



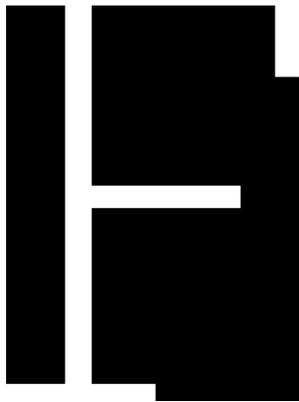
Redman Whiteley Dixon

MAGNA CARTA

The renowned studio identified by the acronym RWD boasts some of the best of British artistic talent and has continually been at the forefront of super yacht design for the last two decades. Over an extended lunch we quizzed the directors not only on their own 'Great Charter', but also on the design process prospective yacht owners can expect to encounter when building a new project. Their answers proved to be highly enlightening...

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IMAGES: FRANCES HOWORTH AND RWD

Working closely with clients at each stage, RWD provide a complete 'turnkey' design, sourcing and selecting a diverse spectrum of fabrics and furnishings, including the design of individual bespoke pieces."



For many of those involved in the super yacht industry, the Monaco Yacht Show each September is a rallying call. As the date draws ever nearer, companies begin the race to get ready for the world's most important super yacht show. For yacht designers Redman Whiteley Dixon, however, the words "rally" and "race" have a totally different context when they talk about attending the show in the Principality. As organizers and hosts of the now famous RWD Auto Tour, they find driving cherished cars to be a more exciting and rather more civilized way to travel from England to the Monaco Yacht Show each year.

They first conceived the idea of driving through France to get to Monaco in 2008 and ever since they, together with a select group of clients' and industry friends, leave their studio on the banks of the river in Beaulieu, England, and spend three days driving their classic or super cars through some of the most beautiful regions of France. With carefully selected stops, the group has the chance to relax over lunch, enjoy delicious food and wine at dinner, and meet up with fellow guests to compare stories from the open road. When they arrive in Casino Square, Monte Carlo, they are welcomed with a champagne reception on the Salle du Empire Terrace at the Hôtel de Paris.

"Our Auto Tour clearly demonstrates our studio's approach to everything we do in the world of super yachts," says Justin Redman, one of the firm's founding partners. "It is a sophisticated and stylish, well humored, elegant event."

WHO'S WHO?

The design team may now be one of the strongest and most important players in a competitive and often crowded field of super yacht design, but it was not always that way. Working together, they predominately designed the interiors of sailing yachts. Justin first met Mark at the Central School of Art and Design in London. After working in product design, he worked in yacht design in Australia, where he saw the newly finished Jon Bannenberg designed Opal C bathed in the evening sunlight. "That for me was a pivotal moment in my life and I returned to the United Kingdom where I was fortunate to find a job with my then hero, John Munford." There working for John, he was able to hone his skills by applying them

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to the interiors for motor and sailing yachts from 100' to 200' (30 to 60m). Subsequently, as the firm grew, Tony Dixon joined them in 2000 and the D in RWD took on a different meaning. Tony had graduated as a naval architect from the Southampton Institute and moved into yacht design shortly after leaving. He began working for John Munford on traditional interiors where he developed his understanding of the process and an eye for infinite detail. As the firm grew so too did their talents and skills, to the point that they quickly added motor yacht designs and exterior styling to their portfolio. Working from a converted power station in the village of Beaulieu, the team has grown from five in 2005 to 22 today. These professionals have penned some of the world's most prestigious yachts and are currently working on almost half a kilometer (1,640 ft) of Great British design in build and development, taking them and their designs to all corners of the world. They work using an 'open door, open plan' methodology, meaning that they do so in an atmosphere that is relaxed yet focused. Toby first joined the studio in 2004, having previously worked in Lymington with Dick Young Designs (now Rhodes Young Design). Since then he has been involved in the majority of the projects handled by the studio and has accumulated a fascinating portfolio of work while championing and promoting the importance of hand drawing. His passion for design and British craftsmanship has led him to write for various magazines and he has spoken about the studio's work both

Amongst their team in the studio the directors are in their natural environment: (from left to right) Johnny Vickers, Tony Dixon, Justin Redman, Toby Ecuier.

on television and at corporate events.

"It was a huge privilege when I was invited earlier this year to join Justin and Tony as a partner, I am continually inspired by them," Toby told us. "My ambition is to encourage and promote even more beautiful designs from our wonderful studio; I aim to build upon our reputation and capability with our extraordinarily talented team." He now leads the creative team to ensure integrity of any design over all projects, supervising the whole process from initial hand sketch to completion. The reappearance back at RWD of Johnny Vickers sees him closing the circle in his already impressive track record. Having started his career in yacht design with RWD some twelve years ago. Following six successful years with the studio, which saw him help launch several award-winning yachts, he left to embark upon new challenges in London. There he was charged with setting up the yacht design department of the luxury residential designers Candy and Candy, then he moved to work as a senior designer at Terence Disdale Design. He told us, "I always hoped the right circumstances would give me the opportunity to work with Justin, Tony and Toby again. They have created a hugely talented world-leading design team for over the last 20-years and on top of that they are three of the nicest, most honest people you are likely to meet, let alone work with."

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Using traditional hand-drawn sketches and illustrations to capture the essence of the client's vision, RWD develop them into computer-generated technical and 3D drawings.



LUNCH IN THE PUB

The picture postcard village of Beaulieu might be famous in super yachting circles for being the home of RWD, but for many of the resident inhabitants it is equally famous for its local pub; The Montague Arms. The hotel is home to The Terrace, a Michelin star restaurant, designed by innovative head chef Matthew Tomkinson. It was recently voted one of Britain's Top 50 Summer Restaurants in Britain and is undoubtedly the focus of every guest's visit, with a menu compiled using the finest dishes as well as an extensive selection of excellent wine, champagne and cheese that will please even the most devoted gourmet enthusiast.

The hotel also houses the quaint and welcoming Monty's, which has a more relaxed and warm atmosphere where you can enjoy delicious home made food and fine local ale. It was here while sampling deliciously rustic country fare and classic English favorites, including the best Ploughman's in Hampshire, made with the finest local cheeses and that good old favorite of British pub-grub food, fish and chips, that we sat down to talk informally with the four directors of RWD.

We hoped that in that informal atmosphere, we would get to know what it was that drove the team towards their goals. We were not disappointed, although to be fair there were four of them and just

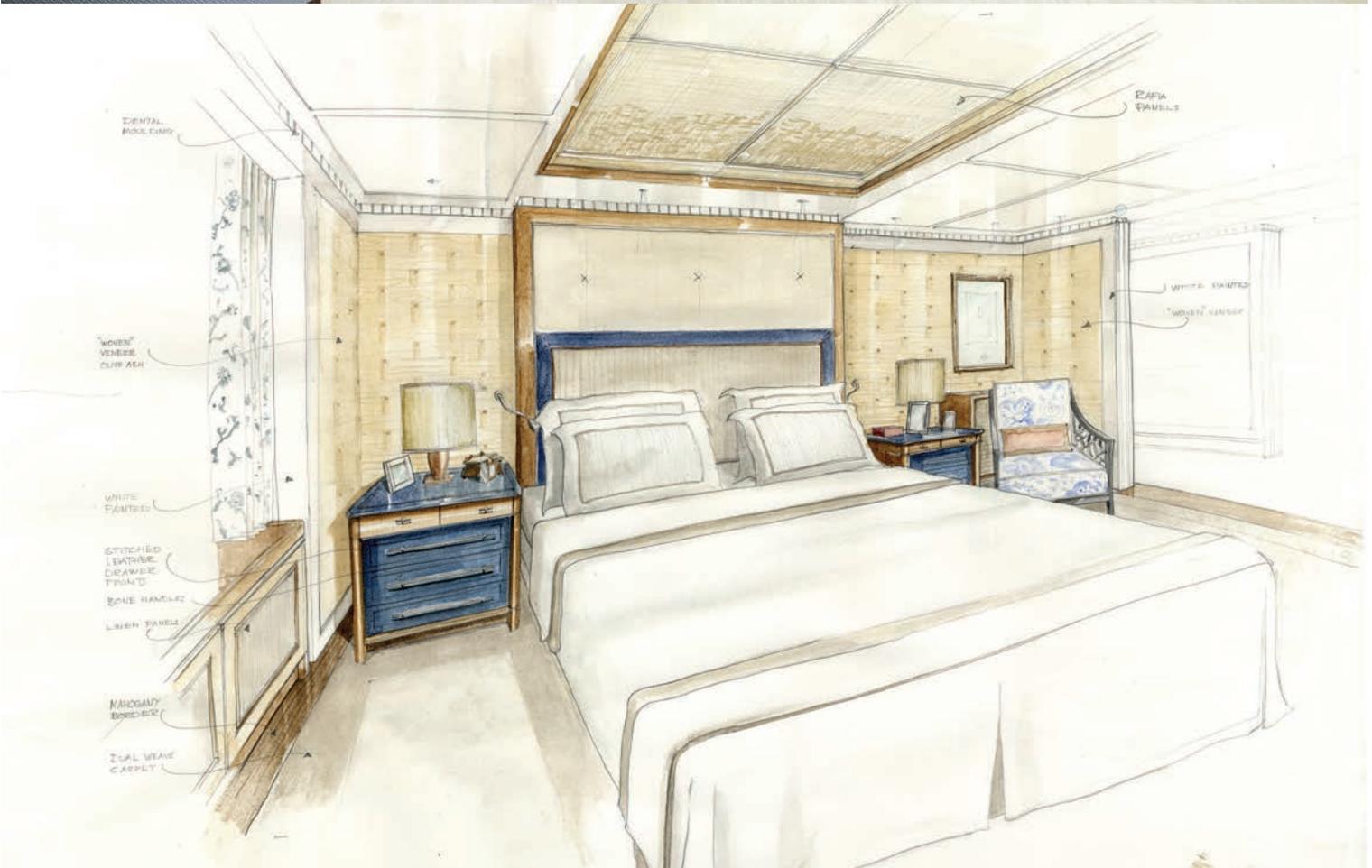
two of us! Rather than clutter this piece explaining which director said what, let us confirm that they all speak with one voice, seldom disagreeing or contradicting each other. Their answers could in fact have been spoken by any of them and it matters not 'who said what'.

HOW IT WORKS

Before settling in to ask how the design process works, we first asked how RWD functions? Who now owns and runs the company and how do you divide their responsibilities? "There are three shareholding partners in Justin, Tony and Toby, and each is a director of the company along with Johnny. We make an initial proposal document, which will contain a few sketched ideas, then Toby will meet the client and if we get the job it is he who will spend a lot of time with the client learning how they use a boat and how they work. He spends as much time with them as is necessary to learn about their life and ideally, if they have a boat already, he does so on their boat."

Our response to each client is tailored to them; any one of us may be the point man, essentially we will produce a bespoke presentation for each client. This will often include sketch ideas and a palette of materials, essentially creating a 'feeling' and the beginning of a unique picture. Learning about the owner's style of life can be enlightening at times and that learning process can take many formats. "One client put an Hermes bag onto the table and

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As with this project for Cockwells Tailormade Tenders (below), RWD's designs are given a discreet dynamic and the detail is designed to be practical and considered.

said I love this bag and really want to feel this same love about my new boat. Another client showed us a 15-second clip from the movie *As Good as it Gets*, while another gave us a cushion he had removed from a hotel saying, 'Look, I don't like the design but I love the colors'."

So is working with an experienced client easier or more challenging? "Many of our clients already have yachting experience and that means they already know exactly what they want. Others have seen our work on friends' boats or have chartered a yacht we have designed and this is often used as their starting point; some come to us with an open brief. One client whose own classically-designed Italian boat was finished in an elaborate classical style came to us and asked us to re-create a new yacht with the same feel, through conversation we detected that he really wanted something different. We looked carefully at keeping the same proportions and level of craftsmanship and suggested a more modern treatment; he really loved the result. We knew we had got it right when we joined him on-board his completed yacht in Antigua. He walked on board, kicked off his shoes and sank into an arm chair and sighed, It's so good to be back home."

Mindful that some readers may be considering the build of their first yacht, we asked when exactly does the design process start? "For each client and every project our attitude remains the same; each yacht is special, every brief is unique. We handle all aspects of interior and exterior yacht design; from 33' (10m) tenders to 524' (160m) motor and 246' (75m) sail yachts and may be asked to focus exclusively on either the interior or the exterior. We use traditional hand-drawn sketches and illustrations to capture the essence of the client's vision. These are then developed into computer-generated technical and 3D drawings. Working closely with the client at each stage, we provide a complete 'turnkey' design and use our knowledge, enthusiasm and experience to source and select a diverse spectrum of fabrics and furnishings, including the design of individual bespoke pieces."

While interior design may be familiar for prospective new owners, they'll have experienced it with their own residences, we pushed for how the more foreign exterior design process works? "We believe that exteriors should be a fusion of beauty, subtlety and elegance. Forms and surfaces are given a discreet dynamic and the detail is designed to be practical and considered. Proportions result from intense study of both exterior and interior, and we believe that these must always be perfect before the style can be added. We work in partnership with naval architects, subjecting every element of the design to rigorous scrutiny to make sure that it conforms to international regulations. We use computer programs

"We handle all aspects of interior and exterior yacht design; from 33' (10m) tenders to 524' (160m) motor and 246' (75m) sail yachts..."

normally found in the automotive industry to ensure that the exterior forms are production ready and that our client is able to visualize his yacht in its entirety before building begins."

So how is the RWD's time divided? "To design and build a 196' (60m) super yacht takes about three years," came the reply. "Larger yachts take considerably longer. Each project brings something unique and exciting. Hampshire II and Vava II were great examples of this diversity. One week we can be involved with the most intensely detailed of classic interiors and then, the next week, totally absorbed in something modern and so very different. It is a factor that keeps us fresh and good at what we do. We have, over our years of working together, never had a client that was wrong for us and have never worked for one who has thought we were wrong for them."



As we'd assumed, client relationships and trust is a key to success, but does that principle come to a point where they would turn away business? "If we think a client would be happier with the design of another company we would not hesitate to suggest that to him. We would rather not be instructed to copy the style of another designer. It is not just about the yachts and their design, you have to factor in chemistry, we all need to get on for the duration of the project and beyond. We have in the past had to unfortunately turn down work because we have been too busy, but we have never yet had the dilemma of having been asked to design something for someone whose morals we thought were dubious. If ever we do we would not hesitate to turn that work down. We would betray our own standards of morality."

FEES

What about the money side of things, we ask? We have a structure which spans the duration of the project. Many factors come in to play when establishing our fee.

Like what, we enquired? "For example, we look at roughly how long the project will take in time. We look at where the yard is, what type of work they have done in the past and calculate how much time we might need to oversee the project. The anticipated number and the location of meetings with clients and shipyards can also affect our fee calculations."

What if the design or situation changes? "With the number of meetings decided upon, our fee is then agreed and stage payment dates established at milestone junctions. Fees are fixed but reasons for variance are always stated clearly. This sort of thing can happen even after the best made plans have been laid out. Occasionally everything changes, or we may have to change more than expected because the client's situation has changed, but instances such as that are rare. We like to honor our initial contract even if things take longer for some reason, it's just one of those things. Occasionally, we have agreed to a reduction in fee with the proviso that, at the end of the job, if the client is happy they will pay that extra amount. That attitude has always worked out well for us."

THE WAY IT IS NOW

The recent state of the global economy has affected all sectors of yachting, so we asked RWD about its impact on the studio and what changes they had identified in use by owners? "The state of the world's economy has sharpened the focus throughout our industry. Fortunately for us, none of our clients have suffered in the global downturn too greatly or disappeared from the market. There is however more of a change in the way that owners are now using

their yachts. Today the trend is towards a more exploratory use, sailing to more discreet destinations, anchoring off smaller anchorages rather than occupying berth space in marinas."

situation has seen shipyards tighten up the way in which they operate - relying on designers like us to give them more in the way of support. In a way, that is good, that is what we are there for - to make sure the owner gets the yacht that they have envisaged. Equally it is true that the shipyards are not on their knees desperate for jobs, as an aspiring owner wanting to build might wish. Yes, there are building deals to be made and opportunities to be taken advantage of, but like everything it pays to make a move only when you have all the facts and can predict the final outcome with some certainty."

And what about increasing regulations, how do they affect prospective owners? "New regulations bring challenge to the designing of a super yacht - we have to work within class restrictions, safety obligations and IMO labor conventions. It is part of the fun and keeps design work exciting. Sometimes it gives us the opportunity to be more creative. Seal heights on doors may have to be bigger than you would have at first chosen, but the challenge of working within a regulation can often make for a very pleasing aesthetic result. We are lucky in that we have Douglas Hynd on our staff. He has helped MCA in the creation of their new yacht code and so he really knows the regulations - he understands why they are instigated and he knows how to positively use them to make a safe yacht function in a way that it is never a hindrance."

Building a yacht can appear daunting, and new owners don't always understand the intricacies, how do you take that into account, we asked? "It is in such instances that it really pays off to have a relationship with your client that is based on trust. We encourage all of our clients to place their trust in us but also to question everything or indeed anything they do not understand. If ever there was an instance where this proved revealing to us, it was on the occasion three hours into a three-way meeting with the client, the shipyard and ourselves. The client asked us what we meant by the abbreviation GA? Here we, and the shipyard, had been bantering away for three hours the yacht's GA, without ever explaining to the guy who was picking up the bill that we were discussing the General Arrangement of the yacht's interior layout. Ever since that occasion we have tried to remember that not everybody knows everything."

"One client put an Hermes bag onto the table and said I love this bag and really want to feel this same love about my new boat."



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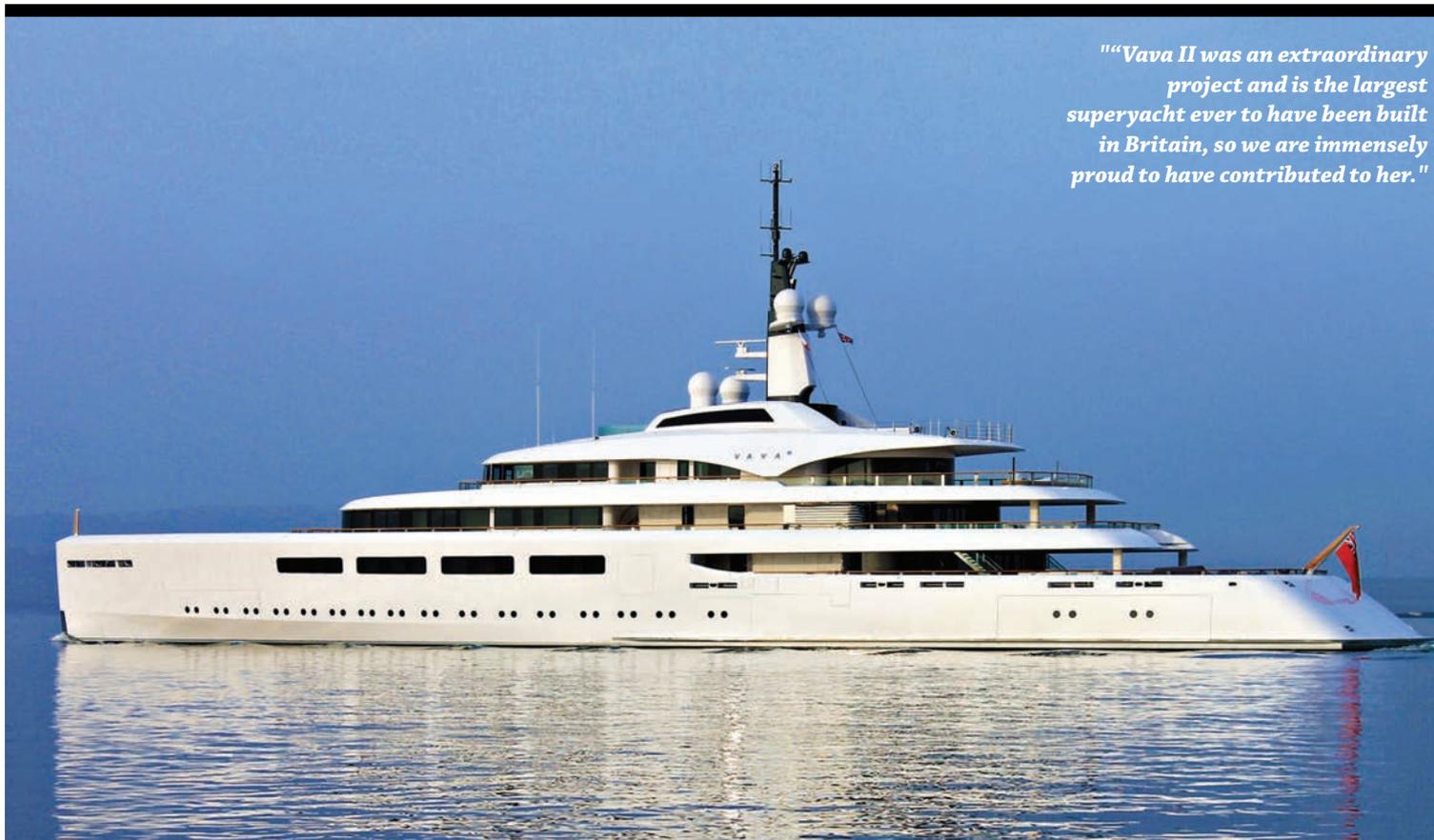
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"Vava II was an extraordinary project and is the largest superyacht ever to have been built in Britain, so we are immensely proud to have contributed to her."

PROUD TO BE BRITISH

Without sounding overly patriotic, the UK is certainly blessed with a disproportionate share of megayacht designers, so we enquired as to why RWD think that may be? "In recent years we have worked for clients from all around the world. There has been clutch of Australian, European, British and American clients together with just one Ukrainian. The ethnicity or culture of the owner seldom affects our designs. Most of our clients feel we are very British and that is what they want. We promote British companies, furniture makers and artisans, using a mixture of sub contractors for furniture from Silverlining to Linley, and frequently we look outside the yachting field for other skills, to the point where we have often called upon the skills of Cottage industries throughout the UK.

One of RWDs recent launches was also built in the UK, something of an anomaly? "Vava II was an extraordinary project and indeed built here in England. She was built inside a Royal Navy facility and is the largest super yacht ever to have been built in Britain, so we are immensely proud to have contributed to her. Being British

is important to us; we have amazing skills in this country. Look in any marina and see how many of the boats are designed by British designers and are crewed by British Officers and ratings. Our maritime heritage speaks volumes. Right here on this Beaulieu River they built Man of War ships using trees grown in the New Forest. But we are not stuck in the dark ages despite our history - we push back out what we have learned today."

Toby Ecuyer comments that: "British conceived super yachts are the beacon of quality and endeavor, and they have become so through design and innovation. British talent, such as seen within RWD, has continually been at the forefront of super yacht design. Twenty years on since its founding, the design firm is still enjoying an incredible journey. Their approach is to wholeheartedly engage with their clients, creating something that is very much the client's own whilst giving them an intriguing and rewarding experience." Joyfully, this engagement extends beyond their clients and an event they organize each year demonstrates it is at the heart of the studio's ethos: The Beaulieu Village Hog Roast. "It is a way to acknowledge the understanding and patience of the local villagers for the trucks that occasionally block the narrow lanes and the landing of helicopters on the cricket pitch. We supply freshly barbequed locally sourced pork, local beer, cider and there is a traditional tuck shop set up especially for the kids that live in the village. It is also an open forum for our neighbours to see what we have been doing for the past year. You reap what you sow and, you never know, one of these local kids might become the Jon Bannenberg of the future."

From developing interiors on small sailing yachts to creating some of the world's most highly regarded super yachts, the team is extremely proud to have earned an international reputation but has never lost its soul.

"You reap what you sow and, you never know, one of these local kids might become the Jon Bannenberg of the future."

RWD AUTO TOUR 2013

The RWD Auto Tour is only six years old but is already a super yacht institution. It all began in 2008, the year RWD had two yachts on display at the Monaco Yacht Show. "We were looking for a way to give something back to the industry and say 'thank you' to our clients."

If Justin, Tony and Toby have a single passion outside their work as yacht designers, it is for the motorcars that they drive. At that time Justin owned a Porsche 911, Tony a modern Porsche, while Toby's pride and joy was a Sunbeam Alpine.

The first year was a quiet trial run. They tried to do the journey inside two days and, while they found it to be a stunning idea, they admitted to being absolutely shattered by the trip. They had invited one client to join them and he drove his brand new Ferrari, an 18th birthday present. Convinced they had a winner on their hands, they started organizing the next year almost immediately, planning to cover the route in three days with stops at luxury hotels and magnificent restaurants.

Year two saw ten cars take part and the number rose to 15 the following year, a figure they decided to cap to maintain the exclusivity of the event. They were able to invite clients, captains, shipyard owners, artists and friends. A comprehensive support crew including a mechanic, a full photographic and videography crew, and support drivers travel in three blacked-out Range Rovers ensuring all eventualities are covered. Snacks and refreshments are loaded into the car at the start of the day and the lunch stop is planned with immaculate gastronomic flair. Little wonder everyone wants to be on the guest list! People do phone and ask if they can come, but the designers have instigated a "by invitation only" policy. One client has made the trip on three different occasions, each time specifically buying a brand new super car in which to take part. This year's journey began on Sunday 22nd September. In order to

Car List 2013

- Alvis TD21 series 2 1962
- Aston Martin DB4 (series 5)
- Aston Martin DB6 Mk 2 1969
- Aston Martin V8 1974
- Bentley Continental GT
- Bentley Flying Spur
- Jaguar C type 1952
- Jaguar E type V12
- Jaguar XK120 1954
- Porsche 911 Carrera 2
- Porsche 911E 1972
- Shelby Daytona Cobra
- Triumph TR4
- (Support vehicles: 3x Black Range Rovers)

enjoy the deserted open roads of Northern France, 15 cars departed from the UK early on Sunday morning. Meeting for a quick spot of breakfast shortly after dawn at Woodcote Park, the Royal Automobile Club's Country residence in Epsom, they then set off towards the Channel Tunnel.

Arriving in Calais, the motorcade headed due south to the champagne soaked town of Reims. Here tour sponsors 'Lanson International' provided a wonderful lunch and the opportunity to view the legendary Lanson cellars, and followed it by a little taster of their delicious champagne! After lunch, the tour plunged down into Burgundy where it headed for the medieval town of Vezelay for their first night's stay. They arrived at the charming Hotel L'Esperance

The RWD Auto Tour 2013 set off shortly after dawn from Woodcote Park, the Royal Automobile Club's Country residence in Epsom.



A selection of RWD's extensive portfolio...

YACHT	YEAR	LENGTH (in Meters)
Beagle III	1993	22
Corinthian	1994	105
Sovereign	1995	36
Felicita	1995	23
Camellia	1995	29
Mamamouchi	1996	38
Mystic 55	1997	17
Jacqueline	1997	26
Our Blue Dream	1999	37
Sea Tenereze	1999	26
Marguerite	1999	30
Charlatan	1999	34
Ilona III	1999	45
Kokomo	2000	40
Bellatrix	2000	22
Anatolia	2001	43
Beagle V	2001	35
African Queen	2002	43
Whirlaway	2002	43
Destination Fox Harbour	2002	41
Ilona IV	2003	73
Ilona Tender	2003	10
Genuine Risk	2004	27
Margaret Ann	2004	29
Utopia	2004	70
Zulu I	2004	32
Twizzle	2005	56
Tarquin Trader	2006	20
Kokomo	2006	52
Zulu II	2006	39
Hilarium	2006	36
XSMG 48	2006	15
Como	2007	40
Vava Refit	2006	47
Hampshire I Refit	2007	57
Amnesia III	2008	60
Nazenin V	2009	52
Icon	2009	63
Sunflower	2009	155
Boreas	2009	55
Kokomo	2010	58
Baton Rouge	2010	63
Twizzle	2010	58
Odyssey Refit	2010	41
Shergar Refit	2011	47
Nataly	2011	65
Lady Britt	2011	63
Aglaia	2011	66
Seanna	2011	65
Drizzle II	2012	67
Vava II	2012	96
Hampshire II	2012	79
Quintessential 5	2012	31
Midlandia	2012	63
Kiss Refit	2012	53
Ilona IV Refit	2012	73
Prana Refit	2012	52



in time to relax for a while before an evening of extraordinary culinary delights from the Grand Chef, Marc Meneau.

After an early but civilized start on Monday morning, their drive saw them cruising through the gorgeous countryside of southern Burgundy. The lunch stop at Maison des Contes in Beaujolais, a stunning château with fascinating gardens, was the perfect place to relax and prepare for the few hundred miles that lay ahead. Revitalized, they forged on past Lyon and enjoyed a pleasant drive through beautiful wine-making villages en route to Crillon Le Brave, their overnight accommodation in northern Provence. Here again they arrived in good time to enjoy the views and tranquility of this stunning hill-top hotel.

On Tuesday morning and 45-minutes before dawn on the final day, guests were given the opportunity to take on a challenging hill climb of 6,200' to the summit of the legendary Mount Ventoux - the sunrise, a truly breath-taking sight, was reward enough. Once the adventurers returned from their early morning jaunt, the convoy began the drive from Crillon le Brave through small towns and open roads en route to the Gorge de Verdon, with its mountain passes, azure blue lakes, winding roads and impressive rock formations.

Then began the final push into Monaco. With camaraderie between guests at an unsurpassed high, they met just outside the Principality where the tour reassembled and formed an orderly convoy ready to enter Monte Carlo. Greeted on the border by a Police Escort, the tour sliced its way through the busy Monaco streets and up to Casino Square. Here guests at the Champagne Reception, on the Terrace of the Hotel de Paris, were eagerly anticipating the arrival of the cars, marking the end of three wonderful days of driving and the end of the 2013 RWD Auto Tour!

