

# BOAT

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£3.50 US\$7.50

INTERNATIONAL

## LADY ANNE

THE NEW  
BENCHMARK  
FOR 68 METRE  
MOTOR  
YACHTS



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GABBANA'S NEW 51 METRE MOTOR YACHT

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NEW SAILING SUPERYACHTS KOKOMO & SKYLGE





# LADY ANNE

This 68.5 metre motor yacht was designed with great artistic sensibility, but Jack Somer found that her sophistication goes well beyond the timeless elegance of her looks, with the latest technology making her superbly quiet, absolutely secure and extremely green. Photography: QLDG







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COUNTERS ALIGN WITH WALL PANELS  
AND CURVES MIRROR CURVES ... EYE  
AND SPIRIT ROAM FREELY WITHOUT  
THE INTRUSION OF ANY JARRING  
ELEMENT, SETTING AN UNINTERRUPTED  
SUBLIMINAL VISUAL RHYTHM THAT  
PROMOTES TRANQUILLITY AND REPOSE*



**Left: an original Dupré-Lafon dining table and wall lamps grace the upper deck saloon, striking for its rectilinear theme**  
**Above: casual seating on the aft deck. Below: guests can perch on primary colour stools at the Japanese-style barbecue**

The creation of a complex and beautiful superyacht results from a highly disciplined undertaking among technicians and craftsman, their efforts brought into focus through an astute owner's critical lens. The more cultured, expressive and uncompromising the owner, the sharper the focus and the more stunning the result.

The collaboration to create the 68.5 metre motor yacht *Lady Anne* began with the late Rome-based architect Walter Franchini and the naval architects and engineers of the Amels shipyard in The Netherlands. They were, however, singularly guided by a rare couple – he a retired businessman, she a licensed architect – who knew down to the last millimetre the size and shape of the life they desired aboard, and they articulated to all concerned the precise geometry, texture, hue and temperament of that life. However, *Lady Anne* did not, indeed could not, have come into being without the other participants who played crucial roles in the four-year process of her creation, including Lloyd's Register, Marine Coastguard Agency (MCA) and Amels subcontractors such as the superb German furniture maker Metrica. The list also includes names that are perhaps less familiar in the superyacht world, such as Busaglia Fulgido and Ludwig & Dominic, as well as early twentieth century artists and designers such as Paul Dupré-Lafon, Jean-Michel Frank, Piet Mondrian and Emile-Jacques Ruhlmann. *Lady Anne's* creation was

a collaboration, first among active dedicated professionals and organisations, but it depended just as much on the legacy of great artists whose influence is still strong today.

The process began early in 2001 when the owners invited Franchini to share their 'great expectations'. He had already participated in the design of a 40 metre semi-displacement yacht for them, and had established a relationship that he described with words such as 'tender', 'intellectual'

and 'affectionate'. The owners expressed their desire to Franchini for a home on the sea, with spacious foyers, a theatre room and library, a grand suite for themselves, a VIP suite and four spacious guest cabins. They sought soft motion, perfect silence, low maintenance, absolute security, an easy working environment for their crew, and application of the latest anti-pollution technology to make a 'green' yacht. And they wanted two 9 metre tenders to enhance their comfort and luxury at anchor, as would be expected from such a yacht. No standards could have been set higher.

The owners approached various shipyards, but chose Amels because it responded with the greatest enthusiasm and had pioneered the application of Quantum at-anchor stabilisation, which they also wanted. The contract was signed in September 2001. Design work continued beyond that point, however, resulting in an increase in length from 65 metres to 68.5 metres and the addition of a glass-enclosed four-deck lift. With their exacting requirements in hand, the owners engaged a highly qualified team of consultants to oversee the technical specifications. These included Hydrodynamics Ltd (owner representative/management), Patton Marine (technical surveyor), Seahorse Marine (performance analysis), J&A Enterprises (sound and vibration control), Deltamarin (3D CAD realisation) and Aphrodite Yachts (ISM and ISPS programmes). The steel hull and aluminium superstructure were fabricated by











**Previous page: original pieces of furniture and skilled joinery are juxtaposed with seemingly effortless style in the theatre/dining saloon. Left and below: the modern and curvaceous central staircase. Above: the main deck aft offers alfresco dining, with chairs by Summit**

the Damen shipyard in Gdynia, Poland (a sister yard to Amels, also part of the Damen Shipyards Group); the first metal was cut early in 2003. When the structure was complete, Spanish painting specialists Pinmar reported that the work was so refined that much less filler than normal was needed for fairing.

You expect a new superyacht to catch your eye in the environment she was built to look good in, but *Lady Anne* does more than this, she magnetically pulls you in. At first glance, she looks beautiful with her deliciously high and purposeful bow, but take another look and you see more. Franchini's task was to provide the exterior form in which to put the interior, and he gave *Lady Anne* the harmonic, sculpted grandeur of a work of art. Long horizontal decklines are separated and punctuated by short vertical mullions, while uniformly sloped overhangs fill the geometry between a gracious bow and steeply raked stern.

As we circle the yacht in the owner's customised Hinckley, a broad grin crosses his face. He is indeed in love with her and that's a rarity these days as increasingly owners sell their yachts on without even venturing out on them. Boarding is via a very sensible and well-thought-out docking station at the stern of the yacht. The Hinckley is brought alongside two large flat and

deep fenders, which are mounted on posts allowing the tender to manoeuvre without any fuss alongside a solid dock. Access to the sea is by a set of centrally located steps that disappear into the water, and, when not in use, fold up and vanish as if they never existed.

*Lady Anne's* general arrangement begins at the very top of the yacht where you would normally not expect to find anything except for the domes and radar. On this yacht, however, there is a secret



area up here where you can hide away, enjoy a quiet coffee and simply relax. From here, looking down as if from the top of a tall building to where a large bite seems to have been taken out of the superstructure you get a glimpse of a glorious exercise pool lined with tiny dark blue iridescent tiles that shimmer in the sun on the sundeck below. The sundeck is quite different with a fully equipped and glass-enclosed gymnasium, a massage room and a service area where guests can use a washing machine if they so wish. Vast cupboards on this and every deck contain crockery and linens, every item perfectly labelled and precisely ordered. The aft area comes complete with gas barbecue and hibachi (with retractable extractor hood) and colourful stools on which to sit and watch the cooking under way. If it gets too windy, glazed panels slide out on rollers in a grooved track along the side bulwarks, forming a continuous glazed windscreen on each side of the deck area.

A magnificent five-storey atrium staircase with large sliding one-way glass doors opening fore and aft leads down the centreline of the yacht. In the upper deck foyer as you revel in the height of the ceilings and enormous amount of free space, the captain reveals that part of the curved wall does in fact hide the elevator and a perfectly laid out mechanical area behind a service door. Forward of





Above: a guest cabin epitomises the sense of tranquillity and repose the owners sought to achieve in the interior style  
Below: a simple but elegant guest bathroom. Right: the customised Venetian-style Serenella tender

here is the bridge, the captain's quarters and a staff cabin, while the central foyer leads to an inviting saloon with panoramic views on three sides.

The upper deck saloon, with windows doubled for sound and climatic insulation, is by design the owners' favourite area for on-board relaxation. It features hard-brushed oak pillars of book-matched end-grain blocks, parchment walls and oak floors. Original pieces include a Dupr -Lafon sectional dining table and 1930s sconces that are emulated on the aft deck by modern light fixtures. Central to the saloon is a Mondrian console in primary colours, whose rectilinear shape is echoed throughout in cubic table supports and soft-edged hassocks and sofas. There is a conscious, strong-willed symmetry everywhere: seating and sill heights match, counters align with wall panels and curves mirror curves. Sometimes the symmetry is acute, as in the mandatory 3 millimetre gap around bedroom drawers, but it all serves to allow eye and spirit to roam freely without the intrusion of any jarring element, setting an uninterrupted subliminal visual rhythm that promotes tranquillity and repose.

On the main deck forward is the full-width owners' suite, which has parchment walls, white satin-lacquered overheads, neutral-toned carpets and Ruhlmann furniture, with a desk of Macassar ebony and shagreen. Perfect use has been made in the bathroom of what is probably the last Thassos



white triple 'A' marble. There is an adjoining library and a VIP suite opposite, while abaft a theatre room with outside alfresco dining opens onto one of eight areas aboard where at least 12 people can dine together. A unique design feature ensures that the pillars on either side of the aft doors, which are so integral to the design and feel of the area, are not concealed when the curtains are drawn. At the press of a button the pillars contract away from the doors so that the curtains can close behind them. The design is not compromised and the essence of the room is retained – ingenious.

On the lower deck, guests are accommodated in four double cabins amidships. The crew quarters has a double crew mess and lounge, and accommodates 22 crew in good-sized cabins – each with a desk, entertainment and Internet connection. Each guest deck has a galley and pantry – that on the upper deck serves the saloon/dining room,

while the main galley serves the theatre and alfresco dining area. All are similarly equipped for the convenience of the two chefs and five stewards. The bilge deck has a sizeable laundry and linen facility, equipped to an exceptionally high standard.

Obviously, a mere 'walk-through' like this is a deficient academic exercise for a yacht such as *Lady Anne*: a general arrangement is nothing but a traffic pattern until thought and feeling have made it come alive. In *Lady Anne's* case, the owners had an abundance of both. They admire elegance and simplicity: they wanted to create a work of art with a timeless feel, using diverse materials such as oak, palisander, African rosewood, Macassar ebony, stretched leather and goatskin parchment. The owners acquired original pieces of furniture for the yacht, which were refurbished by Ludwig & Dominic in Paris, and commissioned modern interpretations of pieces by Ruhlmann, Dupr -Lafon and Frank. New built-in cabinetry was beautifully constructed by Metrica using traditional methods to match the period pieces. Metrica and Ludwig & Dominic worked closely, sharing and exchanging their highly specialised marine knowledge and traditional construction method skills.

*Lady Anne's* regal form disguises some superior technical systems. Her bulbous bow can be water-ballasted to optimise trim and speed according to sea conditions. Inward-turning props reduce







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**Above: a conscious symmetry and alignment in the VIP cabin ensures that there is no jarring note. Below: the spacious VIP bathroom. Bottom: a tender being side-launched from the lazarette. Left: the steeply raked stern**

cavitation and noise and improve economy, while independent rudders assure total manoeuvrability. The yacht has a top speed of 17.4 knots, and with a fuel capacity of 209,000 litres, she has a 5,500 nautical mile range at 15.5 knots. She can carry up to 87,000 litres of ballast water for trimming.

The two Caterpillar main engines and three MAN generators are intercooled with seawater with additional high-level pick-ups. Systems that are Glycol-cooled – the refrigeration, hydraulics and Heinen & Hopman air-conditioning – have individual flow control feeding from a pair of zero-discharge, closed-circuit Alfa-Laval seawater plate-coolers. In total there are only six seawater intakes on board, saving considerable maintenance. The main generators are dry-stacked and the active harbour generator's wet exhaust can be discharged on either side out of consideration for a neighbouring yacht. A looped fresh water system provides instant hot water everywhere, including the deck wash. Black water is purified by a bio system for approved overboard discharge and blocked toilets can be isolated for chemical or blow-through clearing. *Lady Anne* complies with IMO 2007 emissions standards, ISO 14001 environmental policies and ISO 9001 management requirements. Everything aboard is environmentally friendly and careful records are kept for ISO audits.



System components that enhance and support life aboard, including the UltraFog fire-fighting system, have been impeccably organised. Electronic units are mounted on sliding drawers for easy servicing or replacement. The entire electrical system has number-coded cables in trays, each dedicated to specific functions; high- and low-



voltage cables are separated from data wiring. Piping has been similarly colour-coded throughout the vessel, and all piping is flange-joined by unpainted bolts. Detailing in the technical spaces includes polished stainless-steel drip trays and under-floor lighted bilges. The Lloyd's-approved crew engineers come from commercial ship backgrounds, and the whole crew has been thoroughly trained in SMS and ISPS procedures. The security system logs the entry and exit of every guest and crewmember, and footfall deck sensors detect unwanted guests. Inventory management automatically traces every item that comes aboard, even food. A fully supplied medical room with a separate air supply for isolation has a defibrillator, video-conferencing and a Medlink connection.

Two huge garages house a fully customised 9 metre Serenella tender and a 9 metre Hinckley jetboat tender. A closed-cell foam Novamarine SOLAS rescue and crew boat is stowed forward. On the bridge, five flat-screens display Praxis software monitor alarms, electronic charts, conning data, security and navigation, and the two Raytheon radars have 22 inch CRT displays. To avoid distracting reflections in the vertical windows, no equipment is mounted on the rear bulkhead, and to protect both night vision and navigation, the bridge has an 'override' switch, which prevents any






Above: to avoid any distracting reflections, no equipment has been mounted on the bulkhead in the bridge.  
Top right: the gymnasium occupies part of the enclosed central area on the sundeck. Above right: the cheerful crew mess

unwanted lighting being turned on, including the indirect lighting in the deck handrails.

*Lady Anne* was the last yacht Amels built at its Makkum yard before operations were shifted to Vlissingen. A unique, magnificent yacht, she truly embodies the forethought, professionalism and loving care that went into every aspect of her design and build, from the stainless-steel anchoring system at her bow to the astonishing Staalart passerelle at her stern. It all comes down to her owners being

‘passionate about everything: the yacht, the process, and life,’ says Don Patton of Patton Marine. One of the guests on board for a long weekend in Monaco, who obviously knows the value of a yacht, called *Lady Anne* simply ‘magical’. In the words of the owner’s wife: ‘This project involved a lot of emotion. We love boating and plan to visit many places where we can go ashore [often to play golf]. While we are aboard I look at beauty everywhere and I can’t get myself to leave.’

*Lady Anne* has passed every test given to her at sea and in harbour, including Lloyd’s, MCA, IMO, SMS and ISPS, but she has also passed the most stringent test of all – the ‘pet test’. When the owners’ little dog came tentatively aboard the new yacht for the first time, entering a new environment with so many new experiences, she heard no noise, felt no vibration and seemed to experience no anxiety. Immediately at ease, she cuddled between her owners and fell asleep. 

L A D Y   A N N E			
<b>LOA</b> 68.5m	<b>Stabilisers</b> Quantum Marine, zero-speed	<b>Entertainment systems</b> n/a	<b>Exterior styling</b> Walter Franchini
<b>LWL</b> 59.6m	<b>Generators</b> 2 x 280kW MAN, 1 x 230kW MAN	<b>Owner and guests</b> 16	<b>Interior designer</b> Walter Franchini
<b>Beam</b> 12.8m	1 x 80kW Cummins	<b>Crew</b> 22	<b>Broker</b> n/a
<b>Draught</b> 3.6m	<b>Watermakers</b> 2 x HEM series 40 – duplex, 20,000 litres per day each	<b>Tender(s)</b> Hinckley 9 metre Serenella 9 metre Novamarine SOLAS MOB rescue boat	<b>Charter</b> n/a
<b>Displacement</b> 1,547 tonnes	<b>Freshwater capacity</b> 33,400 litres	<b>Tender launching system</b> Beam Cranes	<b>Charter rates</b> n/a
<b>Engines</b> 2 x Caterpillar 3516B DI-TA, HD B, 1770kW	<b>Grey/black water</b> 13,000 litres/5,600 litres	<b>Passerelle</b> Staalart	<b>Builder/year</b> Amels/2006
<b>Propellers</b> Wärtsilä, fixed pitch	<b>Sewage system</b> Holland Marine Service Fire-control system(s) Ulta-Fog	<b>Paint</b> Pinmar	Koningsweg 2 4381 NA Vlissingen
<b>Speed (max/cruise)</b> 17.4 knots/15.5 knots	<b>Monitoring system</b> Praxis	<b>Construction</b> Steel hull/aluminum superstructure	The Netherlands
<b>Fuel capacity</b> 209,000 litres	<b>Air-conditioning</b> Heinen & Hopman	<b>Classification</b> Lloyd’s #100 A1 SSC Yacht [P] Mono	Tel:+31 118 485 002
<b>Range</b> 5,500nm	<b>Communication/navigation electronics</b> Bardwell Electronics	G6 # LMC, UMS and MCA	Fax:+31 118 485 004
<b>Bow thruster</b> 215kW HRP		<b>Naval architect</b> Amels	E-mail: info@amels-holland.com
			Web: www.amels-holland.com
			<b>Price guide</b> Not available