Some 35 minutes or so into my tour of the newly refitted A2, with Henk Wierink of Pendennis Shipyard, we had just reached the foredeck and writer's cramp was a distinct possibility. It was time to get a handle on the situation.

"Henk, maybe we are going about this in the wrong way. Can you tell me how much of what I am looking at is left from the original boat? I asked. Wierink is a Dutch engineer by training. Twenty-three years ago, he moved to Cornwall on England's south coast to help Piers de Savary energize a little shipyard called Pendennis and build a 125-foot sloop called Temptation, which, he reminded me, meant that this was about to mind our 22nd anniversary tour. De Savary had invested the satisfies aaudience in Pendennis in August—his MD is to jumpstart a project with a wall of cash, find people who share his vision, and, when he gets it cooking, move on to the

next challenge: venture capitalism on a macro scale. Wierink and Joint Managing Director Mike Carr, a naval architect, led the management buyout of the yard in 1993.

"This section of deck is original and the cuprails," Wierink answered, "and the wheelhouse windows and most of the hull...." He trailed off, squinting in the bright Palm Beach sunshine, as he turned over the details in his mind. "It was a pretty big job—a rebuild rather than a refit!"

Indeed, a 15-foot hull extension added space on all three decks and created a new transom, while the main-deck master was widened to full beam. The interior and engine room were gutted. New power, new electrical, new management and navigation systems were on the list. Replacing the interior layout for the new "owner," Wierink meant that all the windows in the superstructure needed to be repointed as did the interior skylights, bowling cabinets, and tender storage, which leads to the inevitable question, "Why!"

To complement the retro style of his sailing yacht, A2's owner deliberately chose to update the yacht's interior to a "late 1990's look" rather than contemporary fashion.
The short answer is that the owner’s current sailing yacht—whicPendennis also rebuilt—in 1993 schooner. To harmonize with the sailing yacht on those occasions when A2 would serve as a mother ship, the owner sought a more classic style.

"He didn’t want the idea of having more than one boat, and he had very specific ideas about how the motor yacht (his first) would be used and what size it needed to be. In 2010, he decided to sell it rather than build new. We went on to find a suitable candidate, one with sound structure but little to no value in the interior," Wielens says.

Pendennis found Masquerade of Soli in Palma. She had been launched by Fraschini in 1982 as Circe II and in 1986 she became the first Lineasera, then Alexander and finally Masquerade of Soli, a six-stateroom charter yacht. The owner bought it based on photos and video and the yard’s assurance that it still held promise.

The yacht arrived at Pendennis in the spring of 2011. "I tested that he come see it before we began to redesign it," Wielens says.

"His first reaction was, 'It's not as bad as I thought.'"

A structural survey assessed the yacht’s integrity, which in turn determined the extent of the work. Concurrently, there were several meetings with the owners whose plans outlined around larger outdoor living areas. Improved water access and an open interior.

With this information, Pendennis and BMT Nigel Gee, the firm tapped for engineering, recommended completely stripping out the yacht, including crew quarters, guest areas and the engine room, returning Masquerade of Soli to bare hull, deck, hull and aluminium superstructure. In addition to adding length on all three decks, one of the largest structural changes was widening the forward section of the main deck superstructure to full beam, creating more privacy and space in the owners’ suite.

The interior now includes a much larger main salon with the addition of a second lounge area primarily for the owners’ use on the upper deck. A3’s exterior social areas also benefited from the transom extension with increased al fresco dining space and twin staircases replacing the original single ladder for more convenient access to the new swim platform.

The height of the swim platform was an important design consideration. It needed to be high enough above the waterline so that it did not become wet in transit, yet low enough for the owner and guests to comfortably access the water at anchor. To get it right, a series of wave profile trials were conducted prior to the refit with videos and photographs made of the transom to assess the dynamic waterline at a range of speeds and to confirm trim. The result of this study is a stern platform that can be used comfortably either at anchor or underway. The wave profile data was also used to position the underwater exhausts.

The hull extension presented several other challenges. The addition needed to be faired precisely into the existing structure, have sufficient volume to support the additional weight, have optimum transom immersion for dynamic trim, have low resistance and be shaped to reduce bottom slamming.

The scope of the project included re-engineering all systems and installing new deck equipment: modern bridge technology and state-of-the-art audio-visual equipment. The owners’ brief also included increasing both the range and cruising speed of the yacht. As part of the pre-refit sea trials, BMT Nigel Gee undertook a series of shaft torque measurements to derive a speed-power curve for the existing yacht. With the results corrected for the increased hull length, the yacht’s speed was predicted to exceed 15 knots at full power. New MTU main engines now give A2 a steady cruising speed of 14 knots rather than the original 12 and a maximum of 15.8 knots. There is also dramatically improved fuel consumption, increasing her range from 3,300 nautical miles at 12 knots to 4,200 at 14 knots.

Gutting the engine room and machinery spaces gave the yards engineering department the opportunity to recommend the most appropriate performance-led systems for this type of yacht. Pendennis completely redesigned and rewired the vessel’s electrical systems throughout to include LED lighting.

"The owners liked the profile of an eightties Fraschini, but they wanted the conveniences and amenities of a new build," says Wielens. "One of the things that changed in the last thirty years..."
is expectation of headroom. He wanted the new interior optimized for greater headroom throughout.

In all of the new areas, Pendennis had to deliver seven beds, five inches of height and no less than six and a half feet elsewhere, which meant finding new paths for ductwork, piping and wiring. As the interior designer and BMT NavigaAG worked through the design process and space planning, Pendennis advised on the practicalities of the new layout to ensure that A2 was "future proofed" to a certain extent, ensuring easy access to systems for maintenance and likely upgrades.

In the owner who had not specified maximum headroom, the designer likely would have. New York architect Peter Marino is known for designing large living spaces and maintaining a sense of a room being a room no matter the size. His signature style is modern, minimalist, and clean. He draws on the contemporary architectural scene, but about the closest he's been to a Feadship before A2 is the design of the Yacht Club Costa Smeralda in Porto Cervo. So what do Saghachi, designer of modern art and A2’s interior, have in common? Common lines, appropriateness of materials, consistency of theme and uniqueness of details. In the commercial space, this translates into "an impression that amplifies the breadth". In residential, it's about articulating strong design to define, enhance and showcase the lifestyle. As Marino’s design philosophy, it's about the client, not the designer. The constraints are powerful, with color and texture used in intriguing ways.

As for color, the simple geometry of A2’s interior supports the "anesthesia of the yacht as well as contributes to a space where the owner, family and guests can relax. Air conditioning falls into each room through simple slats in the overheads with return hoods hidden under low kick or furnishings, eliminating distracting grills. Planked dark wood floors already look mellow, and simple window shades control light perfectly for the concept. Working on a theme of contrasting light and dark, Marino mixed materials on diverse as bronze, polished and painted leather wall coverings and straw marquetry with oak, linen, teak, white satin-finish paint, high-gloss palm and wood and wool. Other areas use rugs. Simple window treatments put the emphasis on wall texture.

The interior design is about creating a visually exciting journey, according to Marino. It begins when you enter the yacht from the main deck lift: "Immediately you are thrown into light with bleached oak lockers and painted overheads. The clean-lined furniture is positioned in a way that draws your eye forward to the dining room beyond, in which glassy rows of frames become the backdrop to a striking piece of mixed-media art by Anselm Kiefer, which sets the tone for the rest of the yacht," he notes.

In the new spacious master suite, Marino chose multiple styles of white and bronze to create a room with a white aesthetic and marbled wooden floors to balustrade the walls and towel walls with textured leather. The furniture is a mix of leather and bronze, with a piece key being a chest of drawers featuring detailed bronze handles and punctuation darts designed by Perretin sculptor Ingrid Donat. In the ensuite, Roman glass floor tiles adorn the walls, floors and vanity tops. The vanity drawers have polished nickel frames with bronze leather bases. Directly in front of the door to the owner's ensuite, a straight run of stairs hugs the stairboat side of the superstructure and leads to the top of the bridge. Deck palm wood interior and neutral upholstery feature a piece of a Casart aluminum sculpture and a De Ro Suh coffee table. A leather