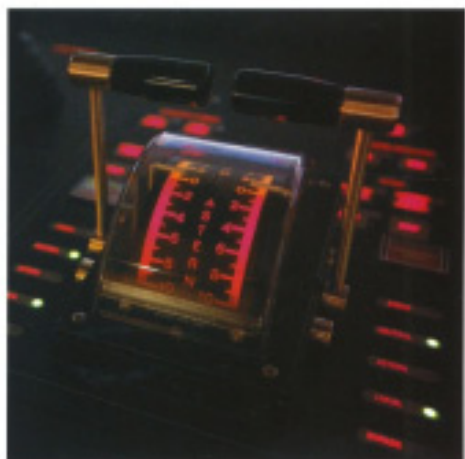


TWIZZLE



The owners knew exactly what they wanted to achieve with the design of this motor yacht. Roger Lean-Vercoe reports. Photography: underway, Alexis Andrews; interiors, Visions of Holland



For aspiring owners, the creation of a perfect, custom superyacht might seem merely a question of formulating their preferences, choosing the right designers and builder, and opening a suitably loaded cheque book. After a delay of up to three years – during which their project manager will address the multitude of decisions that must necessarily be made – they take delivery of their yacht. Hey, presto! While this is certainly one technique, it does depend rather heavily on whether the client – the only person who can declare the finished product as ‘perfect’ – is of the same mind as those who created the vessel. Most owners, however, choose to take more control, guiding the project by means of monthly or bi-monthly meetings at the shipyard, but a small elite go further, investing enormous amounts of personal time and energy to ensure every aspect of the vessel exactly meets their needs. Arguably, this latter group most closely achieves that pinnacle of perfection that so many seek. However, to embark on this course calls for time and dedication, as well as detailed knowledge of how the vessel will be used and an understanding of its technical needs.

The owners of Feadship’s recently delivered 55 metre motor yacht *Twizzle* are rare examples of such dedication. Following the handover of their new yacht, early March 2005, they were lavish in praising De Vries shipyard, which created exactly the vessel they wanted. Most unusually, they have also attracted a tribute from De Vries, which acknowledges

Twizzle as the most complete and highly detailed vessel it has ever launched. Such praise, from both client and a highly respected yard, indicates she is very special, indeed.

Twizzle’s creation started five years ago when her European owners (experienced yachtsmen, who wish to remain anonymous; let’s call them Mr and Mrs T) approached Feadship’s De Vries Shipyard. They had previously owned two Italian-built, Mediterranean-style motor yachts – fast and attractive, but with relatively short range – and now wanted a more substantial vessel in which to make a four-year-long world cruise. Unusually, this husband and wife team, individually, possessed a high degree of interest and knowledge in complementary facets of the yacht – Mr T having great experience in its mechanical, control and IT aspects, and Mrs T having very firm views on interior design and decoration. Confident De Vries could produce the high quality and reliability they desired, they recognised that to achieve their dream yacht they would need a team of specialists who could translate their needs into drawings and ease concepts into hard reality.

The task of interior decoration was given to Emily Todhunter of Todhunter Earle Interiors, a UK-based company, whose work had long been admired by Mrs T. Then came the question of an interior designer. Feadship was asked to provide a list of talented, ‘easy to work with’ designers and, having met the foremost name on the list (and rejected him on the grounds he wanted more control of the

Below and below far right: tranquillity outside, tranquillity in – thanks to judicious decor styles and complementary colour choice on the bridge deck. Below centre: an aluminium-look desk in the bridge deck saloon offers guests a particularly attractive spot to browse the Internet





Top: aquatic blue cushions offset the white upholstered sofas with aplomb in the bridge deck saloon. **Above:** elegant, finer details (left) and capacious, flowing design of decks (above) are great hallmarks.

project than they were prepared to concede), they selected the Beaulieu, England-based Redman Whiteley Dixon partnership, represented by Justin Redman, who has a reputation for listening to and delivering the client's needs. Happily, these choices were never once regretted during the five years of ensuing weekly, day-long meetings. Technically, a series of specialist sub-contractors was engaged to turn Mr T's aspirations into reality: Imtech and Radio Holland for the navigation and communications technology, and Van Berge Hese Gowen for the entertainment electronics. Once again, these companies delivered everything asked of them.

The essence of Tuzi's design was to serve the sea-going lifestyle her owners had developed with their earlier yachts. Favouring alfresco living, they knew exactly how their decks were to be laid out – what activities would take place where and the degree of sun or shade required – with the over-riding requirements that: side decks should encircle the yacht at both main and bridge deck levels; tenders should be stowed away from guest areas; and there should be plenty of scope to find solitude when required. In respect of the interior, the guiding principle was the size and, in particular, the proportions of individual rooms should be pleasing. This task was



Above left: the spiral staircase connecting the main and bridge decks. Above right: chrome door fittings add a modern touch



Below: the main deck saloon, where the stylish furnishings never overcrowd





Above, left and centre: the main deck aft provides the perfect place to entertain, where relaxed, alfresco dining doesn't get much better than this
Above right: leading forward from the main deck saloon, even the interior dining room gets a touch of 'open air', with large windows and intelligent use of space. Here, the soft colour tones contrast the refined woodwork, making it even more inviting

simplified by their requirement for just four guest cabins, in addition to their own stateroom. Two saloons – on the main and bridge decks – and a dining saloon completed the requirement.

Working from these needs, *Twizzle* eventually ended up at 55.5 metres in overall length and 49.1 metres on the waterline, boasting an attractively scalloped sheerline and a slightly slimmer steel hull than most recently launched Feadships. This is topped by a well-proportioned, pleasantly rounded aluminium superstructure that capitalises on the open side decks to create an attractive lightness of line, alluding to early Feadship designs. Large, open deck spaces were not required – just well-sized areas, each carefully designed for their chosen function.

The owners, for instance, like to be on the uppermost deck when the yacht is sailing, a time when their favoured position would be sitting on a bench seat, looking forward over the bows with their feet up. With this in mind, a mock-up was built to determine the exact dimensions of the twin sofas and their distance to the forward bulkhead, to which a low windscreen was added to minimise the breeze without adversely affecting forward visibility. Similarly, a pair of raised sunbathing areas were incorporated immediately behind the bench seat, so conversations need not be shouted. Behind these are two inward-facing, U-shaped settees, each fronted by occasional tables and shaded by a solid bimini that curves forward from the arch mast – just right for conversation or snuggling down with a book.

Aft of the mast, a spa pool sits within a further semicircle of inward-facing seating, while the aft portion of the deck is taken up with the safety boat required by the MCA regulations for charter yachts of this size – a practical Castoldi, safely powered by a diesel engine and water jet. While there are only limited plans to charter *Twizzle*, the owners insisted on complying with charter rules in acknowledgment they provided increased safety. This layout – with each area perfectly sized for its function, seemingly sculpted from waist-height block – leaves the unused volume free for technical gear, such as air handlers, thus freeing up the yacht's interior.

As the yacht would visit remote areas, where dining ashore would not be an option, a choice of open-air eating areas was considered particularly important. This need was met with dining areas located conventionally on the aft portions of both the bridge and main decks. In general, formal dinners (when guests can gather for a cocktail in the main deck saloon) will be served on the main deck aft, as will breakfasts because they usually demand direct interaction with the galley, also located on the main deck. Lunches and casual dinners, though, will generally be served on the deck above, where the relaxed decor found in the bridge deck saloon is carried outside, readily blending with the informality of bare teak furniture. To ease service at this level, a servery, united with the galley by a dumb waiter, is forward of the saloon.

Amidships, the bridge deck also carries the yacht's two tenders – Castoldi 6.4-metre RIBs,

again powered by a diesel and water-jet combination. These are tucked away into bays cut into the superstructure between the bridge and bridge deck saloon, set sufficiently inboard so as not to obstruct the side deck surrounding this level – a great place to exercise or admire the view.

Twizzle's interior was designed foremost as a family holiday home with a sophisticated and timeless, yet relaxed, style more akin to a house than a traditional yacht interior. Throughout, Justin Redman was responsible for the layout and architectural elements, while Emily Todhunter, working with Louise Jones from Todhunter Earle, chose furnishings, carpets, fabrics and lamps. The inbuilt woodwork was constructed by De Klerk – a long-established woodwork company that works closely with De Vries, one of whose previous projects was the interior of the *Titanic*. The resulting style is seen most clearly in the main saloon, which also canvasses a collection of works by Picasso, Kandinski, Miro and others adorning the walls.

In terms of decoration, the room's (and, indeed, the whole yacht's) starting point was a bowl of delicate, pastel-coloured sea urchin shells, which today sits on a low table that is the focus. It is ringed by two- and three-seater, white upholstered sofas and matching easy chairs. The colours and hues of these shells appear repeatedly in the furniture and accessories throughout the yacht, most of whose finishes are based upon natural materials – the wide-boarded walnut floors, for instance, or the walnut wall panelling, whose



crisp flatness is broken only by incised grooves that create interesting shadow lines for emphasis. The result? A soft, understated and restful atmosphere ideally suiting the image of a house by the sea. Yet despite the seeming simplicity, the multiplicity of flat surfaces and crisp, straight lines make it difficult to achieve 'perfection'; the slightest anomaly is immediately noticeable – but, as is immediate, perfection is exactly what De Klerk's joiners achieved.

In the main saloon, much of the loose furniture, including the modern bow-fronted sycamore cabinet, a games table with reversible chess/backgammon top and a pair of chairs from the 1930s, were bought or





custom made in London, while De Klerk also constructed the superb pair of aubergine-lacquered, Chinese-style cabinets flanking the doors to the aft deck. In keeping with the saloon, Redman specified (and designed) a varnished teak table and chairs for the aft deck's alfresco dining area. This was to heighten its formality in comparison with the bare teak furniture of the more casual bridge deck aft, which matches the teak of its adjacent saloon. In addition, on both decks, the maximum amount of glass possible (all of it armoured and stronger than the aluminium surrounding it, rendering storm shutters unnecessary) was specified for the doors, so as to maintain an intimate connection between the two spaces. The side windows, too, were the subject of detailed design. At the insistence of Mrs T, Redman set them into a vertical wall (as they would be in a house) rather than sitting them in usual yacht style atop cabinets to provide space for storage. The result is cleaner and more house-like, achieving a strongly angular look that has, perhaps, a slight affinity with minimalism. However, the comfortable furniture and well-chosen accessories soften the line.

As *Twizzle's* engine room is positioned amidships (ideal for the yacht's comfortable, sea-kindly motion), the lower deck guest accommodation is located in the stern, accessed by stairs descending from the starboard-aft corner of the saloon. The second guest staircase is positioned between the saloon and the dining saloon, winding sinuously up towards the bridge deck saloon

with the geometric precision of an aerobic aircraft's smoke trail. This particularly wide passageway provides a high degree of unity between the two rooms, as well as giving the yacht long sight lines and a truly open feel.

The dining room, itself – set across the whole beam of the yacht – is of particularly pleasing proportions. Overlooking the crisply rectangular custom-built ebony table is a huge canvas by French artist Facconnet de Gouy Darsy. The pale beige colouring of this creates the inspiration for the hand-loomed carpets, used both here and the saloon. So large is the painting it was decided that, to best display it, it would be better to not have a direct door to the galley. Instead, service comes through the main lobby – equally convenient. The room's decoration remains simple; no dramatic gold, just unfussy linen wall coverings and a satin painted ceiling.

Forward of the dining room, the entrance lobby provides an exit to the starboard side deck and also houses an elegant day head trimmed with the cream tone of *botticino classico* marble. Immediately forward, entered through a private office equipped with state-of-the-art communications and adorned with a delightful Matisse pen-and-ink, is the master suite. Restful, beautifully coordinated colours hovering around the beige and cappuccino spectrum dominate this room. Silk wall coverings and white leather bedside tables, decorated with charming sea anemones handmade from silver, add tasteful finishing touches, but it is an amazing Syrian cabinet at the foot of the bed that commands attention.

Left: restful colours in a colour spectrum of beige and cappuccino pervade the master suite, which is entered via an office fully equipped with state-of-the-art communications equipment (far left, below)
Below far left: the tranquil theme continues through to the sumptuous en suite master bathroom



Above right: an exquisite Syrian cabinet steals away the television in the master bedroom



Right and far right: one of the guest staterooms, where real lighting is enhanced naturally via blinds or shades, or electrically by downlights



Intricately inlaid with mother of pearl, it serves as a particularly elegant hideaway for the television within. Passages on either side of the bed lead forward through his-and-hers dressing rooms to the bathroom beyond – a room harking back to the elegance of the 1930s. Here, angular design is trimmed with nickel, marble and period fittings from Kallista. Nickel is an incredibly difficult metal to work, as scratches cannot be polished out, so any slight damage during manufacture means the job has to be restarted. De Vries considers these the most difficult pieces it has ever made – but few would argue they aren't perfect.

Four guest cabins – three doubles, one of which converts to a twin, and one twin – open from the lower deck lobby, which is stylishly lit by two tall and unusual lamps made from multiple 'laminations' of rough-cut glass, set edgewise into the panelling. While the rooms are of roughly equal size, their walls are individually decorated with bold fabrics from Rowell in California, all chosen from the same palette so open cabin doors reveal a pleasing harmony of colour. The en suite bathrooms – the two doubles fitted with a bath and the twins with a large shower – again reveal Emily Todhunter's clean, classical line embellished with more Kallista fittings and, wonder of wonders, motorised shower guards that extend from the walls to convert the baths into a shower.

The crew accommodation and service areas are also of high standard, with individual audio-visual systems both in the mess and in the comfortable cabins. There is an excellent laundry, a superbly equipped galley, and an engine room that any yacht engineer would drool over. This latter compartment benefits from Feadship's policy of standardising design and layout as much as possible from one yacht to the next, a policy that has ensured constant design development, reliability and



Twin Caterpillar diesels give a range of 4,800nm at 12.5 knots

an accessible layout. Build quality is also outstanding. *Twizzle's* pair of Caterpillar 3512B diesels – reliable workhorses used throughout the superyacht world – provide a 15.7-knot maximum speed and a continual cruising speed of 12.5 knots. Its ample range is 4,800 nautical miles.

Three other features – its audio-visuals, the computer installation and the glass bridge with integrated navigation system – are so notable that *Boat International* will have a special feature on these next issue.

De Vries believes it has never delivered such a complex yacht, in terms of technology, nor one where every detail is so complete. The secret? The owners – who, understanding the technology and appreciating the difficulties – allowed time to finish the build to their satisfaction. At the naming ceremony, Mr T said, '*Twizzle* is exactly our original vision, but thanks to De Vries and our own project team, including Wim Koersvelt, project manager, and captain Gordon Percy, it is much, much better than we could have ever imagined it'.

TWIZZLE		
LOA 55.50m	Range at 12.5 knots 4,800nm	Classification Lloyd's #100A1, SSC Yacht, Mono, G6, UMC, UMS; MCA Code of Practice
LWL 49.10m	Stabilisers Koopnautic, active, at anchor	Owner's project manage Wim Koersvelt
Beam 10.40m	Watermakers 2 x 16,000/d HEM Duplex H40/4800	Interior design Redman Whiteley Dixon
Draught 3.10m	Electrical installation and monitoring system Imtech	Interior decoration Todhunter Earle Interiors
Propulsion 2 x 1,119kVA Caterpillar 3512B-DITA diesels	Navigation and communications equipment Imtech and Radio Holland	Exterior styling De Voogt NA/Redman, Whiteley, Dixon
Electricity generation 3 x 200kVA Caterpillar 3306B-DITA	Autopilot Imtech	Naval architect De Voogt NA
Gearbox Reintjes WAF-742	Fire control system Hi-Fog	Builder/year Feadship – De Vries/2005
Propellers Van Voorden	Air-conditioning Heinen and Hopman	Oosteinderweg 25 PO Box 258
Shafts Akerboom	Entertainment systems Linn	1430 AG Aalsmeer – Holland Tel:+31 (0) 297 38 89 00
Speed (max/cruise) 15.7 knots/12-13 knots	Construction Steel hull and aluminium superstructure	Fax:+31 (0) 297 38 89 01 E-mail: info@vriesyard.feadship.nl
Fuel capacity 98,800 litres		