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RIVA DE VRIES CARAVELLE Serena

Serena, launched in 1964, is the fourth yacht in a series of seven units called 'Caravelle'. The result of a 'dream team' collaboration between the Dutch shipyard De Vries' and Italian maestro Carlo Riva, this vintage yacht captured the heart Rembert Berg. Despite having never previously owned a yacht, Berg recognised the importance of Serena's preservation and after acquiring her, sent her back to the original shipyard for refit and refurbishing. This is the story of Serena, told to INVICTUS by the man who designed her, built her and the one who now belongs to her.

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GENESIS OF THE CARAVELLE

During the post-war Sarnico, on the southern shores of Lago d'Isèo east of Milan, Italy, a young man was industriously setting about transforming the family business. Established in 1842 by his great-grandfather Pietro Riva, through the generations the small boat yard had established a solid reputation. Under the stewardship of his father, Serafino Riva, the yard had specialised in building leading racing craft, but when Carlo Riva took the helm his genius for designing and building unrivalled mahogany runabouts ensured the family name would forever become synonymous with perfection of design, luxury and quality.

While Riva's prestigious owner's list detailed the glitterati and stars of the 1950's and 60's, Carlo became acutely aware that some were intent on acquiring larger yachts. Yachts with more amenities than could be provided in a runabout, but one that still bore the Riva stamp. For some time Carlo Riva contemplated his options. His desire to build yachts of a larger dimension grew, but the company's location on a land-locked lake some distance from the sea made it was unsuitable. Unwilling to damage the reputation he'd worked so hard

to achieve, Riva patiently waited before creating the Riva Yacht Division and embarking upon a new adventure.

During the 1950's and 60's the larger noble yachts were being built by a burgeoning number of steel shipbuilders, but with Benetti the only Italian shipyard expert in steel yacht construction at the time, Riva set his eyes further afield. A discussion at the 1959 London Boat Show with friend and client Freddy Heineken resulted in a trip to Holland, a country renowned for hardy sailors with an established steel shipbuilding industry. Building vessels for harsh North Atlantic climatic conditions and rough seas, steel had been embraced by Dutch yards and instead of flying home to Milan, Riva headed to the Netherlands to investigate further.

He wants to build large steel boats noble metal shipbuilding craft in the years 50/60. If little Italian shipyards, except Benetti, use this material at this time, it is different in Holland where the steel has always been the preferred material for building boats of all

Serena debuts at the 1964 Amsterdam Boat Show, prior to purchase by FW Stuckenbroker.

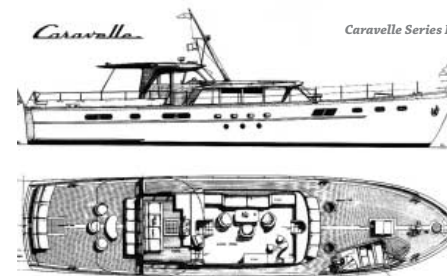
sizes that are robust and sailors. Harsh climatic conditions and harsh natural elements have quickly become the choice of sturdy material. Based on this finding and on the advice of Freddy Heineken, Carlo Riva went to Holland in 1959 to see the quality of the boats produced by the country of naval heroes Michiel de Ruyter and Cornelis Tromp.

During a visit to the De Vries shipyard, Carlo Riva is soon seduced by the professionalism of the yard and the family who owned it. As the 1950's drew to a close the De Vries shipyard, based in Aalsmer, Holland, was a small entity that produced beautifully crafted steel boats. Riva and De Vries obviously found empathy in each other's position and shortly after Riva returned, De Vries visited the ultra-modern Riva facility in Sarnico. Far from the ad-hoc boat building yards that existed at the time, Riva's pioneering of meticulous planned and managed 'production lines' represented the cutting edge of the boat industry.

The points of convergence are so obvious for De Vries and Riva they hardly demand pointing out. Both men owned family shipyards and were passionately intent on delivering only the finest yachts and boats. The result was a happy alliance quickly formed. As Riva's profile on the Mediterranean exploded, so this association aided the Dutch yard to establish a foothold in the playground of the rich and famous. With the stars therefore so acutely aligned, is it any surprise that the fruit of this relationship proved to be an extraordinary yacht: the 22m 'Caravelle'. While the attractive name chosen for the Riva-designed and funded, De Vries built, series of yachts evokes the memory of old Portuguese sailing vessels from the 15th century, the name was actually unanimously decided upon by both parties after their admiration for the new French civil transport aircraft: the Caravelle. At the time the aircraft was the symbol of innovative luxury and evident modernity, which perfectly embodied the



→ SPECIFICATIONS CARAVELLE



LOA: 21.80m to 22.50m
BEAM: 5.10m
DRAFT: 1.45m to 1.75m
DISPLACEMENT: 46 to 48 tonnes
CRUISING SPEED: 13/14-knots
ENGINES : (Series I) 2x General Motors 8V71 @ 308hp
 (Series II) 2x Rolls Royce C6 TFLM Mk IV @ 330hp
MAX SPEED: 15-knots
RANGE: 590/770 miles (Series I/II)
FUEL CAPACITY: 4,600 liters (Series I) / 5,200 liters (Series II)
WATER CAPACITY: 2,300 liters
DESIGNER: Carlo Riva
BUILDER: De Vries Shipyard (Holland)



Carlo Riva's genius extended beyond design, he was also one of the first to recognise the power of marketing and glossy colour brochures to promote his brand.

values upheld by the two shipyards.

With an agreement reached, between 1961 and 1965, seven Caravelle were clearly defined. De Vries built the boats in collaboration HW de Voogt Naval architects, who were responsible for drawing the steel hull and technical aspects, while Carlo Riva and his loyal colleague Giorgio Barilani, were responsible for the exterior styling and interior design. The relationship is documented in a book entitled 'The Feasibility Story' and it tells of how Riva first surprised his Dutch partners with the degree of perfection he strove for. De Vries also admit they were amazed at the quality catalogues and brochures published by Riva. These marketing materials were expensive and rarely used by competitors during the period, though everyone soon followed suit when they saw how Riva shrewdly used them to establish his fame and reputation on an international level.

A perfectionist in every detail, Riva impressed firmly upon De Vries his insistence on including curved glass in the design. This feature, inspired by the automotive industry, imposed additional costs and required a new and complex manufacturing process to implement, especially for a shipyard that couldn't be expected to specialise in glass. Riva's resolve however was based on the fact the result would bring a distinctive signature element, an elegance and smoothness allied to unrivalled vision for the helmsman and guests.

As the design and builds progressed, so Riva embarked upon another of his responsibilities in the project; marketing. Bearing in mind that in the early 1960's a 22m yacht was a very significant size, selling seven in short order would require considerable skill... not to mention a dash of audacity. While Riva busied himself finding owners for the new series, he could however reflect contentedly on the fact he'd also signed a valuable and trustworthy representative for his Riva boats in Holland: De Vries. To put in perspective the size of the task that lay ahead in selling the seven Caravelles, in 1964 Riva was selling his Ariston model for \$8,150 (USD), the Super Aquarama for \$20,000, and the Caravelle... a whopping \$186,000! Quality always comes at a price.

THE RIVA DE VRIES CARAVELLE SERIES

A summary table of the various models of "Caravelle" launched: seven models over three series.

HULL #	YEAR	NAME	MODEL	LENGTH	ENGINES	OWNER
574	1961	Jeaclopie II	Series I	21,80 m	2 GM 8V71	Georges Cravero
575	1962	Sunrise	Series I	21,80 m	2 GM 8V71	A H Heineken
582	1963	Ariane IV	Series IA	22,30 m	2 GM 8V71	Pandelis Corp.
583	1964	Serena	Series II	22,50 m	2 Rolls Royce	F W Stuckenbröker
585	1964	El Galgo II	Series II	22,50 m	2 Rolls Royce	Antonio Blasco Oller
586	1965	Quien Sabe	Series II	22,50 m	2 Rolls Royce	Naviera Rampamar
587	1965	Corbina	Series II / II	22,50 m	2 Rolls Royce	Conrad W Niepenberg
595	1968	Ale		25,00 m	2 Cummins	Famille Shapira



IN 1964 IT WOULD COST YOU \$8,150 TO BUY THE RIVA ARISTON, \$20,000 FOR RIVA'S SUPER AQUARAMA AND THE CARAVELLE... A WHOPPING \$186,000!

The seven yachts in the Caravelle series are similar, but do have slight differences that developed between them over their years of production. Carlo Riva's constant search for perfection can be found in the successive improvements that marked the life of this model. Seven units were built from 1961 to 1965 in three successive series. The length of 21.80m for the first two units evolved successively to 22.30m (Series IA) and 22.50m (Series II). For Series I the owner was provided twin General Motors Diesel (8V71) engines of 308hp each. In 1964 however, the search for precision led the GM's to be replaced by Rolls Royce engines of 330hp each (RR type C6 TFLM Mk IV). The two Caravelles in Series I (21.80m) were called Jeaclopie II (Hull 574) and Sunrise (Hull 575). The first, launched in 1961, was purchased by Georges Cravero. The second was completed in March 1962 and was exhibited at the HISWA Amsterdam Boat Show, where she was visited by Princess Beatrix. After persuading him of his country's suitability in building his dream steel yachts, it was fitting that Mr Alfred Henry "Freddy" Heineken, whose family owns the famous eponymous brewery, bought the second boat. A few months later, when the yacht arrived on the Riviera it was noted that she'd been christened with the name Sunrise. The following model (Hull 582), is the sole representative of Series IA and is characterized by a slight addition of 50cm in length to 22.30m, plus a few stylistic touches including the expansion of the deck saloon. Launched in December 1963, Riva exhibited the yacht at Genoa in Feb-



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THE MAN, THE LEGEND

CARLO RIVA

DESIGNER OF THE CARAVELLE SERIES

During an exclusive interview with INVICTUS from his home in Italy, Carlo enthusiastically told us his recollections of the Caravelle and of the start of his collaboration with De Vries. Riva commences his story at the beginning:

"I was in London, at the boat show, with my friend Freddy Heineken. During our time together there, I expressed to him my desire to build larger yachts, in steel. Freddy immediately invited me come visit him in his home country, Holland, where there were yards who obviously specialise in metal construction of yachts and ships. The famous brewer reminded me, at some length, of the great and proud maritime tradition that Holland possesses. The result was I followed his recommendations and my London to Milan ticket turned into a London to Amsterdam flight."

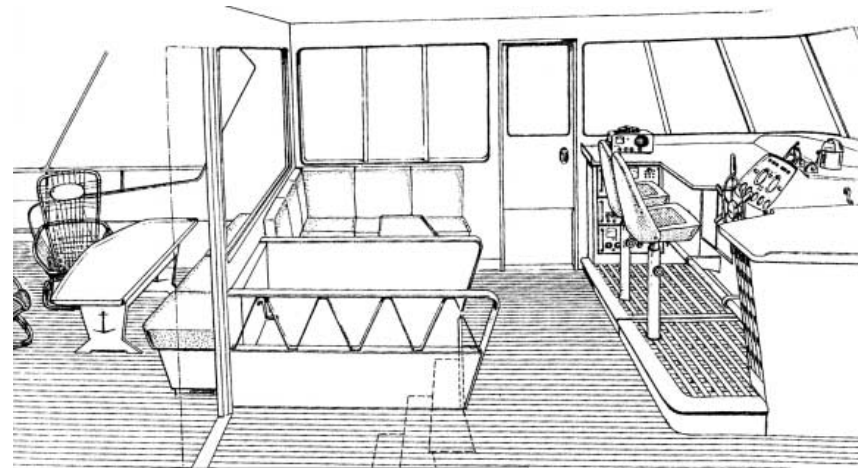
"In Holland I met with De Vries at the shipyard. We were both immediately excited about the project and planned to work very quickly. De Vries then came visit my shipyard in Sarnico, Italy, which at the

time was a very organized and very modern facility. De Vries seemed to be impressed by what we were doing, of course we'd been building since 1842 and by the 1950's and 60's had something of name and were producing quality craft. A bigger yacht however, would need to be accustomed to the high seas and inclement weather conditions, so De Vries seem to be the right choice. I thought I could design them the quality yachts that I wanted to draw fully, including the stylistic detailing. "The agreement was therefore concluded that the yachts would be built in Holland, but controlled myself. My company would then sell them. I assumed all the financial risks of the venture, and would only offer my prospective clients a boat of impeccable quality. I deliberately selected the best equipment suppliers, such as Rolls-Royce for the engines which we proposed later. The project progressed excellently and a great friendship developed between our two families. The De Vries family are serious people and not boat dealers. For nearly ten years subsequently I travelled to Aalsmer,

at least every two months."

"After a decade of continuous trips I really needed to slow down on my travelling commitments, so I decided to find a shipyard, closer to home in Italy, where I could continue to build large new steel yachts. I decided upon the shipyard of CRN in Ancona, founded and directed by Sanzio Nicolini. It was there they built my own yacht for me, the Vespucci (a 30m in 1978)." The conversation twists and turns through what are obviously happy memories for Carlo Riva and a series of yachts he is justifiably proud of.

As our time together comes to a close Carlo stated, "I have very fond memories of my association with the De Vries family. I designed those yachts completely from my own imagination and drew them with my own hand." Being inspired by his work and simply having the opportunity to discuss this special series with the legendary designer was unforgettable for us; but it's not a patch on the passion Carlo Riva obviously feels when seeing and discussing his own creations.





ruary of 1964. Purchased by the Pandelis Corp., she initially took the name Ariane IV, but when in the late 1970's she passed into the hands of Mr Giorgi the name was changed to Emir Bleu.

The next models to exit the De Vries yard were designated as Series II and benefited from several new innovations. The diesel engines now proudly bore the Rolls Royce logo and an additional 20cm was added to their length. The new configuration of the interior layout meant each of the three cabins enjoyed its own en-suite, and the owner's cabin still retained its large bath. Moving the staircase to the stern also allowed Riva to reconfigure two of the guest cabins with greater habitable volumes, meaning the twin bunks could be transformed into twin beds. The expanded deck saloon was better protected and a panoramic window was fitted for guests to enjoy the ever changing scenery as they cruised and new raked glazing further improved the aesthetic appeal of the wheelhouse. The dining room also benefited from the glazing overhaul, with its new curved glass yet another element in Riva's ever evolving purist style.

In the 1960's Port Hercule, Monaco berthed dozens of Riva runabouts... and a Caravelle!

Far from just cosmetic changes and attention to styling, Riva also sought to improve guest's experience aboard the Caravelles with the latest technology. The comfort levels aboard Series II was also increased with the installation of a new type of stabilizer system. Two Series II models were delivered in 1964, and the first (Hull 583) was again exhibited at the HISWA Amsterdam Boat Show in March of that year under the name 'Caravelle'. A few months later a deal to acquire her was concluded by Mr FW Stukenbröker and renamed Serena. The yacht then sailed the Mediterranean for many years, changing hands and names to Alcor, before being purchased by Mr. Rembert Berg in 2008.

During his exclusive interview with INVICTUS magazine (see later in this feature), Berg tells us how he fell in love with the yacht at first sight, then spent considerable time restoring the project at the De Vries yard. Wishing to minimize the financial exposure such a project would entail, Berg and De Vries came to an agreement where the yard's apprentices, in their on-site college, would undertake the restoration. It is therefore not inconceivable that descendants of



Serena's original builders were involved in her restoration almost half a century after her original launch. One figure of note demonstrates the care lavished on Serena's restoration: originally estimated to take 22,000 man hours, the eventual total was closer to double that, at 43,000 man hours.

The second unit in the second series (Hull 585) was purchased by a Spanish shipowner, Mr Antonio Blasco Oller, who named her El Galgo II, before passing into the hands of the Seragnoli family from Bologna, who renamed her Big Dad. A regular visitor to the Beoncini shipyard in La Spezia for scheduled maintenance, this Caravelle still enjoys an apparently active life. 1965 saw the curtain begin to draw on the Caravelle series, with hull 586 shown on the water in the 'Duca degli Abruzzi' marina at the Genoa boat show. Purchased by an Italian owner and originally named Quien Sabe, the intended last Series II changed name to Andios and could be seen cruising the waters off Rome, Italy. In the early 2000's however Andios underwent a major renovation, a stylish salon was added, the flybridge extended and new engines installed. She now bears the name Absolute and, on information provided by the brokerage firm Morley Yachts, is currently for sale. No doubt she will find a new owner soon.

The last and seventh Caravelle sold by Carlo Riva was launched in October 1965 and, according to sources, once again displayed minor modifications so has been variously designated Series II Type II or Series III (Hull 587). Called Corbina by its first owner, the German, Conrad W. Niepenberg, we later spotted her cruising around Stockholm in the hands of a Swedish owner. Following its acquisition in 2007 by Toni Belloni, one of the key figures in the LVMH Group, the yacht headed to Viareggio, the Italian yachting capital, in order to undergo an extensive restoration project at the MADUE shipyard.



Considered the final 'Caravelle', Ale (below) bore a striking resemblance to the true seven yacht series.

ALE – THE EIGHTH CARAVELLE

Throughout this feature we have referred to the seven yachts of the Caravelle series, but like all good stories, nobody wanted it to end. A few years after Riva decided the constant travelling to Holland was too much for him and the curtain was drawn on the Caravelle, Avrahan Shapira, an Israeli industrialist and loyal client of the Riva brand, approached De Vries directly. In his hand he held a signed agreement from Carlo Riva allowing for one more Caravelle to be built. In 1968 therefore De Vries launched 'Ale' (Hull 595), a 25m yacht whose design is remarkably similar to that of the Caravelles. Initially home ported in Lavagna Marina, Italy, Ale changed owners and names to Magica Stella, the name she now bears on her navy blue hull, along with a 'for sale' sign.

The late 1960's marked a sharp deterioration in Italy's economic situation and along with the travelling commitments, led to the end of the collaboration between Riva and de Vries. Having built such a close bond however, two of the most revered names in yacht building continued to work together on occasion. Over subsequent years Carlo participated in the design and sale of several De Vries yachts: the 26.8m Atlantic in 1963, sold to Carlo Maina of Milan, and sister ships Monara II and Din-Dina III delivered in 1969. Having followed the history and heritage of this wonderful series however, we had a unique opportunity to talk to a current owner of a Caravelle; a very special lady called Serena and her charismatic owner Rembert Berg. Having lovingly restored her at the De Vries yard, Berg has given her a new lease of life and is busy introducing her to coastlines she'd never have dreamed of seeing. Indeed, we had to fly to the Hamptons to catch up with the happy couple...

RENOVATING A CARAVELLE
REMBERT BERG
 OWNER OF SERENA



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This wasn't the plan. Sitting aboard the 22.5-meter (73-foot) Serena anchored in a shelter bay in the Long Island Sound near Easthampton, Rembert Berg looks as if he'd been boating his entire life. Dressed in shorts and a blue sweater to keep out the chill of the rain, Berg can handle lines and move sure-footedly from tender to stairs to yacht. But this wasn't the plan. Serena was scheduled to be anchored near Sag Harbor, but wind and rain had forced the yacht to move to a more protected anchorage closer to East Hamptons. It wasn't going to the sunny day most boaters plan on. But then again, Berg had never even planned on being a boater. Until Berg went on vacation to St Tropez in 2008, he had never considered purchasing a boat. And then he saw the Carlo Riva-designed Feadship. And, well, plans changed. As any boat owner knows, the vessel usually has the final say over any plans. And since Berg bought Serena that has certainly been the case. Each plan — from buying the yacht to her refit to scheduling her travels — has seen alteration and change. Serena, then named Alcor, was at anchor when Berg first saw her while swimming off a friend's yacht. So he swam over to take a closer look at the unique vessel. While treading water, he first spoke to the captain and then the owner and after five minutes the 72-year-old Italian finally invited him on board. Berg later visited the yacht in

Portofino and was hooked, despite the red leather banquettes and large television sets. After an interior update, he spent the first season with the Italian captain and cruised St. Tropez, Italy, and the Balearics. But Berg says, "Italian captains should only work for Italian owners." For his second season on board he hired a South African couple with a sailing background, Capt. Huber Koschade and Charné Coetzer, through Edmiston. In May 2009 Serena took off toward Montenegro and the Adriatic. After five weeks, Koschade presented Berg with a list of problems with the aging vessel. Then Berg brought in surveyor Jim Boot, who turned that list into a 25-page document. And so the search for a refit yard commenced. The plan was to contact Feadship's design division De Voogt to get the original naval architecture drawings, and then find a shipyard that could complete the project

within budget. Berg looked into yards in Croatia but the commercial yards didn't understand yachts; a yard in the Netherlands wasn't able to complete all the work within budget. Plans changed however after Berg contacted De Voogt. The designers asked what Berg had planned for the 1965 vessel. When changes were suggested, Sijbrand de Vries insisted Feadship do the refit on Serena. At first Berg resisted, aware of Feadship's reputation and the price tag that it usually comes with. De Vries however came up with a novel solution that would suit both parties. Having recently established an apprenticeship school, where talented young craftsmen learn their trade before being promoted to the Feadship's hallowed halls, the idea was to complete the refit there. The suggestion of a new generation of Feadship artisans honing their trade on a valuable piece of the yard's heritage was too delicious to resist.

AS A YACHT OF HISTORICAL IMPORTANCE TO THE YARD, SIJBRAND DE VRIES INSISTED THEY UNDERTOOK THE RESTORATION OF REMBERT BERG'S CARAVELLE SERENA...

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Serena, prefit (above) and post-refit (right).

"There was a lot of enthusiasm from both sides. We immediately moved on that and came to a deal very quickly," Berg recounts. "It offered all the guarantees of a Feadship job, just without the time guarantee and at a significantly reduced cost involved." The original plan was for the refit to take 22,000 hours; in reality it took 43,000 hours. The apprentices worked at de Vries Makkum yard to strip Serena down to her original steel hull that, though buckle and dented, remained seaworthy. Every couple weeks for 16-months, Berg visited Makkum to check on the progress which was taking place in the shadow Musashi, and 88m construction for Larry Ellison. "On arrival Huber and the project team at Feadship would have a decision program ready for me. We would go through it together and see the advancement of the work," Berg says. The project also allowed the yard to try out new techniques, including painting with the water-based Alexseal. The results were so impressive Serena would actually be kept under wraps when the owner's representatives came to check on her shed-mate, Musashi. In terms of modernization, Berg wanted to tread the delicate balance of incorporating new systems with the classic yacht, while bringing the boat up to commercial standards. Though it hasn't happened yet, the plan was to make Serena available for charter. The removal of her giant Rolls

Royce engines and boiler left room to add technical equipment equivalent to that of a Feadship megayacht. The same suppliers were used and even 50mm of insulation and soundproof plating was installed. "Probably biggest challenge was the lay-out of the engine room, with all the stuff we wanted to get in," Berg says. "It was much, much more than what the room was designed for in 1964." Three items Berg had planned on adding when he bought the



boat in 2008 were zero-speed stabilizers, a bowthruster, and a davit on the bow for a possible Jet Ski. "These are the only three things that we didn't do," Berg says. "The hull is not really suitable for zero speeds, and the stabilization system we have now is very good. The bowthruster was something Huber didn't want. He said, 'The boat has done 45-years without one, why should we need one now?' The crane on the front deck would have proved unsightly, so we

reinforced the aft davits instead." Serena's original captain form 1964 wouldn't have a problem piloting Serena today as the wheelhouse hasn't changed at all, except for the addition of a DSC radio. The helm still runs its original fly-by-wire controls and still has the original VHF radio. "We had already changed so much," says Cpt. Koschade. "Somewhere you have to draw the line." Despite attempting to remain true to her original design, minimal changes were unavoidable. The biggest change to her appearance was the replacement of the wooden wheelhouse roof with an aluminum version, though the original ladder was kept. A large sunpad was also added to optimize exterior social space too. On the interior, the crew quarters now has a larger dinette and sleeps three, taking full advantage of the space provided by the full-displacement hull form. The 1960s-era captain may be somewhat perplexed by the iPad A/V controls for the music and lights. On the day of the launch, all the plans came together. The soft furnishings were in place and the yacht's art – a mix of prints and originals from Dutch artists – was hung. The whole yacht was cleaned. Nearly 200 people attended her re-launch; Berg invited his friends and family and the yard invited the apprentices and their families. "I had invited 60 people or so to come on a big bus from Amsterdam to Makkum, in the middle of the winter, with lots of snow



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GRACEFULLY TRAVERSING HALF A CENTURY, THE CARAVELLE SERIES EMBODIES AN ELEGANCE THAT ONLY CLASSICALLY DESIGNED AND BUILT VINTAGE YACHTS POSSESS.

everywhere," Berg says. "We came into the shed where she was lying, all lit up. She was incredibly beautiful. Absolutely stunning." Prior to the launch Berg had originally planned on occasional use of his yacht along the Mediterranean coast. Instead, after just hours onboard as Serena transmitted her spirit of adventure he had a change of heart. So, they immediately departed for Scandinavia, where her shallow draft allowed her to dock in downtown Stockholm. Rather than the occasional Cote d'Azur jaunt, the Serena has cruised more than 10,000 miles since 2011; and that's not including the transatlantic voyage aboard a transport ship. On her own hull she's cruised from Scandinavia to Scotland and around the Caribbean, cruising through Antigua, St. Barts, and the Bahamas. One of Berg's most memorable trips was a nine-day trip to Cuba, with the highlight being four days of isolation, broken only by a visit from a couple of fishermen who sold him five lobster for a dollar.

Berg also loved the people of Charleston, South Carolina, saying they were warm and welcoming. But perhaps it is Berg himself that attracts a crowd. He welcomes friends — and friends of friends — onboard and had a 42-bottle wine cooler installed to accommodate parties of any size. Despite the constant changing of plans, things have worked out very well for Berg and Serena. He has become a sure-footed yachtsman who seems to thrive on the social opportunities boating offers. And the day's rain hasn't deterred any of the friends that have joined him for a day aboard Serena either.

Although the waypoints on Serena's passage through the last 48-years may have changed with remarkable frequency, the elegant lady takes them all in her stride with a grace commensurate with her breeding. Conceived by the pedigree pairing of Carlo Riva and Feadship, there is no doubting this aristocrat of the seas will delight many generations to come.

CONCLUSION

There is no doubting that the Caravelle is a 'gentleman's yacht'; designed by a gentleman, built by a gentleman and owned through the ages by the very same. The best evidence of the refined dignity of these yachts, and therefore their owners, is their preservation through time. The years do nothing to diminish the purity of their lines and beauty on the water.

The Caravelles transcend the years with disconcerting ease. Fifty years after launching, not only does the majority of the units still sail today, they've also benefitted from major refits, carried out to exacting standards. Their owners have studiously conserved their original design and no significant alteration or desecration of heritage has inflicted on any of them. The Caravelle's course for the future is set fair for the foreseeable future, they can continue to gracefully cruise through the decades to be appreciated, cherished and admired by future generations. ■