



YES, SHE'S BIG AND POWERFUL, BUT THE TRUE MEASURE OF CAKEWALK IS IN HER TONNAGE CERTIFICATE: 2,998 TONS—THE LARGEST YACHT BY VOLUME EVER LAUNCHED IN THE USA.

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SUPERYACHT MEDIA / ANDY FRAME PHOTOGRAPHY / JIM RAYCROFT

# CAKE WALK



Even before he saw *Carinthia VII*, *Cakewalk's* owner had already decided that he needed a bigger boat in order to carry larger tenders. Tenders make the luxury yacht experience complete, he believes. Discussions for a new boat began two years later, and by fall 2005, Zinser had a fairly complete specification ready to share with European yards known for building large yachts. But a bit of discontent lingered at the back of the owner's mind—he wanted to build the boat in the United States and not the least of those reasons was the fact that it would be possible for him and his wife to visit the project frequently during construction.

"Our team firmly believed we could build a yacht of similar quality to northern European yards in the United States, so we began to discuss the project with various American yards," Zinser said. "In the meantime, there was no reason not to assemble the same designers we would most likely have used if the vessel was built in Europe."

The key design element, and the second biggest change from the previous *Feadship*, would be the profile—and the first call was to Tim Heywood, the designer behind *Carinthia VII*, with a request to design a new *Cakewalk* "from the rubber gaskets out."

For naval architecture, Zinser said he and the owner favored the same approach they experienced with not only the 204-footer but also her predecessor, the 132ft *Feadship Fiffanella*, which was refitted into a 142ft *Cakewalk* from spring 1995 through fall 1996. Hugo van Wieringen had been the lead designer on both of those yachts for De Voogt Naval Architects, and van Wieringen, under the mantle of his current company, Azure Naval Architects, signed onto the project. With the addition of Florida-based interior designer Liz Dalton, who had been part of the last four *Cakewalks*, momentum grew for U.S. construction.

"Our decision to build this ambitious project in the U.S. was based on our knowledge of the incredible skill sets available to us in the New York and Connecticut market. Our quality standards are the highest in the industry, and Derecktor assured us they would achieve

them," noted the owner. While quality is a relative term, there is no gray area to the yacht's classification: Lloyd's Maltese Cross 100 A1 SSC Yacht, MCA LY2.

"As it turned out, Hugo already had forged a relationship with Derecktor Shipyard, and the idea of building there did not phase him," said Zinser, adding that during the first two years of the build the question he was most often asked was, "why are you building in the U.S.?"

"My short answer was always, 'Why not?' The better answer is that Derecktor has sixty years of yacht-building experience and substantial commercial ship experience as well. One of their yards has turned out [280 foot] Coast Guard cutters and another built two high-speed car ferries, each over [230 feet]," he explained.

When *Cakewalk* gently floated out of her dry-dock on August 8<sup>th</sup>, "achievement" was an understatement. The 4,000-ton dry-dock that set her free was also new, having been built by Derecktor and only christened eight weeks before.

Like many custom yachts, the project started with a shorter target length—in *Cakewalk's* case, 250 feet. "Everything fit, but the profile looked a bit squat," said Zinser. At 270 feet, the next drawing showed wider decks, which was instantly recognized as an improvement by the owners. "We looked at the drawing with Tim and the owner asked if it wouldn't look just a bit better with a longer bow and stern, suddenly here was the elegant look he envisioned," he said. Heywood recalls that the only sensitive item was the length. "They were very clear that [281 feet] was big enough," he said.

While long ends, strong horizontal lines, and a sweeping sheer define the profile, the interior brief had several details: A central staircase, an elevator, and all guest suites on main deck. With a beam of nearly 47 feet, these things were not only feasible, but possible on a grand scale; she presents three times the volume of the 204-footer.

While naval architect van Wieringen worked on structure, systems, weights and balances, and stability analysis, interior designer Liz

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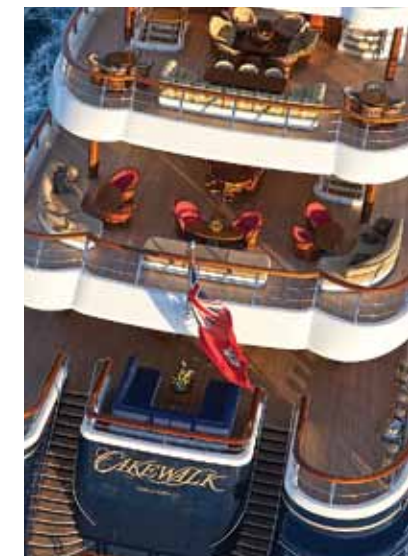
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*Cakewalk* truly has the luxury of space: Large rooms, wide, vaulted doorways, and a grand staircase.

**The man behind *Cakewalk*** understands manufacturing. His wealth comes from smartly buying small companies that make things and improving them and their profits, often by lending them the capital to bring new ideas to the marketplace or by acquiring strategic partners for them. They make widgets and containers, recycle wood and refine minerals; the products may not be glamorous, but they are things everyone needs on a regular basis. *Cakewalk's* owner grew up when America was the largest manufacturing nation on earth, and like a lot of pragmatic capitalists, is more comfortable with an economy based on manufacturing than on services. The home page of his company's website begins with the words: "Build Something of Consequence."

So, long before politicians found it useful to talk about jobs in every speech, long before the public began faulting outsourcing, the owner of *Cakewalk* and his wife decided that they would like to build their next motor yacht in the U.S.

At 281 feet and 2,998 tons, no one would argue that *Cakewalk* is not something of consequence. At the risk of stating the obvious, she is the largest yacht by volume to come out of the United States. The only U.S.-built yacht that exceeds her length on deck is *Corsair IV*, launched in 1931.

In 2002, the owner and his family were aboard "old *Cakewalk*"—a 204-footer built by *Feadship* and a winner of a 2001 ShowBoats Award for Best Full-Displacement Motor Yacht. He and his longtime captain, Bill Zinser, were on deck when *Carinthia VII* pulled into the yacht club at Antibes. The design of that 318ft yacht stopped the two of them in mid-sentence and the image of that moment has directed the course of events since.



Welcome Aboard! Guests arriving by tender or stern passerelle can catch their breath at the covered aft main-deck lounge before entering the library. Throughout the yacht, Liz Dalton used the 24-inch 'tween deck space to create unique ceiling details.





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Louis XIII-style wing chairs upholstered in mohair flank a marble mantle of Italian design by B. Tattersfield. The carpets were woven to size without seams. The chandelier over the dining table was designed by Liz Dalton, monofilament line secures it during passages.



The main deck revolves around the comfort of guests, from a warm welcome to fine dining to exceptionally spacious suites made possible by a 47ft beam.



Dalton refined Heywood's general arrangement around a family and charter-friendly interior and used 3D geometry to create the staircase. While some yachts grow remarkably heavier during build as owners take the opportunity to add features, van Wieringen notes that at launch, *Cakewalk* was exactly on target.

While everything about *Cakewalk* is bigger, the central staircase designed by Dalton and fabricated by Zepso, which begins its graceful pirouette through the yacht at main deck opposite the starboard entry doors, is truly impressive. Although the rolling wrought iron balustrade, cherry handrails, and carved newel posts with gold-plated rosettes extend to the highest deck, each of the landings has a bit of a different theme. On main deck, the raised panels behind the staircase have been painted white, which in concert with the Jerusalem grey gold limestone underfoot, sets off the architecture like jewelry.

With all six guest suites and a supernumerary cabin on the main deck, this starboard foyer also serves as the entrance to the guest area, where all cabins are equal in size and appointments and open off a centerline corridor almost 60 feet long.

"Although we charter, the layout was specifically designed to provide the most comfort and convenience for not only the charter guests, but our family as well," said the owner. "For us, this means all guest suites are located on the main deck, which provides not only larger quarters, but larger windows. This is a significant improvement over typical guest suites being located below the main deck."

Liz Dalton explored a classic theme with guest stateroom architecture through raised and fielded panels, crown molding, and even

the desk chairs. Each suite has a different color scheme introduced with fabrics and the stone selected for the heads.

"Our brief was for an interior with architecturally interesting spaces," said Dalton. "Not too formal, but still exuding the fitting degree of classic details that the owners are comfortable with and which a yacht of this gold standard has to match. It wouldn't be fitting to have lots of modern loose furniture rolling around, nor to do without all the lovely crown molding, plinth blocks, friezes, raised panels, and pilasters."

"The wife in this couple is very much the taste master, and she encouraged spaces of different character like the difference in the feel between the main salon, the owners' salon, and the bridge deck. Each space provides a certain, special *joie de vivre*," adds Dalton.

*Cakewalk* certainly succeeds with interesting architectural spaces; one such space reflects how guests will be welcomed aboard and the owner's approach to formal dining. Because *Cakewalk* is not used for corporate entertaining, groups coming aboard tend to be small. Most guests will board the yacht from the stern, either from the quay or from a tender. Wanting to balance the sheer scale and drama *Cakewalk's* six cascading decks present from the stern, the aft deck is purposely kept small. Glass doors open not to a cavernous salon but to a cozy library with a fireplace, intimate seating, and a Steinway grand piano. Also carved out of the nearly 1,800sqft salon envelope is the very private dining room, which is uniquely designed as a rotunda on centerline. That the round, 12-place dining table is flanked by four floor-to-ceiling rosewood china cabinets—made as



was much of the interior by Merritt Woodwork—set at 90-degree angles serves as testimony to the beam. The eight-foot six-inch table weighs three-quarters of a ton according to Dalton, who added, “weight was never a problem with this project.” To suit the proportions of the room and table, Dalton pushed up the domed ceiling to occupy the 24 inches between decks. “It’s a room that feels important

not just because of its size but also because of its detail,” said Dalton. Between the main and bridge decks is the owners’ deck, forward of the spiral staircase is a private, seven-room suite with his-and-hers baths, each with an adjoining dressing room. A gym with half-a-dozen exercise machines is to port, opposite a yoga studio that doubles as a beauty salon and massage room. A series of double

The master suite occupies seven rooms on the level above main deck. The living area on both of these decks is full beam and forward of the foyer and spiral staircases. Each foyer has unique flooring and overhead treatments.



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The owners’  
salon, (top left)  
also called the  
Oak Room, is  
configured as the  
yacht’s theater.  
A large screen  
is hidden behind  
the painting.  
Throughout,  
antiques mix  
with flawless  
reproductions.





right  
The third salon on bridge deck is a lighthearted card room with a pecky cypress ceiling.

opposite top  
The helm console is low profile for excellent visibility. The machinery space occupies two linked decks.



Cakewalk is designed for family use and for charter, yet neither purpose extracts a compromise from the other.



doors either keep the entire suite private or allow guest access to the exercise rooms only. Forward of the pairs of bathrooms and dressing rooms is a full-beam sitting room and study while all the way forward, facing windows that sweep 180 degrees, is the owners' stateroom, its signature element a canopied king-size bed.

At the opposite end of this deck is the primary outdoor dining area, which easily sits 16 at one large table but also has three small tables with combinations of fixed and loose seating that hold a similar number of guests. The service bar for this area is within the owners'

salon, which is also the yacht's theater. As with each of the four decks devoted to owner and guest use, this one is served by a pantry of proportions and equipage that would make celebrity chefs jealous. These pantries are in the same place on each deck and linked by both crew stairs and a dumbwaiter. Each pantry stores the dishes, glasses, and cutlery for use on its deck and contains its own dishwashers so that crew are not whisking china and glassware between decks.

The layout of the bridge deck is the ultimate expression of the planning that went into operating the yacht—and to the latitude Captain

Zinser had in ensuring its efficient operation. With the exception of a small aft deck area arranged for casual dining and a charming salon for card playing, most of this deck belongs to operations. Although the bridge proper is enormous and features three seating areas, auxiliary spaces are really the stars. The captain's office, for example, is pre-wired and arranged with three workstations for visiting service technicians. The crew office is separate from the radio room, both of which are independent from the navigation area where two computing systems run simultaneously for redundancy.

"There is no question the forward sun deck was one of the signature elements brought from the 204-foot *Cakewalk*. Our experience showed us that the guests enjoyed that space more than any other on the boat," commented the owners. This three-zone deck has a shadeable lounge forward with a bar and plenty of forward-facing seating, an indoor quiet zone, and a sun deck aft with a spa pool.

As to the space that drove the entire project, the "boathouse" is aft of the crew area and systems control room on the lower deck. A pair of overhead cranes handle movement of a 37ft Vikal limousine tender also designed by Heywood (and winner of the 2010 Show-Boats Design Award for limousine tenders), a 33ft Riva Cento, and a 35ft Intrepid sportfish with twin Volvo diesels and a lowering hardtop, plus four PWCs. A pair of 40ft hull doors allows their deployment. With the extras such as toy stowage and dive gear in other areas, this bright, white, climate-controlled area is totally dedicated to tenders and their maintenance. At over 2,000 square feet, van Wieringen noted that this garage is larger than those of any other yacht this size. "It took considerable engineering effort to realize this large, open space without any bulkheads inside; only two pillars support the structure above," he said.

To accomplish the build, Zinser and Paul Derecktor agreed on a system of subcontractors and on the owner's team supplying a signif-

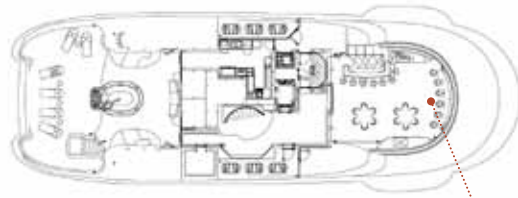
icant amount of the equipment. "With MTU for main engines and generators, Heinen & Hopman for air conditioning, Rubber Design for the shafts, Van der Velden for the steering, Steen for the anchor windlasses and winches, and Bardwell for the navigation systems, we are ending up with essentially the same boat we would have built in a European yard," Zinser said.

A great deal of the physical beauty, however, is due to Merritt Woodwork and Zepso Interiors, who worked with the Derecktor team on Dalton's intricate interior and furniture. To manage the build and construct the dry-dock that would eventually launch the yacht, Paul Derecktor turned to his brother, Tom, to direct the army of workers and subcontractors and coordinate daily with Zinser's team. "It's the first time we've had this sort of relationship with the owner and a build team; it's a real collaboration," said Paul. "When you go to a project of this size, that alone is typically the challenge, but our project approach was uncompromising. I'm proud our people built *Cakewalk*. I'm proud of the economic impact it's had on the area for four years."

Derecktor is by nature quiet. He brushes aside talk that the project was built under the world's largest microscope and that a lawsuit brought by a former customer delayed *Cakewalk* and nearly derailed the yard, preferring instead to think in terms of the completed yacht. "My father always said the product should speak for itself," he concludes.

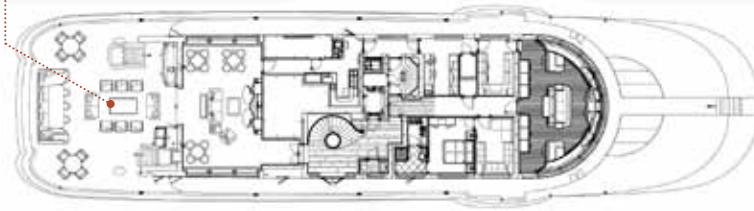
"Take a look at the exterior woodwork," said Tim Heywood after the launching. "The guys have shaped, smoothed, and lacquered until there was no way to improve their work; it is incredibly good craftsmanship of the highest order."

As for the owners, they, too, brush aside the nearly 12-month delay in *Cakewalk's* delivery. "A vessel of this magnitude always takes longer than anyone projects. I take a long-term view of every investment I make. In view of the design, technology, and quality, the end result is clearly worth the wait," he said. ■



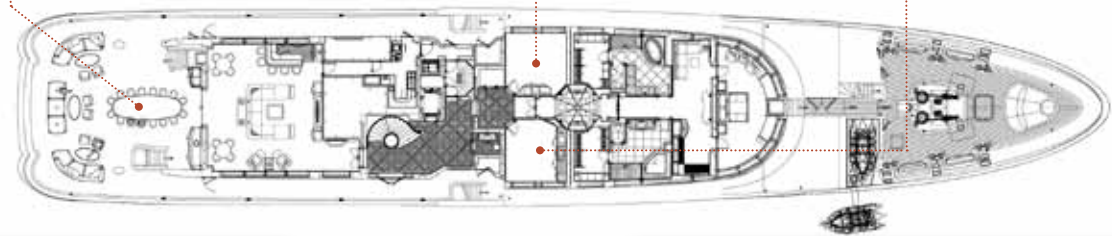
**OBSERVATION DECK:** Six helm chairs, a convivial bar, and snack tables make this the yacht's most popular space when underway.

**OUTDOOR SALON:** The enormous seating area aft of the bridge-deck lounge is another design feature from *Cakewalk III*.



**ALFRESCO DINING:** The primary spot for outdoor dining is the aft owners' deck. A food lift and full pantries on each deck support service.

**GYM AND SPA:** An active exercise room is to port while equal space for yoga, massage, or a hair salon is to starboard.



**DINING SALON:** The formal dining area is in a dramatic rotunda setting adjacent to the library and grand piano.

**CREW CIRCULATION:** From main deck down to tank deck there are three sets of crew staircases for ease of movement.



**TENDER GARAGE:** Forty foot hull doors allow safe launching via overhead crane of the three custom tenders.

**CREW QUARTERS:** In advance of IMO regulations, *Cakewalk* was designed with separate crew and officers messes and six single cabins.



\* Tank deck omitted

LOA: 281FT (85.6M)  
 LWL: 248FT 1IN (75.1M)  
 GROSS TONNAGE: 2,998 TONS  
 BEAM: 46.9FT (14.3M)  
 DRAFT: 13.1FT (4M)  
 ENGINES: 2 X 16V 4000 @ 3,306HP  
 PROPELLERS: 2 X 5-BLADE ROLLS ROYCE SINGLE PITCH  
 SHAFTS: RUBBER DESIGN - OIL BATH  
 SPEED (MAX/CRUISE): 17/15 KTS  
 RANGE: 5,000NM @ 15 KTS

FUEL CAPACITY: 97,000 GALS  
 GENERATOR: 2 X MTU 2000 SERIES V12 @ 660KW, 2 X MTU 550 SERIES @ 350KW, 1 X MTU 400 SERIES @ 275KW  
 STABILIZERS: 4 X QUANTUM  
 BOWTHRUSTER: JASTRAM 400KW  
 WATERMAKERS: 2 X HEM 80  
 MONITORING SYSTEM: MCKAY  
 ELECTRICAL: MCKAY  
 FIRE SUPPRESSION: MARIOFF

SECURITY SYSTEM: FRANKENTECH  
 AUDIO/VISUAL SYSTEM: A-N-T  
 OWNERS AND GUESTS: 12  
 CREW: 24  
 TENDERS: RIVA, VIKAL, INTREPID, ZODIAC  
 CONSTRUCTION: STEEL HULL, ALUMINUM SUPERSTRUCTURE  
 CLASSIFICATION: LLOYDS  
 X100A1-SSC YACHT(P) MONO G6  
 NAVAL ARCHITECTURE: AZURE

EXTERIOR DESIGNER: TIM HEYWOOD DESIGNS  
 ENGINEERING DESIGNER: BMT NIGEL GEE AND ASSOCIATES, GIBBS AND COX  
 INTERIOR DESIGNER: ELIZABETH DALTON, ASID  
 PROJECT MANAGER: BILL ZINSER  
 BUILDER/YEAR: DERECKTOR SHIPYARDS/2010  
 WWW.DERECKTOR.COM