A2

Ex Masquerade of Soe

SOME 35 MINUTES OR SO INTO MY TOUR OF THE REFITTED

Feathip 42 with Henk Wielens of Pendennis Shipyard, we
had just reached the foredeck and writer’s cram was
a distinct possibility. Time to get a handle on the situation.
Henk, maybe we are going about this in the wrong way.

Maybe it’s easier to tell me how much of what I am looking at
is left from the original boat.

Twenty-three years ago Wielens, a Dutch engineer, moved
to Cornwall to help Peter de Savary energise a little shipyard
called Pendennis and build a 38-metre sailing boat called

THESE PAGES: IT TAKES
A GOOD EYE TO SPOT
ORIGINAL ELEMENTS. THE
ANCHOR POCKET AND
FOUR OF THE ORIGINAL
FASHION PLATES ARE THE
ONLY CLUES IN THE PHOTO
ON THE LEFT. REFITTING A
CLASSIC FEATHER Created
THE PERFECT COMPANION
FOR THE OWNER’S CLASSIC
SAILING YACHT
Tarawera, which he reminds me, means he and I have been looking at boats together for 22 years. Des Savary’s financial interest in Pendennis is long past. Wiekens 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 cap rail. Wiekens answers, ‘and the wheelhouse windows and most of the hull...’ He trails off, squinting in the bright Palm Beach sunshine as he turns over the details in his mind. ‘It was a pretty big job – a rebuild rather than a refit.’

Indeed. Expanding the main deck master suite to full beam, a 4.5-metre hull extension, gutting the interior and engine room. New power, new electrical, new management and navigation systems were on the list. Revamping the interior layout for a new owner’s lifestyle meant all the windows in the superstructure had to be repositioned, as did all the interior stairways, boarding ladders and tender stowage. Which led to the inevitable question: why?

The short answer is that the American owner’s current sailing yacht – rebuilt by Pendennis – is a 1903 schooner To

The A2 project presented ‘a pretty big job – a thorough rebuild rather than a refit’ – Henk Wiekens
armonise with the sailing yacht on those regatta occasions A2 would serve as a mothership, the owner sought a more classic motor yacht style.

'He didn't enter lightly into 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,' says Wiekens. 'In 2010 he decided to refit rather than build new. He sent us out to find a suitable candidate, one with sound structure but little to no value in the interior.' Pendennis found Masquerade of Sole in Palma. She had been launched by Feadship in 1983 as Circus II, and in 1986 became the first Limitless, then Masquerade and finally Masquerade of Sole, a six-cabin charter yacht. The owner bought her from the photos and specifications and the yard's assurance that she held promise and value.

The yacht arrived at Pendennis in the spring of 2011. 'I insisted he see it before we began to redesign it,' says Wiekens. 'His first reaction was: "Not as bad as I thought."

A structural survey assessed the integrity of the yacht, which in turn determined the extent of the work. During several meetings with the owner, plans coalesced around larger outdoor living areas, improved water access and

THESE PAGES: DINING NOW HAS A SEPARATE ROOM. GLOSS-FINISHED ROSEWOOD SIGNALS A TOUCH OF DRAMA FOR FORMAL MEALS. THE NEW PORTSIDE STAIRCASE ACCOMES GUEST CABINS ON THE LOWER DECK AND THE LAZARETTE AND BOARDING PLATFORM ASTEM.
open interior. With this information, Pendennis and 4T Nigel Gee, the company brought in for engineering, commended completely stripping out the yacht, including new quarters, guest areas and the engine room, returning superyacht of Sole to bare bulkheads, steel hull and aluminium superstructure.

In addition to extending all three decks, one of the largest structural changes was widening the forward section of the main deck superstructure to full beam, creating more space and privacy in the owner’s suite. The interior now includes a much larger main salon with the addition of a new lounge area, primarily for the owner’s use, on the starboard side. Az’s exterior social areas also benefited from a transom extension, with increased alfresco dining space and twin staircases replacing the original single ladder for convenient access to the new bathing platform.

The height of this 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 access the water comfortably at anchor. To get it right, a series of wave profile trials were conducted before 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 extension presented other challenges. The addition needed to be fitted precisely into the existing structure, have sufficient volume to support the additional weight and optimum immersion for dynamic trim, have low resistance and be shaped to reduce slamming.

The scope of the overall project included re-engineering all systems and installing new deck equipment, modern bridge technology and state-of-the-art AV equipment throughout. The owner’s brief also included increasing both the range and cruising speed of the yacht. As part of the pre-refit sea trials, BMT Nigel Gee made a series of shaft torque measurements to derive a speed-power curve for the existing vessel. With the results corrected for the increased hull length, the speed was predicted to exceed 15 knots at full power. New MTU main engines now give AZ a steady cruising speed of 14 knots rather than the original 12, and a maximum of 15.8 knots. Fuel consumption is dramatically improved, increasing her range from 3,500 nautical miles at 12 knots to 4,200 nautical miles at 14 knots.

Getting the engine room and machinery spaces presented the yard’s engineering department with the opportunity to recommend the most appropriate performance-led systems for this type of yacht. Pendennis completely rewired the electrical systems throughout to include LED lighting.

‘The owner liked the profile of a 1980s Feadship but wanted the amenities of a new build,’ says Wiekens. ‘One of the things that’s changed in the last 30 years is expectation of headroom. He wanted greater headroom throughout.’

In all the new areas, Pendennis had to deliver 2.25 metres of height and no less than two metres elsewhere, which meant finding new paths for ductwork, piping and wiring. As the interior designer and BMT Nigel Gee worked through the design process and space planning, Pendennis advised on the practicalities of the new layout to ensure AZ was future-proofed as far as possible by planning for easy access to systems for maintenance and likely upgrades.

Even if the owner had not specified maximum headroom, the designer probably would have. New York architect Peter Marino is used to large loft-like spaces and shiny commercial statements such as the shops of fashion icons Chanel, Fendi, Dior, Sergio, Louis Vuitton and Barney’s, museums and the presidential and penthouse suites of the Four Seasons Hotel in New York. His residential projects are large and dramatic, often with decor that serves to showcase modern art, a passion he shares with AZ’s owner. He’s a force in contemporary architecture and his work on the boating scene includes the design of the Yacht Club Costa Smeralda in Porto Cervo, as well as a number of superyachts.

So what do flagship fashion shops, modern art and AZ’s interior have in common? Clean lines, appropriateness of materials, consistency of theme and uniqueness of detail. In commercial spaces this translates to ‘an experience that amplifies the brand’. In residential, it’s about articulating
strong design to define, enhance and showcase the lifestyle. As Marino’s eclectic portfolio shows, it’s about the client not the designer. The constants are masterful mixes of texture and a thirst for fine elements used in interesting ways.

As for clean lines, the simple geometry of Az’s interior supports the ‘period’ of the yacht as well as contributing to a space where the owner, family and guests can relax. Conditioned air falls into each room through simple slits in the overheads, with returns hidden under skirting boards or furnishings, eliminating distracting grilles. Planked dark wood floors already look mellow, and simple antiqued bronze light controls are perfect for the concept. Working on a theme of contrasting light and dark, Marino mixed materials as diverse as embossed, painted French leather wall coverings and straw marquetry with oak, limed teak, white satin-finish paint, high-gloss palm and rosewood, and wool rugs by American firm Vissoske. Simple window treatments put the emphasis on wall texture, views and, of course, superb art.

The interior design is about creating a visually exciting journey, according to Marino. It begins when you enter the yacht from the aft main deck doors. Immediately you are thrown into a light, bright space with bleached oak bulkheads and panelled overheads. The clean-lined furniture is positioned in a way that draws your eye forward to the dramatic dining room, in which glossy rosewood panelling forms the backdrop to a striking piece of mixed media art by Anselm Reyle, which sets the artistic tone for the rest of the yacht.

In the now-spacious master suite, Marino chose multiple shades of white and bronze to create the feeling of a retreat, and married the wooden and metal borders of the bulkheads with a textured leather wall surface. The furniture is a mix of leather and bronze, a key piece being a chest of drawers featuring detailed bronze handles and parchment drawers designed by Parisian sculptor Ingrid Donat. In the en suite, Roman Classic travertine stone adorns the walls, floors and counter tops. The drawers have polished nickel frames with cream leather fronts.

Directly in front of the door to the owner’s suite, a straight run of stairs hugs the starboard superstructure and leads directly to the owner’s lounge aft of the bridge. Dark palm wood joinery and neutral upholstery accent key pieces: an aluminium sculpture by Cesar and a coffee table by Do Ho Suh. A leather desk has pride of place. It is a room that can work as a private salon for the couple or as a family space. The enlarged aft deck serves as the perfect venue to observe regatta action. With the tender lifted off—installing a hefty crane and its support without impacting the aft deck below was an engineering feat BMT Nigel Gee and the yard are proud of—allows a sunshade to be set up from the top of the superstructure.

On the lower deck, one of the four aft guest suites is now a guest pantry, laundry and day head that connects the guest lobby to the lazarette and bathing platform. Pullman berths in two of the three cabins bring the number of berths back up to the former count. An additional guest or nanny cabin is forward of the engine room with access via the crew stairs, yet it is separate from the crew mess. The crew area benefited from the reconfiguration and now features a separate full laundry forward.

The complete systems upgrade has left the vessel more akin to a newly built yacht, making the ongoing engineering maintenance programme much lighter than usual for a vessel of her age. Although the owner has no intention to charter, the yacht remains in class and was brought up to current MCA/LY2 standards.

‘We are pleased that we were able to make all these modifications and deliver a yacht that meets the owner’s needs in 18 months, while keeping it under 50 metres and under 500 gross tonnes,’ says Wijekens.
MY A2
WORLD SUPERYACHT
AWARD WINNER 2013
Rebuilt Motor Yacht

FUEL CAPACITY
51,000 litres (13,962 US gal)

OWNERS AND GUESTS
10 + 3

CREW
9

TENDERS
2 x Cougar custom, 1 x rescue boat

CONSTRUCTION
Steel hull, aluminium superstructure

CLASSIFICATION
Lloyds #100A1 Yacht, MCH

TIDES/ENGINEERS
MTU 16V 2000 M61, 800bhp, 1,080hp

SPEED (MAX/CURSSE)
0.04 knots

N.E.G. AT 14 KNOTS
0.01m

ROSTERS
100m

WAX YS E-0500-T

HULLSERS
Zero speed

NURITORS
115kW Northern Lights

ORIGINAL BUILDER/YEAR
 Pendennis/1993

REFIT NAVAL ARCHITECTURE/ENGINEERING
 Pendennis, BMT Navig Goo

REFIT EXTERIOR STYLING
 Peter Marino Architect, Pendennis

REFIT INTERIOR DESIGN
 Peter Marino Architect

REFIT YARD/YEAR
Pendennis Shipyard, Falmouth, Cornwall, UK/2012

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