980 aged just fifty-nine. Happily, he did not live to see the melancholy decline of his better-known peers.

I have in front of me a photograph of Michelotti taken in 1960. It is black and white, so I have to make some assumptions, at least about colour. He is slim and slight, wearing an elegant tailored suit that I guess to be light grey. His tie, I am sure, is knitted silk and, I like to imagine, navy blue.

With him is Enrico Nardi, the racing driver and advisor to Vincenzo Lancia, whose major legacy today is the beautiful steering-wheels which bear his name. And the two of them are standing before one of the several curiosities that were, alongside important production cars, the product of Michelotti's →

Michelotti using a French curve to define the profile of Chinetti's Ferrari 365GTB4.

Photo: Archivio Storico Michelotti

29 Coho GT



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With Enrico Nardi and their one-off Plymouth Silver Ray for an American collector, 1960.



GIOVANNI MICHELOTTI FOUND HIMSELF TRANSFERRING HIS GENIUS FROM PIEDMONT AND EMIGLIA, FERRARI AND MASERATI, TO COVENTRY AND THE WEST MIDLANDS

solo pencil. It was a Plymouth Silver Ray, a fabulous thing created for an American collector. Nardi engineered the chassis, Plymouth supplied the V8 and Micho drew the body. If some see details anticipating the Triumph Spitfire in this flamboyant creation, then that is simply part of the enduring mystery of car design and its genetic codes.

Michelotti began at the *carrozzeria* of Stabilimento Farina in Turin, the predecessor of Pininfarina, when he was fifteen. He moved onto Vignale and Alemanno. Already prolific, at the 1953 Turin Salone dell'Automobile, it was estimated more than 50 cars on display carried some trace of that solo pencil. In those days

there was a ready market of customers wanting to personalise their humble Fiats with bespoke bodywork, and Micho was your man. But, at the other end of the consumer price index, there were also traces of Michelotti's hand in the 1951 Ferrari 212 Inter, normally attributed to Farina, his employer at the time.

But Michelotti's greatest achievements were not at Ferrari, even if he was artistically responsible for the fabulous 166MM driven by Roberto Rossellini in the epic Mille Miglia of 1953 and given by him to his wife, Ingrid Bergman – who had expressed, with no small amount of sexual innuendo, a preference for a growling car.

His greatest achievements occurred in a very different place. As an act in the antic circus that was the car business in its mid-century pomp, Giovanni Michelotti found himself transferring his genius from Piedmont and Emilia, Ferrari and Maserati, to Coventry and the West Midlands. And to Standard Triumph, never anybody's favourite car company.

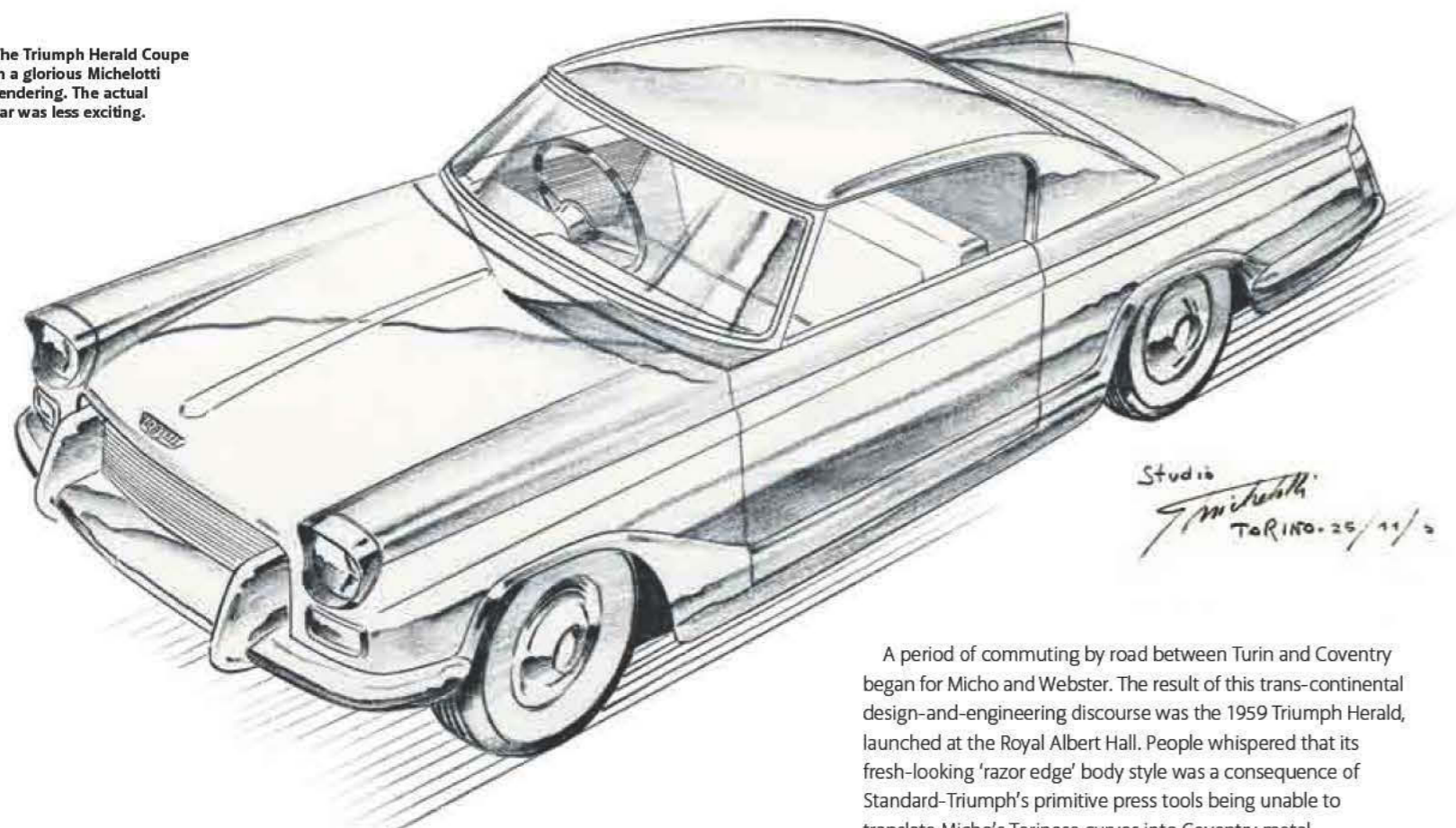
There had been precedents: an Argentinian-Italian called Ricardo Burzi joined Austin at Longbridge in 1929, bringing Lancia flair and expertise with him. Micho's arrival in Coventry was the result of a chance meeting with Harry Webster, chief engineer of Standard Triumph. Alas, details of their conversation are not recorded, but evidently encouraged by the prospect of important commissions, Michelotti set himself up as an independent design consultant in 1959. Perhaps the West-Midlanders would be more reliable as clients than the Emilian exotics.

Webster wanted to vivify his lacklustre range with the new 'Project Zobo' and this was Michelotti's first job for the British firm. The late Fifties was, of course, when Italian popular culture first entered British consciousness. Cliff Richards' film *Expresso Bongo* is set in a Soho becoming flush with Italian inspired coffee bars. Fellini's *La Dolce Vita* was released in 1960, and soon men were wearing Italianate 'Slim Jim' ties. →



Vignale contracted Michelotti to work on the 3500 Spyder, Maserati's first commercial success.

The Triumph Herald Coupe in a glorious Michelotti rendering. The actual car was less exciting.



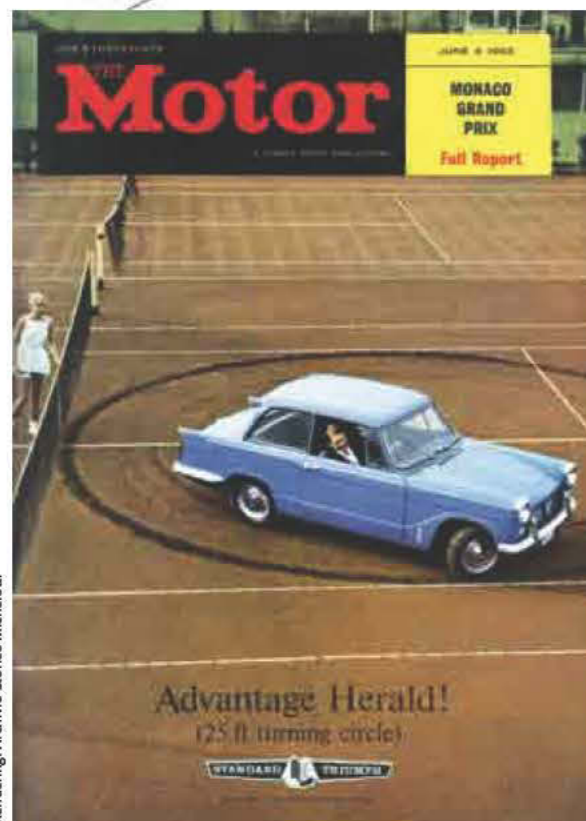
A period of commuting by road between Turin and Coventry began for Micho and Webster. The result of this trans-continental design-and-engineering discourse was the 1959 Triumph Herald, launched at the Royal Albert Hall. People whispered that its fresh-looking 'razor edge' body style was a consequence of Standard-Triumph's primitive press tools being unable to translate Micho's Torinese curves into Coventry metal.

More appreciative observers said that the Herald's separate bolt-on panels allowed easy manufacture of modular variants, including vans, coupes and convertibles. Less debatably, the Herald had Micho's signature crispness and an airy glass-house offering 93 per cent visibility. Lethal handling arising from the vagaries of swing-axle rear suspension did not deter customers and the Herald remained in production until 1971. Aesthetically, it was Britain's first modern car.

But Micho's finest contributions to British car culture were the sports cars he designed for Triumph. His handsomely sculptural TR4, a car of real presence, replaced Walter Belgrove's perpendicular TR3: flapping side curtains gave way to proper doors with wind-up windows. Additionally the TR4 was available with a detachable 'Surrey' top, anticipating Porsche's 'Targa' by more than three years.

But the single car which Michelotti held most dear was the Triumph Spitfire: a modestly-priced two-seater sports car. This was, probably, the car Webster had briefed him on during their very first conversation in 1957. The designer got to work *con brio* and *con gusto* immediately, but financial constraints meant production could not begin until 1962. But so neat and pretty was the Spitfire, a shape of charm, clarity and gentle purpose, that, almost unchanged, it remained in production until 1980.

The 1970 Triumph Stag used a very similar design language to the Spitfire. But it was badly made, under-engineered and woefully unreliable. With the Stag, a moribund Triumph over-reached itself and did Micho a certain amount of collateral damage in terms of reputation. Impressively conceived but poorly executed, had the Stag been developed to the point where it might realistically compete with the Mercedes-Benz SL, as was the hubristic intention, Micho's achievement would have →



PEOPLE WHISPERED THAT ITS FRESH-LOOKING 'RAZOR EDGE' BODY STYLE WAS A CONSEQUENCE OF STANDARD-TRIUMPH'S PRIMITIVE PRESS TOOLS

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Michelotti's personal favourite, his Triumph Spitfire – a modest car made credible by Italian flair. Below, the Triumph TR4: characterful, pugnacious and handsome.



HIS BMWs WERE LITHE AND INNOVATIVE AND UNMISTAKABLY GERMAN, WHILST HIS TRIUMPH TR4 IS STILL THE EPITOME OF BRITISH SPORTS CARS

been more obvious. Why? Because for all its dire mechanical faults, the Stag is a notably handsome and well-proportioned car that is artistically at least as good as the Mercedes.

More of a lasting triumph than the defeated Triumph was Micho's involvement in the BMW 'Neue Klasse' of 1961 which culminated in the 2002, whose contemporary rival was the Triumph Dolomite Sprint – which he also drew, such was his ubiquity circa 1970. Vanity and piety at BMW under Wilhelm Hofmeister make confident attribution of the whole design uncertain, but the distinctive BMW visual language of the period, with that big glass-house and prominent belt line, bears the mark of that solo pencil. You want to check? Look at the 1965 Hino Contessa, also by that hand. Look at the 1959 BMW 700 or the 1965 2000CS, all undisputed designs of Micho.

The Giovanni Michelotti story is full of the glories and absurdities of the motor industry: of great promise, great achievement and great disappointment. One of man's most ingenious inventions, the motor car, is also among his most lethal and expensive creations. But then there is the question of the democratic artistry of it all. Micho designed glorious sports cars and he designed popular sports cars, but also trucks and buses. I ask myself: how exactly do you get from Rossellini's Ferrari to my late Uncle Bill's two-tone blue Triumph Herald? The answer is via Giovanni Michelotti and his clever pencil.

Very little is known of Michelotti the man, even if his designs are familiar everywhere. There are no Michelotti monographs, no

substantial references to him in the standard histories of Italian car design. Perhaps this very public person was a very private man. I asked Stefano Pasini, a judge of the Villa d'Este concorso, a collector and author of an authoritative book about Lamborghini, to explain the paradox of the unfamiliar and the familiar.

"It's strange that a designer as prolific and universally appreciated as Michelotti is so little known," Pasini said. "I have always admired the way he understood, and translated into metal and glass, the intrinsic character of the marques he was asked to cooperate with. So his BMWs were lithe and innovative and unmistakably German, whilst his Triumph TR4, though miles apart from the TR3 it superseded, is still the epitome of British sports cars. How did he do that? Beats me."

The last question asked of Micho in print gave rise to the answer: "*Stiamo studiando qualcosa che rientri nelle loro possibilita.*" Basically, we are always looking at all possibilities. With his work on a fibreglass cab for Scammell trucks, the Leyland National bus, the 1962 Maserati Sebring, the Alpine A110, the DAF 46 and the Herald-based Triumph Courier van, all possibilities were certainly what – while the moment lasted – Giovanni Michelotti made his own.

31 Zonda



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The first sports cruiser designed for Windy by the renowned Norwegian naval architect Espen Øino, the Windy 36 Shamal slots into the range between the legendary 31 Zonda and award-winning 39 Camira. The new yacht will soon be attracting plaudits of its own.

Featuring the characteristic deep, safe and full-beam cockpit and central foredeck walkway of its new-generation stablemates, the Shamal offers safe and comfortable open-air seating for five around a hand-crafted folding table, complete with a bar on the port side, plus a generous sunpad aft and forward-facing seats for three.

Down below, there is a comfortable and luxurious double forecabin in the bows and a roomy mid-cabin beneath the cockpit, along with a galley area and a practical head compartment.

Power options include petrol and diesel outdrive packages from Volvo Penta, which will push the Shamal to a maximum speed in excess of 45 knots.

Famous for his spectacular superyachts, the Monaco-based Espen Øino has designed several superyacht tenders for the Windy Yacht Projects division.

The Windy 36 Shamal will be unveiled at the Düsseldorf boat show in January 2020.



WINDY 36 SHAMAL

Length overall	10.96m (35ft 11in)
Beam	3.35m (11ft 0in)
Engine options	Single or twin 400hp Volvo D6-400 DPH diesel Twin 430hp Volvo V8-430 DPS petrol
Displacement	5.2 tonnes approx
Maximum speed	45+ knots
Cruising speed	25 - 40 knots
Naval architect	Espen Øino

High, wide and handsome

A work of timeless appeal and effortless excellence: as the new 36 Shamal takes its place in the Windy line-up, connoisseurs are already hailing a future classic

Words Louis Myers



Hatchet job

Eating and drinking are so last week. How about a sociable evening with your friends, hurling hatchets at the wall?

Words Graham Scott



Scandinavians and axes go together like the English and their tea. Axes are obviously still a part of Scandinavian culture, but now they're whirring into the wider world. Back in the day they'd be thrown to a soundtrack of screams and burning buildings in the snow. Now they're being thrown to a soundtrack of people laughing and enjoying themselves in the warm. The pastime of axe throwing has come in from the cold, and come in from the countryside to the city. And it has spread from Scandinavia to Europe and the USA.

This should come as a huge relief to everyone bored by the prospect of yet another drinks party dominated by mindless small talk. Instead of discussing portfolio performance you can discuss the finer points of your partner's throw and release technique. And if you imagine that this is something pursued mainly by men you'd be wise to keep that thought to yourself. An evening of urban axe throwing can throw up a lot of surprises.

At heart it is a very simple activity but, as the saying goes, simple doesn't always mean easy. What you have to do is stand on a line and throw at a target. Like darts. Except

that you're throwing an axe, and the target is somewhat bigger, and there's clear space around it, along with absorbent materials so the axe can't bounce back.

The Scandinavians prefer a distance of about six metres (20ft) but they're often throwing double-headed axes. For hatchets

it's about 3.6 metres (12ft) – the exact distance determined by the need for the axe to rotate one revolution in the air. Put your strong foot forward, draw the axe back so your elbow is pointing up and then rotate the arm forward, releasing as your arm straightens. The trick is not to try to make the axe rotate, just let it do so naturally – it weighs about 600 grammes (1.25lbs) so it's not that heavy. It's about technique and skill more than brute force. It can be truly frustrating for the axe to whirr forward but bang into the target with the handle or the back of its head, at which point it falls to the ground with quite a crash. This is not darts.

But just watching the weapon rotate towards the target away from you can be quite a zen-like experience, and when it hits true – when the blade thunks solidly into the wooden target – the feeling is hard to describe. Because it's a very ancient feeling, almost primeval, and seriously good. A man may feel like roaring, grabbing a wench and quaffing mead messily out of a leather mug, but in axe-throwing's modern incarnation he'll have to wait politely while the woman in the cage beside him has her throw. There's every chance she'll beat him.

But it can still be quite a loud pastime. There's the whoops of the participants – you can't stop yourself whooping, it just comes out – the stirring background music, and the deep bang and clatter of mis-thrown axes hitting the target and then the floor. At first, women can find this off-putting, and it's not unusual for the men to take the first throws. But just wait.

At the Whistle Punks Urban Axe Throwing venue in Vauxhall, London, one of the instructors shakes his head, or what can be seen of it through his glasses, long hair and a beard that looks like it was grown on a longship's rowing thwart.

WHEN THE BLADE THUNKS
SOLIDLY INTO THE WOODEN
TARGET, THE FEELING
IS HARD TO DESCRIBE. IT'S
A VERY ANCIENT FEELING,
ALMOST PRIMEVAL



Whistle Punks, London: girls allowed, alcohol not so much. Opposite, and previous pages: Stumpy's in New Jersey.

"At first women can be a bit scared of it all, but then they watch and they see how it's done and they see that a lot of the instructors are women," he says. "Then they start throwing.

"Are they competitive?" He rolls his eyes. "Definitely, most definitely. More competitive. It used to be that it was split about 50-50 men and women but lately it's been more women than men. This can be an event for men, women, couples, families, the lot. We've had everyone from hen-dos up to work groups and multi-generational families."

Given that this particular venue's location near the City of London – and in an area where building is going on at a manic pace – it's no surprise that a young couple on a date will be in the lane next to a bunch of City brokers or lawyers. Axe-throwing is also a pastime that seems to make even English people chat and bond across what might otherwise be social barriers.

James Bidgood is the senior marketing manager for Whistle Punks. He's showing me round when I comment that they don't

serve anything stronger than a low-alcohol trendy craft beer, along with soft drinks. This isn't just the common sense of keeping strong spirits away from people throwing edged weapons. It's a sign of the target market.

The bullseye in this market is the much-maligned 'millennial'. James shrugs. "Millennials don't go clubbing and drinking. They eat healthily. They stay home more, but like to engage in activities online or in venues. They're into what we call 'social competitive'. The founders tried a few things before they found that throwing axes got a much better reaction than anything else, like bubble football. We were the first into this arena in the UK, opening up in 2015.

"We're growing fast, as other competitors enter the market. We're determined this isn't going to be a bubble, it's going to be a proper sporting and social activity. We already have a league running, and a new venue opening in central London in the first half of 2019 will be a much bigger offering, with more food, drink and entertainment options so people stay all evening." →



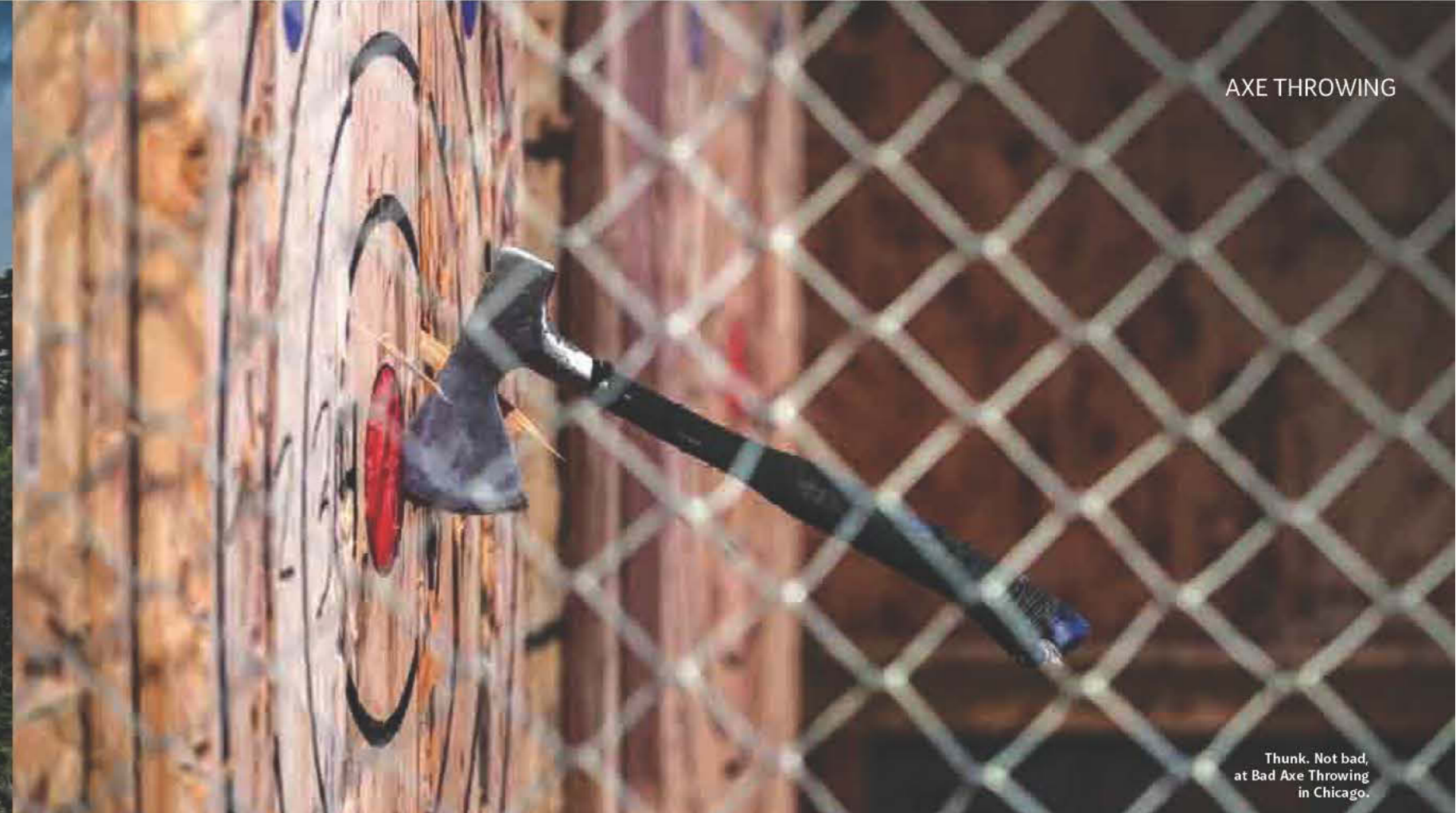
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DRACO 27RS

AXE THROWING



Think. Not bad, at Bad Axe Throwing in Chicago.

THE AXE CARES ONLY ABOUT THE SKILL OF THE PERSON THROWING IT, NOT ABOUT GENDER, AGE, CREED, COLOUR, CLASS OR ANYTHING ELSE

Whistle Punks is growing and going upmarket at quite a rate, and it's not alone. Venues are opening up all around the UK. Sheffield, for example – a city that dates back to Anglo-Saxon and Danish times – is about to open its second axe-throwing venue. One of them is called Valhalla Sheffield, and both invite you to get in touch with your 'inner Viking'. It's clear where the inspiration comes from.

And a thousand or so years since the Vikings' first visit, America has also discovered axe-throwing. In Canada there are chains like Axe and Grind and the Backyard Axe Throwing League (BATL), while the US has several expanding chains like Stumpy's Hatchet House.

Stumpy's opened in 2016 and turned over more than \$1 million in its first year, but is now making multiples of that and has started franchising the brand. The fact that you can bring your own beer and food adds to the attraction, and the hunting lodge décor and friendly atmosphere certainly help. Co-founder Kelly Josberger – she and her husband worked at a school before this brainwave – remarks: "As people leave they will often

hug you and thank you as they walk out. I never expected that."

BATL started in Canada in 2006 and can lay claim to being the first venue of its kind. Since then it has seen more than 400,000 people throw millions of axes – with no limbs severed or blood spilt. With venues from Calgary to Nashville, you can bring your own food and drink to make the party complete. But safety remains paramount and the instructors won't let things descend into a drunken riot. It's a fun evening, not Valhalla.

This is a pastime that is growing rapidly in the Western world. Proper leagues are springing up and there's now a National Axe Throwing Federation in America, with plans for a unified approach by companies in the UK. There are urban axe throwing centres spreading through Europe, including Amsterdam and Paris.

For some, like the French, it's Canadian lumberjacks who provide the original inspiration, but for many it's all about the Vikings. Scandinavians today remain some of the finest axe throwers in the world. Oonagh McMorrow is a member of the Wicklow Axe Throwers Club, a woman who competes professionally for Ireland. She's come up against the Scandinavians. She remembers the first time well.

"We were rubbish compared to the Swedes, they were astonishingly good," she told the *Irish Times*. "They had people from their thirties up to their eighties throwing – tiny little old men and women throwing an axe like it was nothing."

McMorrow is one of five women in the Irish squad, which shows the breadth of the sport's appeal. The axe cares only about the skill of the person throwing it, not about gender, age, creed, colour, class or anything else. The axe is a great leveller.

And you can be as competitive as you like. The World Axe Throwing League has members from Brazil to the USA and from Denmark to Spain, while more and more countries are starting leagues at everything from local to national level. It might sound like it's getting a bit serious, but at heart it's still about people having fun together throwing axes.

Perhaps McMorrow, a 40-something mother of three, sums it up best: "You get a wonderful warm sensation inside when you throw the axe, whether you hit the target or not. But it's even better if you do."

Calling time

Everyone wants to save the world, but to make a real difference it helps if you have a big brand's budget. These efforts amount to more than mere marketing

Words Francesca Fearon

Ever since Sir David Attenborough's *Blue Planet II* series, the problem of ocean plastic has become a pervasive topic for consumers, governments and those that simply treasure the joys our oceans offer. But the battle has only just begun, and among those getting involved and highlighting the need for better ocean conservation is the watch industry.

Currently plying the waters of the Eastern Pacific is an extraordinary catamaran that has no sails and yet is 100 per cent self-sufficient. *Race for Water* is a revolutionary vessel powered by a kite, the sun and hydrogen on a five-year global odyssey to raise awareness of plastic pollution in our oceans and the need for water conservation. It aims to educate communities, and research (in its two onboard labs) potential solutions that would give

end-of-life plastics a value and potential energy resource for those people most affected by the pollution.

Emblazoned on the catamaran's hull is the name of its sponsor, Breguet, the prestigious Swiss watchmaker now part of Swatch Group. Founded in 1775, the brand has a history immersed in maritime lore since the firm was appointed official chronometer-maker for the French Royal Navy in 1815. Just added to Breguet's modern Marine collection is the exceptional Marine Equation Marchante 5887, a 'grande complication' model that measures true solar time and mean solar time simultaneously.

"Timekeeping played a pivotal role in maritime navigation," notes Thierry Esslinger, CEO of Montres Breguet. "We are continuing that tradition by supporting the Race for Water Foundation and helping to raise awareness of ocean preservation



A Galapagos marine iguana, and (right) IWC's Aquatimer Chronograph Galapagos edition.



The Race for Water solar catamaran, and (left) the Breguet 5887.



and plastic pollution." Underlining the brand's backing for the five-year mission, Breguet has produced a Race for Water special edition timepiece for the Marine range.

Race for Water is one example of a diverse range of topical campaigns and initiatives that major watch brands are partnering – not just as a platform for their diver and marine collections but because of a deep-seated desire to help the environment which covers 70 per cent of the earth's surface. IWC Schaffhausen supports the Cousteau Society and the Charles Darwin Foundation in the Galapagos in their research into coral and other marine life. Sales of the stainless steel Aquatimer Chronograph Galapagos Islands edition, engraved with the image of a Galapagos marine iguana, contribute directly to this scientific work.

Meanwhile, Carl F. Bucherer's Patravi ScubaTec Manta Trust limited edition was introduced in 2017 to support the trust's work on the protection of manta rays, which are under pressure from over-fishing and demand for traditional Chinese medicines.

Through the sales of its popular Aquis diver's watch, Oris helps →

fund a number of organisations that protect marine life, including the Australian Marine Conservation Society's work on the Great Barrier Reef, and the Coral Restoration Foundation in Florida, which is replanting staghorn corals in the Keys. The brand's Clipperton Limited Edition is named after the remotest island on the planet, an uninhabited atoll sitting 945km (500 nautical miles) from the nearest land mass, whose fragile ecosystem is under threat from illegal commercial fishing and pollution. Its waters are on a critical migration corridor for a number of threatened species of shark and pelagic fish.

Last year Oris sponsored an expedition that took scientists and conservationists to the French-owned atoll to gather data on these migration patterns. A marine protection area has been established around the atoll to protect the eco-system, and there's hope of securing a 100 nautical mile extension plus UNESCO World Heritage Site status. Contributions from the sale of the 2,000-piece Clipperton edition will stream into similar initiatives.

Omega's involvement in conservation is through its partner GoodPlanet Foundation, whose founder Yann Arthus-Bertrand filmed the award-winning documentary *Planet Ocean* in 2012. It backs his projects preserving the ecosystems around two islands in Indonesia with contributions from the sales of the Seamaster Planet Ocean 600M GoodPlanet watch.

Omega released the first divers' watch for civilian use back in 1932. Its iconic Seamaster design celebrated its 70th anniversary last year, which was subsequently worn in the 1960s and 70s by explorers and oceanographers like Jacques Cousteau and Charles William Beebe, of Bathysphere fame.

Last year Seiko announced a partnership with Fabien Cousteau, the ocean explorer and marine conservationist, who is the ambassador for their Prospex diver's watches, a toughened and



The remote Clipperton atoll, and (left) its Swiss-made Oris namesake. Above: Omega's GoodPlanet Seamaster.

FUNDS FROM IWC'S THREE LIMITED EDITION WATCHES, AMOUNTING TO €750,000 SO FAR, SUPPORT SCIENTIFIC EXPEDITIONS STUDYING DEEP SEA ECOSYSTEMS



A diver encounters the legendary coelacanth off South Africa. Inset: the Blancpain Fifty Fathoms.

updated vision of Seiko's 1965 divers' classic which served on a Japanese expedition to the Antarctic in 1966. The special edition he wears has a shock-absorbing zirconia ceramic case.

"I've been scuba diving since my fourth birthday," says Cousteau, who spent his early years aboard his famous grandfather's ships and inherited his family's passion for the sea. "A marine, or ocean explorer is very difficult to explain because he combines science, curiosity and daring with the unknown – and an insatiable desire to go there."

In 2014 he led Mission 31, spending 31 days in a marine laboratory off the Florida coast collecting scientific data on climate change and predator-prey behaviour. Two years later he launched the Ocean Learning Centre to raise awareness about endangered marine habitats and marine life and provide education programmes for local communities and children worldwide to help restore local water ecosystems – a project that Seiko supports.

Involved in some of the filming of *Blue Planet II* was Laurent Ballesta, a marine scientist, environmentalist and photographer who was one of 2017's winners of Wildlife Photographer of

the Year. He is brand ambassador for Blancpain's Fifty Fathoms dive watches, and wears the high-performance X Fathoms on expeditions. Funds raised from three limited edition Ocean Commitment watches, including the 2016 Bathyscaphe Chronographe Flyback and new 2018 version, Fifty Fathoms Ocean Commitment III (some €750,000 so far), support scientific expeditions including Ballesta's Gombessa project which studies deep-sea ecosystems.

"Every time we have dived, we have seen universes and returned with creatures that have never been photographed before," Ballesta wrote of his Antarctic expedition. "But the most bothersome thing is that, despite so many daily discoveries, my gut feeling is that we have but skimmed the subject, and that there are so many underwater landscapes and species to reveal for the first time."

There is so much about the oceans we don't know, and the challenges it is facing are huge. It is not just sailors, divers and conservationists who feel passionately about what is happening to our oceans.

39 Camira

Windy 39 Camira "The best handling 40 foot sportscruiser in production..."

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Spirit of Scandinavia

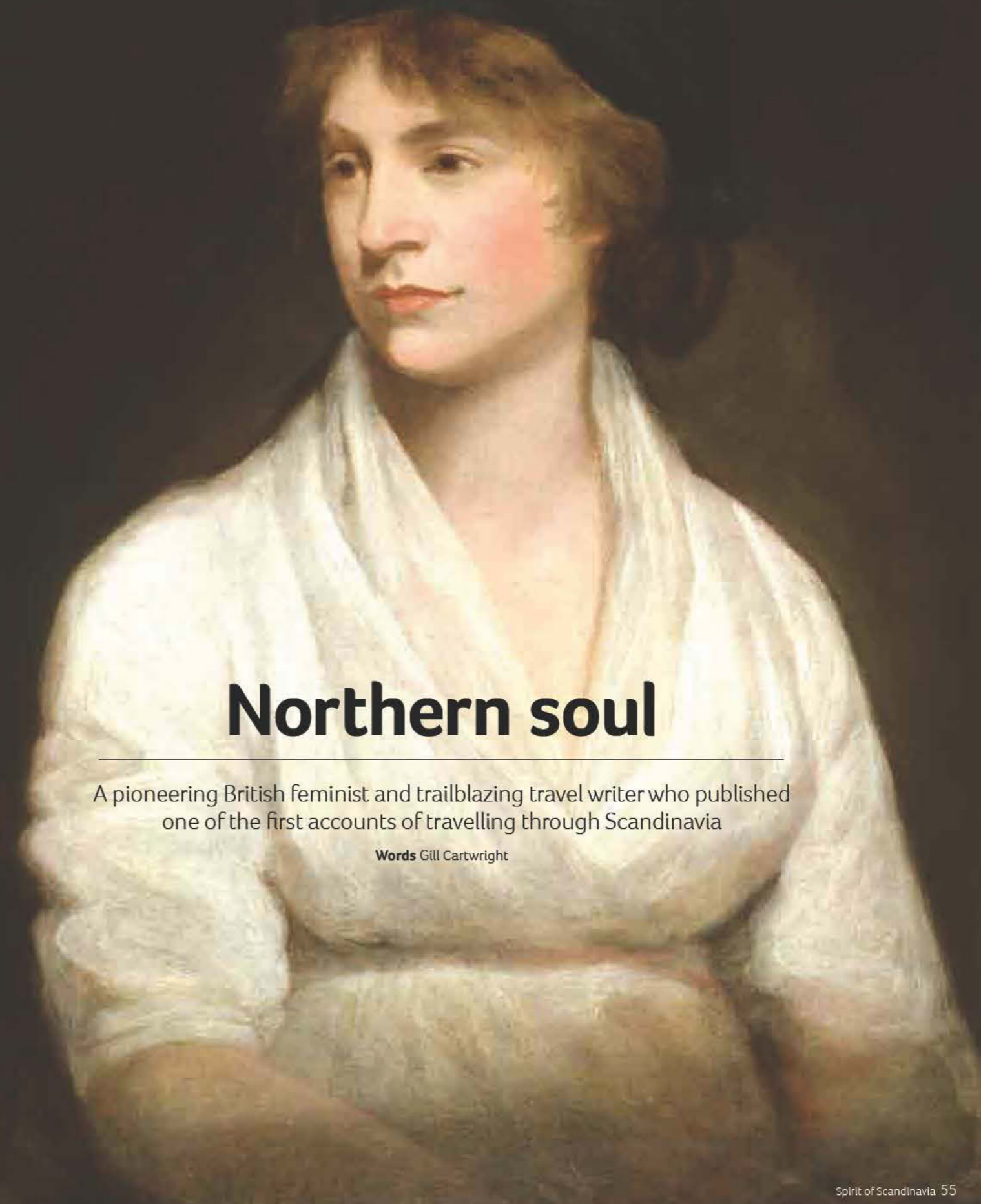


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Northern soul

A pioneering British feminist and trailblazing travel writer who published one of the first accounts of travelling through Scandinavia

Words Gill Cartwright





Christiania, now Oslo: "a clean, neat city" offering "fine and cultivated prospects."

"Have you ever met with Mary Wollstonecraft's letters from Sweden & Norway?" the Romantic poet Robert Southey wrote to his brother Tom on 28 April 1797. "She has made me in love with a cold climate, and frost and snow, with a Northern moonlight."

In the 18th century, when travel was still a gentleman's pursuit and Italy the destination for all young men in search of enlightenment, Wollstonecraft's *Letters written during a short residence in Sweden, Norway and Denmark* (1796) was a revelation. Not only was she one of the first to journey through Scandinavia, still perceived by many as a frozen wilderness, and write an account of her experiences; she was a woman, travelling alone with her baby daughter and a maidservant.

Wollstonecraft's book, which took the form of 25 letters written to Gilbert Imlay, her lover and the father of her child, blurred the boundaries between the topographical and personal in a radically new way, combining detailed and incisive observations on the people and places she visited with an emotional response to the landscape, which was to inspire not just Southey, but a generation of Romantic writers, including William Wordsworth and Samuel Taylor Coleridge.

A LADY OF LETTERS

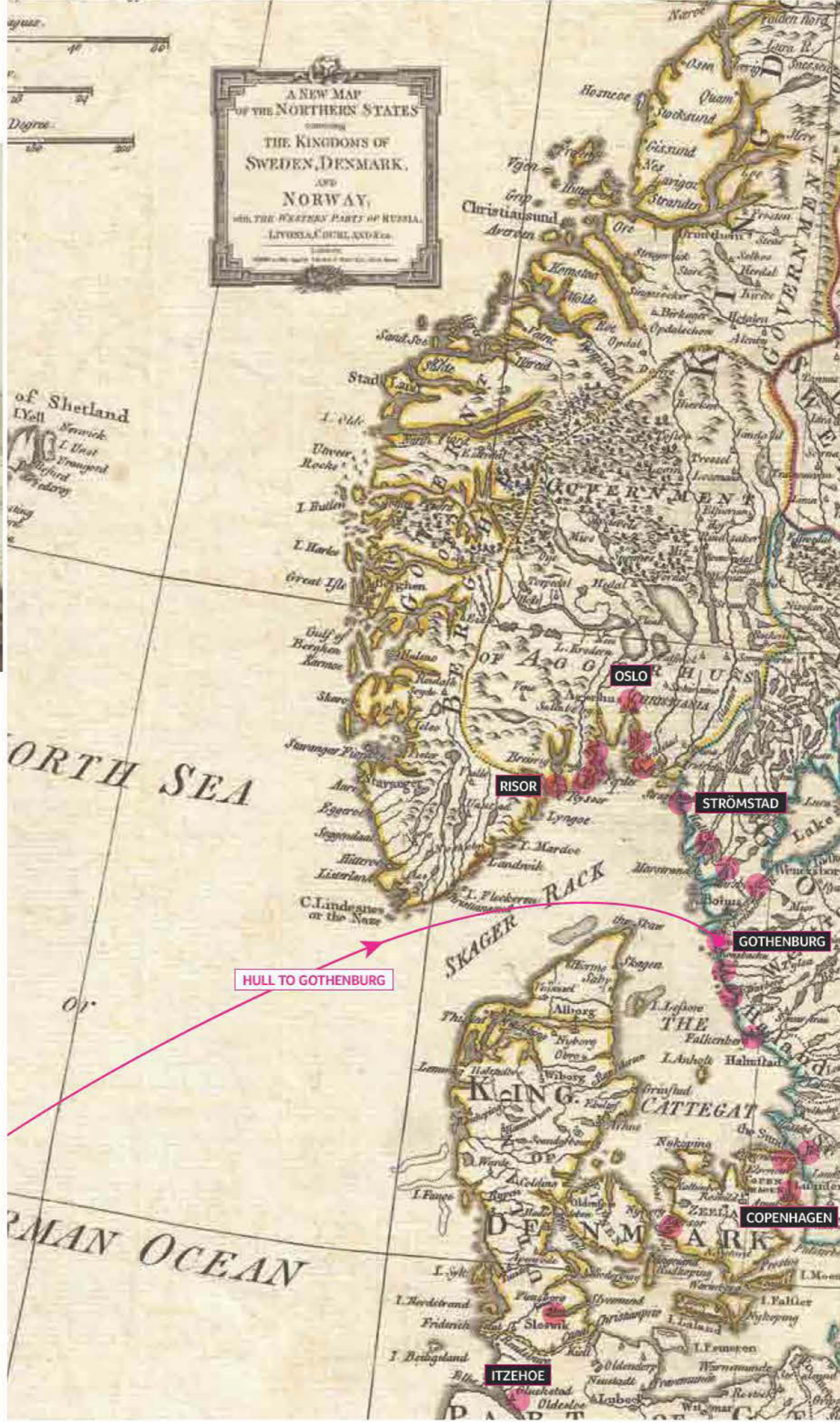
"The well-bred Swedes of the capital are formed on the ancient French model; and they in general speak that language, for they have a knack at acquiring languages, with tolerable fancy"

A Short Residence is all the more extraordinary for concealing the real reason for her visit, which research has only recently brought to light – she was on a covert business mission to locate a lost shipment of silver sent to Sweden by Imlay, who was running supply ships in defiance of the British blockade of revolutionary France.

Writer, radical philosopher and pioneering women's rights campaigner, Mary Wollstonecraft (1759-1797) was one of the most controversial figures of her day. In 1790, against the backdrop of the French Revolution, she published *A Vindication of the Rights of Men*, attacking hereditary privilege and advocating republicanism, two years before Thomas Paine's more famous *Rights of Man*. Today she is best known for her ground-breaking feminist manifesto, *A Vindication of the Rights of Woman* (1792), which argued for the education and emancipation of women. "I do not wish them to have power over men; but over themselves," she wrote at a time when middle-class women like herself were rarely educated in more than sewing and piano playing, had no rights over their own children, and were themselves regarded as the property of their fathers or husbands.

Shortly after *A Vindication of the Rights of Woman* was published, Wollstonecraft went to Paris to witness the revolution at first hand. It seemed to hold out promise of a fairer, more equal society, but by the time she arrived political idealism had given way to tyranny and the guillotine. Unable and then unwilling to leave, she remained there for three years. It was while in France that she met Imlay and gave birth to their daughter Fanny.

Gilbert Imlay was an American author and speculator who was more interested in making money than making a home with his partner and daughter. When he abandoned them, Wollstonecraft tried to take her own life. It was just days later, in early June 1795, that Imlay asked her to undertake the highly risky Scandinavian



"Their principle enjoyment is relaxation from business at the table, which is spread at too early an hour for men who have letters to write and accounts to settle after paying due respect to the bottle"

trip on his behalf – his regard for her and Fanny's safety presumably outweighed by the opportunity to recoup his losses and get them off his hands. Wollstonecraft, who enjoyed travelling, was desperate to recover her spirits and Imlay's affection, and saw the trip as an opportunity to do both.

She set sail for Sweden on 21 June 1795. "I am going to the North in search of sunbeams," she wrote to Imlay while waiting in Hull for favourable winds. "Will any ever warm this desolated heart?" Over the next three months, her travels would take her overland from Gothenburg, where she left Fanny in the care of her maid Marguerite, to Strömstad, where she crossed the Skagerrak in a "boisterous" sea, landing at Larvik in Norway. From there she travelled to Tønsberg, where she spent three weeks, and sailed west as far as Risør, before returning to Gothenburg and heading home to England via Copenhagen, Itzehoe and Hamburg.

During her journey she records the most ordinary details of Scandinavian family life – what they ate, what they wore, how they looked after their children. She is charmed by the "sympathy and frankness" of the country "folk" she meets, less so by the rye bread and "the putrefying herrings, which they use as manure". And she provides what must be one of the earliest records of sleeping under a duvet: "It seemed to me that I was sinking into a grave... for immersed in down placed in a sort of box, I expected to be suffocated before morning."

She also shares fascinating insights on Scandinavia's liberal attitudes on everything from servitude, illegitimacy and prison reform to religion, politics and the law. "The Norwegians," she observes "appear to me to be the most free community I have ever observed."

Providing a dramatic backdrop to her social and political observations is the landscape. Her record of her journey was remarkable at the time for the way it combined lyrical descriptions →



Risør, now a popular holiday destination, Wollstonecraft likened to a prison.

of nature with personal reflections on her own state of mind, which darkened as she approached Risør and the success of her mission (and her future with Imlay) became increasingly in doubt.

Today Risør is a picturesque and popular tourist destination, famous for its annual wooden boat festival. Wollstonecraft found it to be a desolate place. "To be born here, was to be bastilled by nature – shut out from all that opens the understanding or enlarges the heart." The reasons for her disillusionment with the town have since become clear, thanks to some remarkable detective work in the 1970s by the Swedish historian Per Nystrom, and more recently by the Norwegian historian and curator, Gunnar Molden.

Wollstonecraft was heading to Risør to confront Peder Ellefsen, the captain of Imlay's ship, who was suspected of stealing its precious cargo. In 2005, Molden found a four-page letter from Wollstonecraft to the Danish prime minister, buried in the National Archives. In the letter she revealed the background to her mission and her failure to secure any kind of settlement from Ellefsen. She asked for the prime minister's help in getting justice, but none was forthcoming and Wollstonecraft returned home empty-handed to Imlay's rejection.

Drawn from her journals and her edited letters to Imlay, which

"Never was a southern sky more beautiful nor more soft to its gales. Indeed, I am led to conclude, that the sweetest summer in the world, is a northern one."

he returned, *A Short Residence* was published in January 1796 and was an immediate success, being translated into German, Dutch, Swedish and Portuguese, and published in the US. Amongst its fans was the radical philosopher William Godwin who wrote: "If ever there was a book calculated to make a man in love with its author, this appears to me to be the book." The two became romantically involved, got married, and had a daughter (Mary Shelley, author of *Frankenstein*). But tragically Wollstonecraft died, aged 38, just two weeks after giving birth.

In 1787 a determined and ambitious Wollstonecraft had written to her sister Everina: "I am going to be the first of a new genus. I am not born to tread in the beaten track." For nearly 200 years after her death her trailblazing work was largely ignored, overshadowed by the scandal surrounding her unconventional lifestyle and Fanny's illegitimacy. It wasn't until the 1970s, with the emergence of the women's movement, that her writing began to receive the attention it deserved. Today, her pioneering influence on feminism, romanticism and travel writing is widely acknowledged, and growing numbers of devotees are travelling to Scandinavia, *A Short Residence* in hand, to follow in her footsteps.

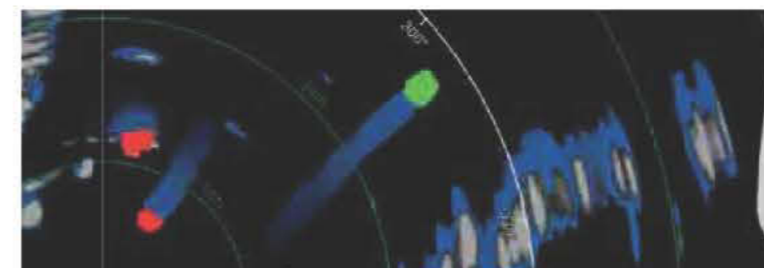
"The Norwegian pilots are allowed to be the best in the world; perfectly acquainted with their coast and ever at hand to observe the first signal or sail"

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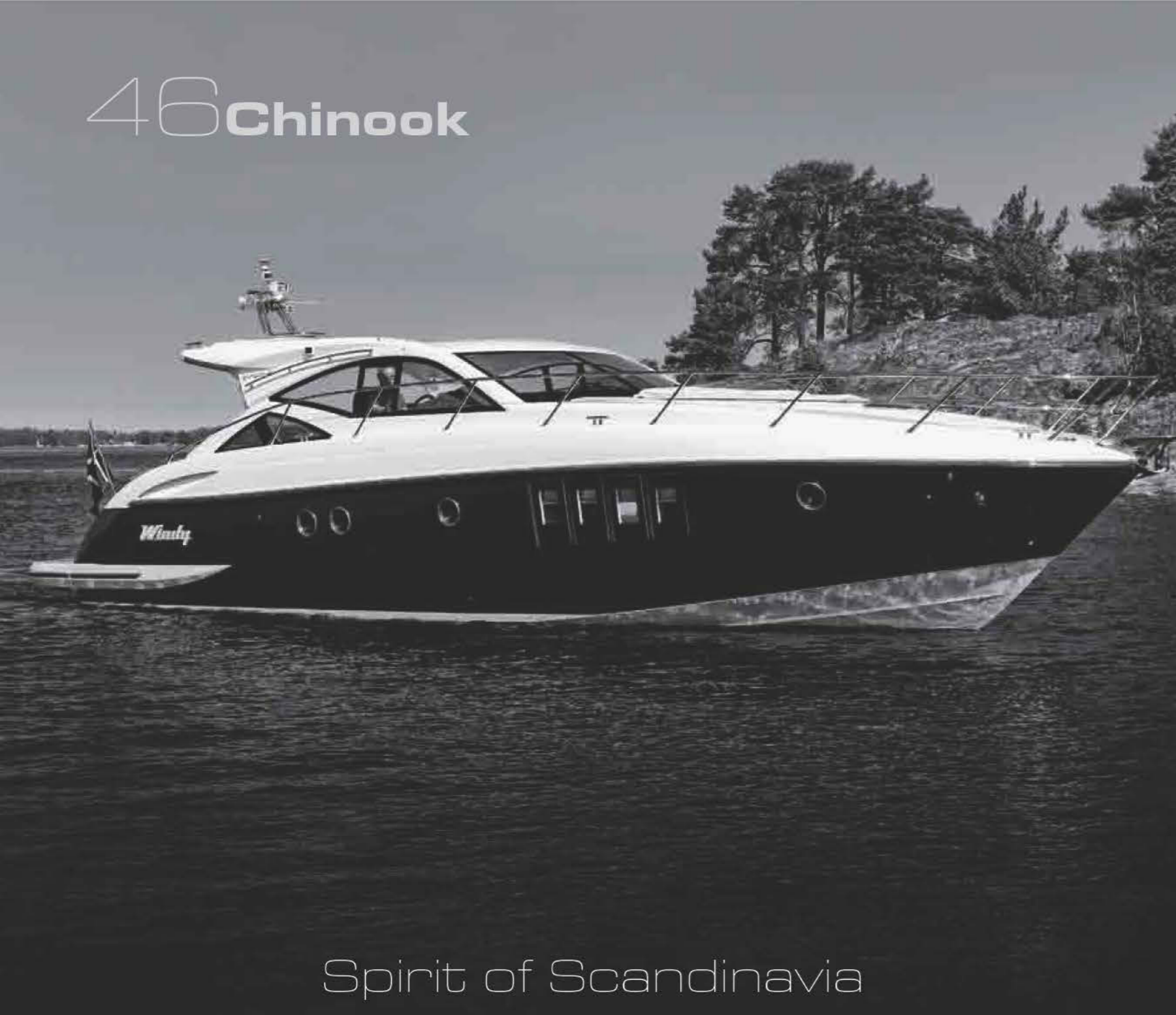
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IN THE WIND

News from the world of Windy Boats

Maine event: Portland Head lighthouse, Cape Elizabeth.



Dracos in the US



Draco's 22RS and 27RS models are now available in the US.

After a hiatus of several decades, the Draco brand is once again making friends and carving out market share in the US boating market.

New American dealer Navic, of Portland, Maine, with the well-respected American sailor and boatbuilder Cuyler Morris at the helm, has been trialling the sales potential of the sporty, Windy-built outboard runabouts in partnership with Windy. The experiment ran throughout the 2018 summer season and featured both current Draco models, the 27RS and 22RS.

"The quality, unique looks and performance of both models have been very well received by US boat owners," says Windy sales operations director Fredrik Delic. "And the

beautiful Maine coastline is the perfect environment in which to enjoy them. We expect further sales expansion down the east coast during 2019."

Both Draco models were designed by Dubois Naval Architects, on hull lines by the legendary Hans Jørgen Johnsen. With the emphasis on exhilaration, exquisite handling and 40-plus-knot performance, the 8.31-metre 27RS can take a maximum outboard size of 300hp and the 22RS, at 6.68 metres, up to 200hp.

Building on the success of 2018, Navic has reportedly doubled its Draco order for next season. →

GT? I should Coho

Newly updated and upgraded, the sleek and exclusive GT version of the Windy 29 Coho caused a sensation among sportsboat connoisseurs at the latest Cannes Yachting Festival last September.

"We knew she'd attract some interest, but even we weren't quite prepared for the visitor levels we received at the show," remarked Windy CEO Knut Heiberg-Andersen. "It never stopped. We're not complaining, of course."

The Coho GT is offered with a luxurious high specification that includes a tinted windscreen, carbon fibre inlays in the air intakes, dash and cockpit table, luxury satin walnut fit-out inside, leather trim headboard, bespoke Windy tableware, and an excellent entertainment system.

The spacious forecabin includes a generous double bed, a roomy head compartment and a

galley. In the cockpit, the sofa converts into an extra sunbed, and the pilot and co-pilot seats can rotate to face the cockpit.

A long list of standard equipment includes an electro-hydraulic engine hatch mechanism, a ceramic cooker, LED lighting, oak floors and Windy's modern cockpit canopy system.

Designed around single Volvo outdrive installations, the Coho comes with a choice of the D6-400 DPH diesel engine or the V8-430 DPS petrol. Maximum speed is up to 45 knots with the big V8, and it cruises comfortably at between 25 and 35. Naturally it displays Windy's customary superlative handling characteristics.

After its triumphant debut at Cannes, the sparkling new Windy 29 Coho GT will be available for viewing in January at Boot 2019 in Düsseldorf.



The Windy 29 Coho GT. Right: the GT's spacious interior.

WINDY 29 COHO GT

Length overall	8.85m (29ft 0in)
Beam	2.62m (8ft 7in)
Engine options	Single 400hp Volvo D6-400 DPH diesel Single 430hp Volvo V8-430 DPS petrol
Displacement	3.25 tonnes approx
Maximum speed	40+ knots
Cruising speed	25 - 35 knots
Designer	Hans Jørgen Johnsen



Where there's a way there's a Windy. Wemeldinge, on the Oosterschelde.

BUSINESS BOOM IN BENELUX

Windy has signed with a new dealer for the Benelux countries.

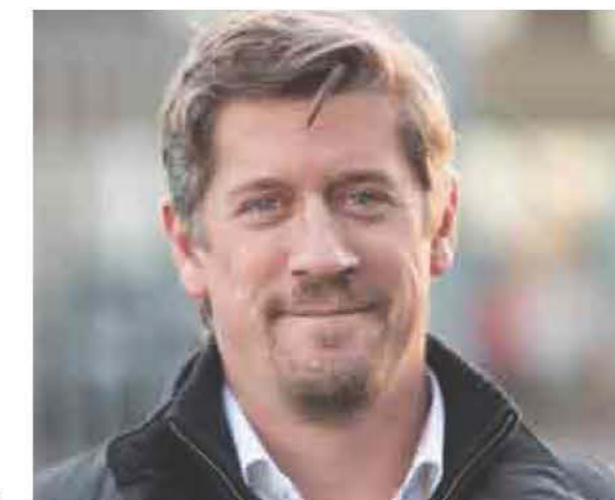
Based at Wemeldinge in the Netherlands, Nautec Experience is on the Oosterschelde, north-west of Antwerp. Partners Arjaan Stevens and Hans Borrias have many years' experience in the marine business, and will be available to meet customers on the Windy Boats stand at the forthcoming Düsseldorf boat show in January 2019.

Widening horizons on the West Coast

A familiar face greets customers in the new West Coast Marine Center in Marstrand, Sweden. Carl Fornander (right), until recently the chief operating officer of Windy Scandinavia AB, has left the company to set up the new dealership, with the full support of his old colleagues.

Overlooked by the historic Carlsten fortress, Marstrand is one of the epicentres of boating in Sweden, and the perfect location to set up the new Windy dealership, which Carl has established with his partner Peter Lind.

West Coast has been granted exclusive Windy rights from Strömstad in the north, near the border with Norway, all the way down to Karlskrona in the south – a territory that takes in



hundreds of islands, several thousand kilometres of coastline, and also includes Gothenburg and Malmo.

The new venture also offers brokerage, second-hand boat sales and winter storage.

"We were very sorry to lose Carl, who was doing a great job," commented Windy president and CEO Knut Heiberg-Andersen. "But we understand and respect his reasons, and look forward to continuing our long and fruitful association with him."

An engineer by profession, Carl Fornander came to Windy after a long career at Volvo Penta. He was profiled in the 2015 edition of *Spirit of Scandinavia*.

DEALER DIRECTORY

Our comprehensive guide to Windy's worldwide sales and support network

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A Spitfire of the Norwegian-manned 332 Squadron RAF at North Weald.

Photos: The Norwegian Armed Forces Museum

All for one, one for all

With previous political certainties vaporised by war, and the West facing a seemingly dangerous world, NATO was founded 70 years ago with the signing of the Washington Treaty. Members of the earlier Western Alliance – France, UK and the Benelux countries – created a union of mutual military protection by joining forces with the USA, Canada, Iceland, Italy, Denmark, Portugal – and Norway.

The inclusion of the thinly-populated and far-flung northern territory in such a heavyweight home team was testimony not just to its strategic location but to the resolve the country had shown during World War 2, when it put up alarmingly stiff resistance against the invading forces of 1940. A heavy cruiser was sunk in Oslofjord with great loss of life, numerous aircraft were shot down, and until the disappointment of the Allies' withdrawal, Norwegian land forces had succeeded in kicking the Germans out of Narvik. There was no surrender. The government and the king escaped to Britain. Resistance continued throughout the occupation.

Nothing epitomises this period in the country's history, however, than stories of its air force in exile. Norwegian crews were employed in various capacities in the UK's Royal Air Force, but its two fighter squadrons, numbered 331 and 332, served with great distinction from 1941. Based for much of the war at North Weald in Essex, they operated in the front line and provided their home country with suitably heroic figures with which to populate its wartime narrative.

PER BERGSLAND WAS ONE OF ONLY THREE MEN TO MAKE IT TO FREEDOM AFTER THE PRISON BREAK MADE FAMOUS AS THE 'GREAT ESCAPE'

Per Bergsland, captured and imprisoned in Stalag Luft III after being shot down over Dieppe in 1942, was one of only three men to make it to freedom after the prison break made famous as the 'Great Escape'. In the Seventies he was chairman of the airline Widerøe.

Jan Staubo flew Spitfires and later served on the International Olympic Committee until the age of 80. Marius Eriksen became a fighter ace, shooting down nine German aircraft, and lived to become a national skiing champion.

These two Norwegian-manned units fought a hard war. More than 70 of their pilots were killed. When, in 1945, the squadrons flew home in their Spitfires as part of the newly-formed Royal Norwegian Air Force, the authorities retained their RAF squadron numbers in honour of their battle exploits. Today the RNoAF's 331 and 332 Squadrons are based at Bodø, close to the Arctic Circle, flying F-16 fighters – still in the front line, but now representing not just Norway, but NATO.



Pilots Marius Eriksen (right) and John Gilhuus.

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