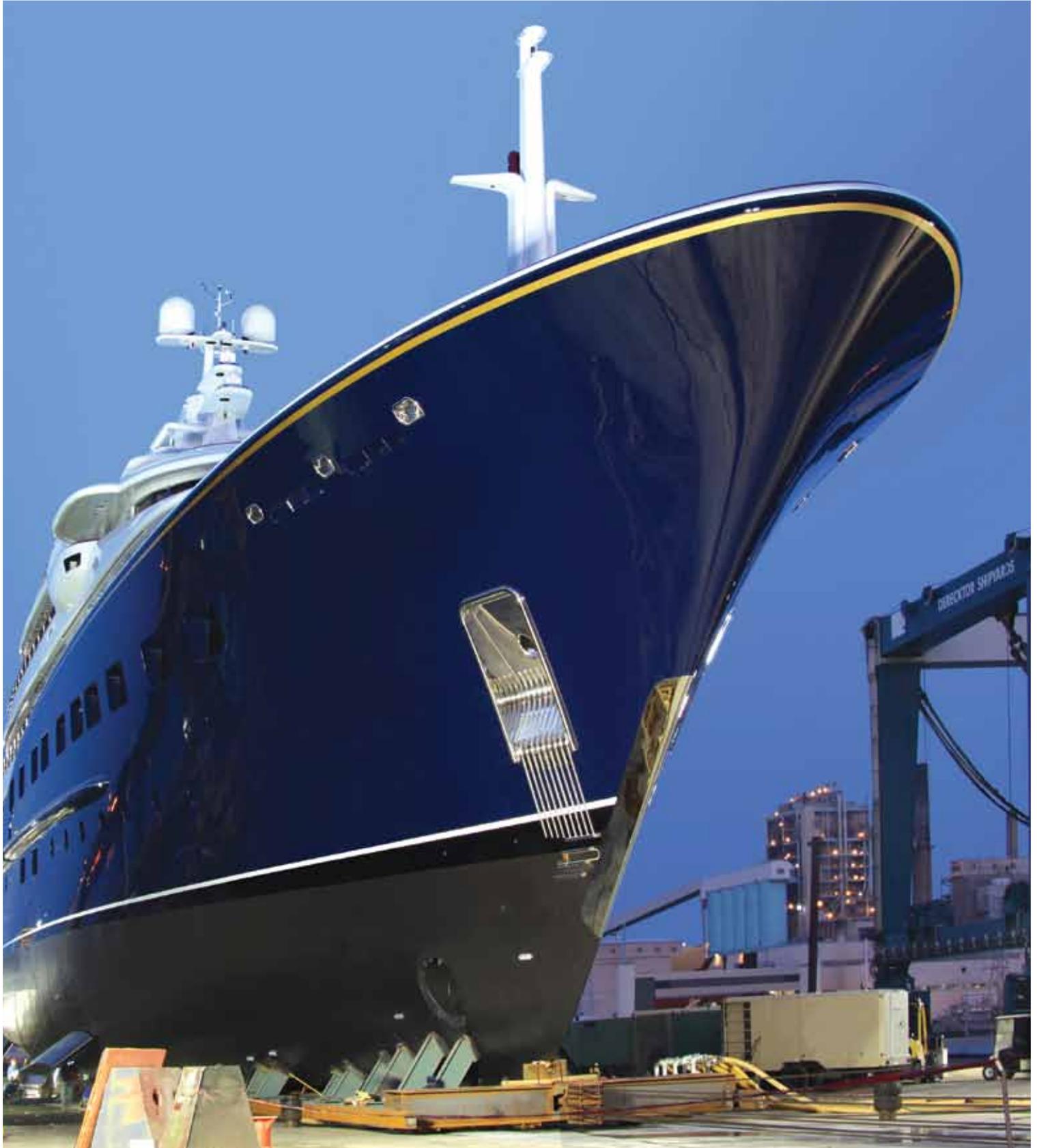


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Cakewalk

By Ellie Brade & Kenny Wooton



We have followed the progress of this yacht ever since she was first presented to the superyacht industry at the 2008 Monaco Yacht Show. As work on her progressed, the in-build shots drew high numbers of viewers to The Yacht Report Group's website, Synfo.com, month on month, with readers seemingly fascinated by how the build was faring. Not only is she the largest yacht by length built in America in three quarters of a century, and the biggest yacht by volume ever built in the US, but she was also by far and away the biggest yacht ever built by Derecktor Shipyards.

Now, just two months after her official launch, it is gratifying to see her in the water, and to be able to celebrate her launch in print. With the build brief being to emulate European quality on her American owner's home turf, some have questioned whether a European-quality yacht could in fact be built in an American yard. The yard says it can; her owner says it can. We will leave readers to judge *Cakewalk* for themselves, but hers is certainly a story worth telling.

Her Story

Last summer, motorists on a busy highway running through Bridgeport, Connecticut, an hour northeast of New York City, began to notice something odd along the city's industrial harbour front. Bearing no resemblance to the tugs, fuel barges and car ferries that generally inhabit the landscape, there was a yacht with a sapphire-blue hull and a towering white superstructure that stood taller than the highway overpass.

Whether they were aware of it or not, the motorists were witnessing a bit of history in the making. The vessel dominating the harbourscape was the 85.6m *Cakewalk V*, the largest yacht built in the United States in 80 years. The shipyard responsible for creating her, Derektor Connecticut, had only been in business for a decade and had previously done mostly commercial builds and refits. By the time the vessel was ready for delivery in the fall, however, it was clear they had built her to a standard worthy of the finest yacht yards in the world.

"We call it the *Cakewalk* standard," says Bill Zinser, captain of several of the owner's previous yachts and build captain on *Cakewalk V*.

The *Cakewalk* standard, Zinser suggests, is "the next level up": something north of perfect and south of unattainable. Pushing builders hard to meet that standard is the *Cakewalk* team's *modus operandi*. He was highly complimentary of the work Feadship did on the owner's previous 62m *Cakewalk*, but he's happy with the efforts Derektor and all the sub-contractors have put in with this new yacht.

The *Cakewalk* standard... is "the next level up", or something north of perfect and south of unattainable.

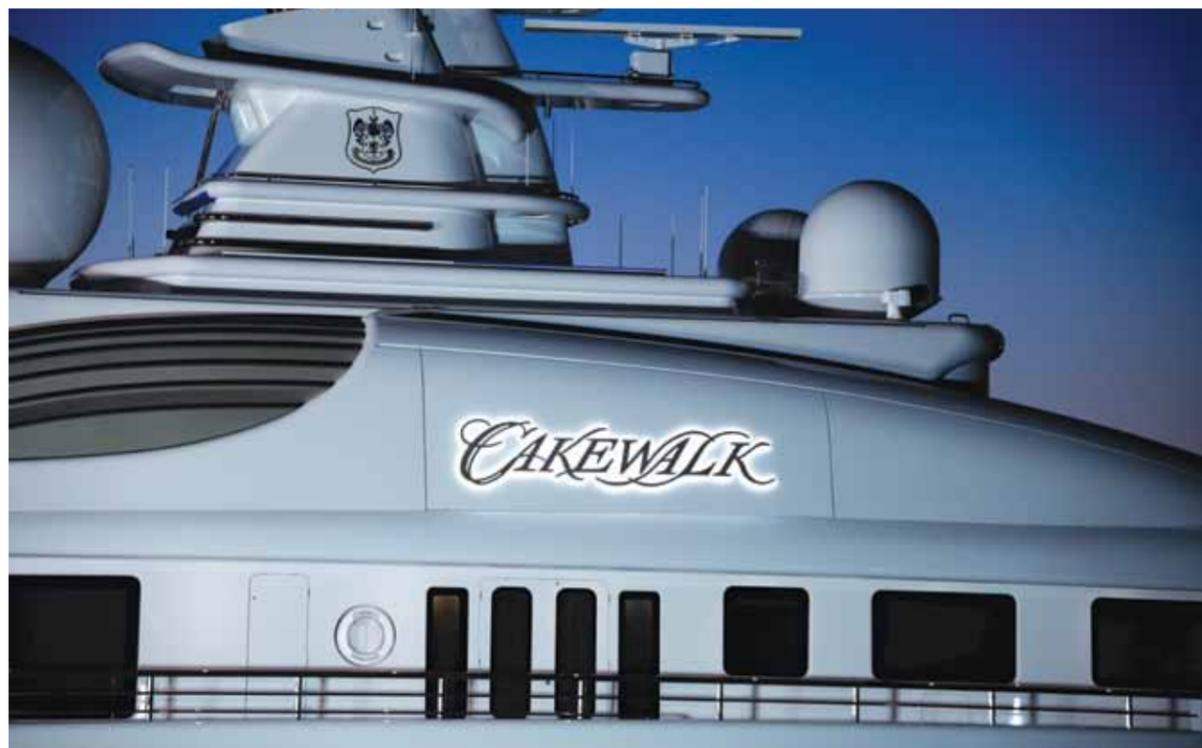


Image: Jim Roycroft

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During the bid process, the owner had expressed a strong interest in building in the United States

“We think we’ve gone beyond that with this boat as far as quality and construction go,” says the earnest, yet good-humoured Zinser. “Everything is at the next level really.”

Cakewalk did indeed paint an imposing picture on the Bridgeport waterfront. Her monolithic length, beam (at 14.3m), and height above the water (24.4m), dwarfed the other yachts and commercial vessels scattered about the yard. Her Tim Heywood-styled sheerline evokes the aggressive stance of a Carolina sport fisherman – albeit on a scale better suited to chasing blue whales than blue marlin. Most impressive,

Zinser and his chief engineer, Nick Elliott, then began a long process of developing a spec for the new yacht. In March of 2005, the team hired Heywood. Zinser took the spec to the Monaco Yacht Show that year and presented it to the major European builders.

During that show he discussed the project with Hugo van Wieringen of Holland’s Azure Naval Architects, and former director of DeVoogt Naval Architects. Van Wieringen expressed keen interest in the project. Azure had designed and built a number of vessels to Lloyd’s classifications, which was a plus for Zinser and company.



“The main reason we built a bigger boat was the owner wanted to carry bigger, nicer tenders...”

though, is her volume. At 2,998gt, she is, in fact, the largest yacht, in terms of volume, ever built in the US. Financier JP Morgan’s *Corsair IV*, launched at Bath Iron Works in Maine in 1930, remains the largest by length at 104.5m. She was, however, a less voluminous lass of 2,134gt.

According to Zinser, *Cakewalk*’s owner was generally happy with his previous boat, but she lacked an important attribute. “The main reason we built a bigger boat was the owner wanted to carry bigger, nicer tenders,” Zinser says. “You don’t want to pull into a beautiful anchorage and jump into some little rubber duckie and go bouncing around and everybody gets wet.”

In 2003, they were in Antibes aboard the old boat when the Heywood-designed Lürssen *Carinthia VII* came in. The pair agreed they liked the look of her and began to consider retaining Heywood to design the new yacht. They had already talked to Liz Dalton, who had done design work for the owner’s homes and previous yachts, to style the interior.

Having signed up to the project after the concept and exterior design was produced by Tim Heywood, Azure’s role was to ensure that the basic structure was technically correct, still with much involvement from the overall design team throughout the process. “It helped that the owner is an experienced yachtsman, who knew what he wanted,” explains van Wieringen. “It is a very well balanced boat, with a very versatile layout and – thanks to Tim Heywood – perfectly laid out.” The big issue faced by Azure was to keep the gt under 3000, which, according to van Wieringen, took a while to get right.

Van Wieringen had forged a relationship with Derecktor Connecticut, who had begun marketing designs for two yachts of 60m and 75m. That led to a conversation between Zinser and Paul Derecktor, CEO of the three-yard Derecktor Shipyards operation. Upon his return, Zinser delivered a spec to Derecktor. Since its inception in 1947, the Derecktor yard in Mamaroneck, New York, under founder Bob



Bill Zinser, captain

Derecktor, Paul’s father, had delivered many well-known racing sailboats including America’s Cup winners *Stars and Stripes*, *Courageous*, *Intrepid* and *Valiant*.

In recent years, the Mamaroneck yard, the yard in Fort Lauderdale and the Bridgeport facility had increasingly focused on refit work. Since it opened in 2001, the Bridgeport yard had built a number of large commercial vessels and had the infrastructure in place to take on a yacht the scale of *Cakewalk*. While it was active, a Derecktor yard in Newport, Rhode Island, had built ships for the US Coast Guard. The yard also had at its disposal in Mamaroneck just down Long Island Sound many of the yacht craftsmen Derecktor had fielded over the years.

“They had commercial guys and they had yacht guys,” Zinser says. “This was going to be a big commercial build with a commercial ship hull that is thick steel, heavy and ocean-going, and we knew they knew how to do that.”

During the bid process, the owner had expressed a strong interest in building in the United States. He and Zinser talked to all the top US yards, but eventually settled on Derecktor. With a bid accepted and a contract signed, and Heywood, Dalton and Azure onboard, the yard began cutting steel in March of 2007.

Their size and scale notwithstanding, *Cakewalk*’s bridge layout and systems are similar to those of her 62m predecessor. She has Nera Networks satcom, Furuno AIS, Raytheon/Anschutz autopilot and Furuno sounders and sonar. She’s also equipped with a Transas charting system and Raytheon radars. McKay of New Zealand supplied the full electrical design and documentation, all switchboards including a fully automated main switchboard and an integrated monitoring, alarm and control system. Technology consultation and integration was provided by Advanced New Technologies (ANT). She carries a Seakeeper ocean environmental sampling unit.

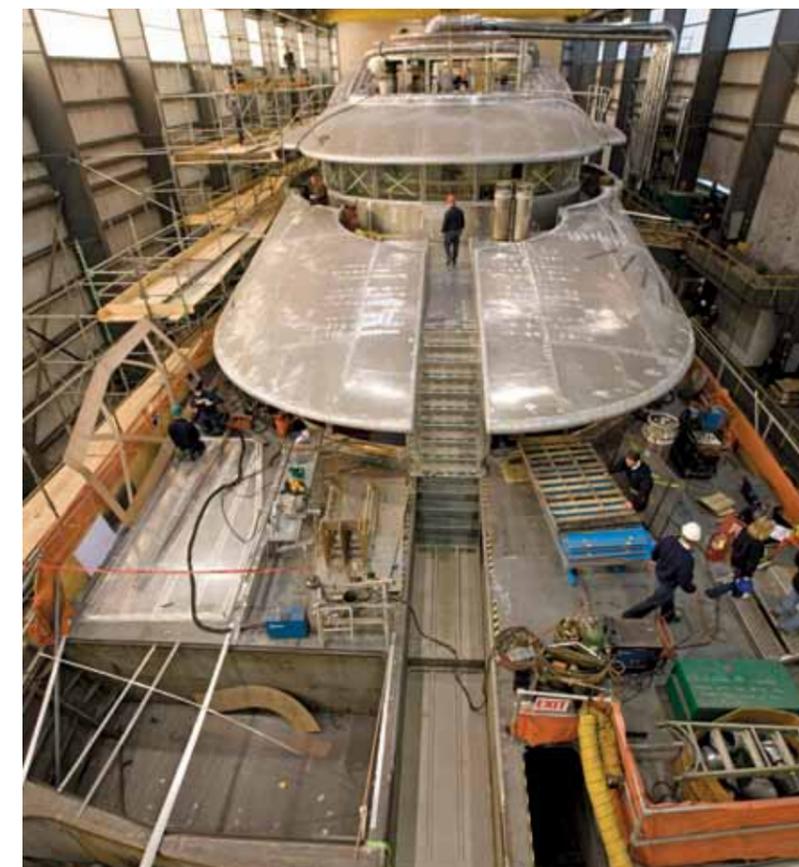


Image: Billy Black

Cakewalk’s propulsion derives from a pair of 2,465bkw MTU 16V4000M71 diesels that produce a 15-knot cruise and a top speed of 17. Her range at cruise is about 5,000nm.

The original spec called for Caterpillars, but tank tests revealed possible issues with achieving the speed they wanted with the efficiency they desired. When a hull modification failed to do the job to their satisfaction, the team decided to look at a different propulsion package. In the end they settled for the MTUs, which offered a better horsepower-to-weight ratio.

She carries four generators: two 660ekw MTU 2000 Series and two 350ekw MTU S60 550 Series. The generators are fitted with the first installation of a new soot trap system from Soundown. The yacht is equipped with a four-fin Quantum Zero Speed stabiliser system and a pair of HEM Simplex 80 Series

“It is a very well balanced boat, with a very versatile layout and – thanks to Tim Heywood – perfectly laid out.”



Hugo van Wieringen, Naval Architect

Image: Bobbi Lane

Image: Jim Roycroft



watermakers with a capacity of 32,000 litres per day.

“There’s a continuously circulated supply of hot water, so you get instant hot water throughout the boat,” says Derecktor’s James Brewer. “There is a Hydrophore unit that supplies constant water pressure. no matter how many sinks, hoses or showers are being used. It is a constant water-pressure system that senses demand and speeds up the pumps or slows them down according to the demand of the system.”

the piping, wire trays, hoses and other equipment. The result is considerable clutter, especially along the walls and bulkheads, but what engineer wouldn’t prefer to have visual and physical access to the system in the engine room?

Each piece of engine room equipment is resiliently mounted to keep noise and vibration at bay. In addition to their regular engine mounts, the generators are fixed on a ‘raft’ that is resiliently mounted to tank top below. The main engines are coupled to a fully enclosed Rubber Design oil-lubricated shaft system.

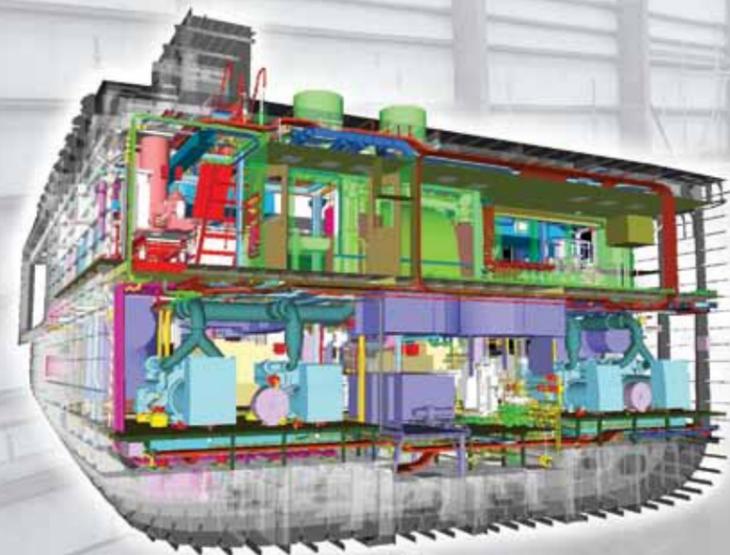
The 188.6m² tender bay posed some of the biggest challenges. The design called for a space large enough to handle the yacht’s three main tenders – a 10m Limited Edition AquaRiva 100 Cento, an Intrepid custom 350 Open and a Heywood-

Among the challenges the engineers faced was a requirement that every pipe, every hose and every wire in the engine room be fully exposed for easy maintenance and repairs, even those that run along the overheads. The challenge came from having to install the overhead panels, then mount and support

Among the challenges the engineers faced was a requirement that every pipe, every hose and every wire in the engine room be fully exposed for easy maintenance and repairs.



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“Nigel Gee’s engineering analysis and 3-D modeling expertise played a pivotal role in the success of Cakewalk”
Tom Derecktor



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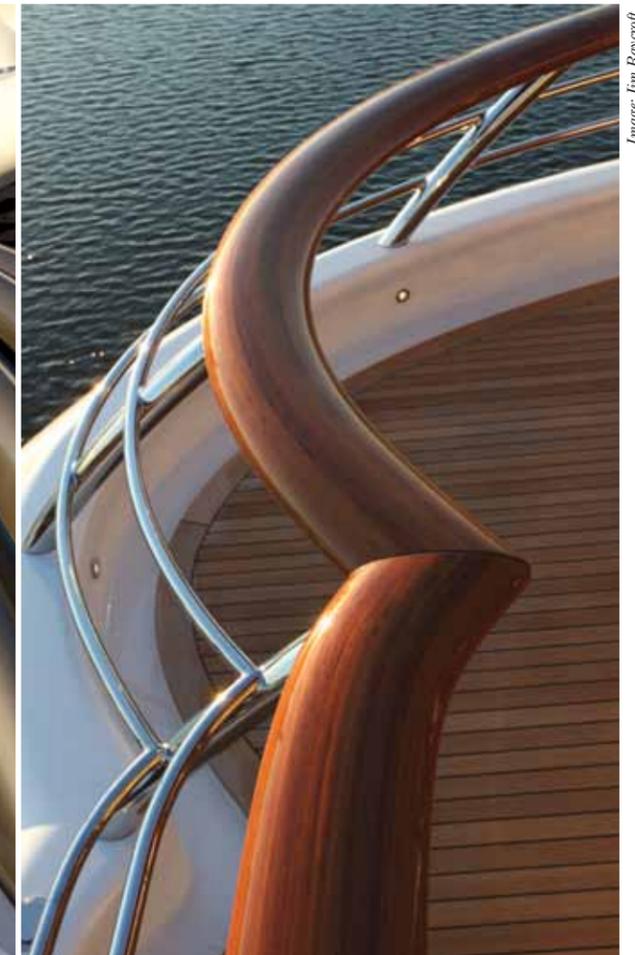


Image: Jim Roycroft

Mermaid and sundeck, and detail of the unmistakable Heywood curves.



The bridge

designed 11.3m Vikal Custom Limousine – and personal watercraft.

The tenders mount fore and aft, and are launched and retrieved by a pair of C-Quip overhead beam cranes emerging through the shell door openings. The challenge was engineering the area around such a large hole in the hull to Lloyd's satisfaction. A hollow space the size of the bay, especially considering its position toward the aft end of the yacht, gave Lloyd's pause. To satisfy their concerns, the surrounding structure was reinforced. Longitudinal steel I-beams were added overhead in the bay and a one-inch-thick, rolled steel reverse strongback was added on the main deck that runs from where the hull curves up back to the aft end of the boat. "The tender garage is really stunning," says van Wieringen.

Image: Jim Raycroft

Image: Jim Raycroft



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Stair detail

"The height, the draught, the beam. It only has two pillars in it; that's enormous and not seen before. That's a big asset for the yacht." She is classed Lloyd's Maltese Cross 100A1-SSC Yacht (P) Mono G6.

Cakewalk's arrangement comprises six decks, with double bottom tanks below the lowest, tank deck. The sun deck has observation chairs, port and starboard lounge areas, a bar, card tables and a spa pool. On the bridge deck is the wheelhouse, the captain's quarters, ship's offices, a salon with games tables and an aft lounge.

The owner's deck extends two-thirds of the yacht's length and features a master suite with stateroom, study/lounge area 'his and hers' spas and walk-in dressing rooms. The owner prefers to be outside when weather permits and each deck has accommodations for *al fresco* dining and lounging. In the case of the owner's deck, the aft deck is expansive with lounges and a dining table that seats 16 guests.

An appealing feature of the yacht is the location of all her guest cabins on the

main deck. She has four staterooms with king beds, two with doubles and one staff cabin with bunks.

A dramatic spiral staircase connects the three decks. Instead of traditional balusters, its cherry handrail is supported by a flowing acanthus leaf pattern forged of wrought iron with intermittent, burnished gold rosettes. The same metal rosettes are embedded in the tops and the turns of the newell posts.

The crew is housed in 15 comfortable cabins on the lower deck. There are separate officer and crew mess areas. The tender bays, 'beach' area and dive room are also on the lower deck. The tank deck is given over to the engine room, storage, crew gym and laundry. The yacht's unusually wide side decks evoke the promenade decks of the passenger liners of old.

The brief on the interior called for the new *Cakewalk* to be similar to the previous boat, but with a less formal, more casual feel. Dalton started from a position of strength, having completed 10 jobs for the owner,

Radio room



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Image: © 2010 Andy Frame/ www.andyframe.com

An appealing feature of the yacht is the location of all her guest cabins on the main deck



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Main deck salon

including four yachts. Given the massive volume of the new *Cakewalk*, her canvas was large and it put her to the test. “It was a big challenge to make all those spaces work and have them fundamentally exciting without being trendy,” she says.

The approach she took could be encapsulated in her treatment of the salons on the three guest decks. The main deck salon is the most formal. Details include a hand-carved Italian marble fireplace, a baby grand piano and dark-stained cherry panelling. The main deck also houses a superbly appointed formal dining room with a Dalton-designed custom chandelier. The library cabinets in the main are rosewood with a metal grate detail and rosewood cabinets flank the dining salon. The custom carpet was woven in Tibet in one piece on one of the world’s largest looms.

The owner’s deck salon is less formal and will likely serve as the yacht’s preferred family gathering space. While cherry is the predominant wood onboard, this salon is panelled

in cerused oak. The main part of the space was conceived as a theatre room. Furnishings include overstuffed theatre chairs, a sofa that will seat 14 and a large antique table intended to double as a footrest.

“I wanted the mood in this room to be really relaxed and laid back,” she says.

The bridge deck salon is the least formal of the three. The space has some whimsical touches such as rattan details on some of the cabinet doors and woven rattan panels on some of the walls. The overheads are done in a wood called ‘pecky cyprus’. It’s light-coloured and randomly perforated, which creates a sort of distressed look. The overall ambiance of the room is that of a luxury cottage in Palm Beach or the tropics.

Dalton and her team attempted to create on this diverse, oversized palette a sense of youthfulness and timelessness – spaces that are unique, but that all flow together and are not just showplaces.

“I want a visitor to leave with the impression that this project was completely thought through, both architecturally and decoratively...”

Main deck salon starboard side



Image: Jim Raycroft



Image: © 2010 Andy Frame/accuandyframe.com



Image: Jim Raycroft



Bridge deck salon (top), the ship model (middle) and bridge deck aft (above).

“I want a visitor to leave with the impression that this project was completely thought through, both architecturally and decoratively,” she says. “The interiors I design are meant to be lived in, not a comment on style.”

Due to the scale and complexity of the job, two companies were brought in to do the joinery: Zepa Industries of Charlotte, North Carolina, and Merritt Woodwork of Mentor, Ohio. They faced the challenge of, in some cases, working in separate spaces on the same deck and having to provide seamless, high quality execution. “We wanted the interior to be at least as good as what European yards are able to do,” says Zinser. “We took them onto the old boat to see what we did. They did a phenomenal job.”

In *Cakewalk*, they’ve created an extraordinary piece of marketing collateral that should serve them, and the entire US yachtbuilding industry well.

Many companies helped to realise the interior vision including Fastmount, whose Panel Mounting systems were used on the exterior overhead panels, deck heads and lazarette ceiling areas, which “made panel mounting quick and accurate,” says Fastmount Director Gregg Kelly. Segner Yacht Interior also played a key role in the build, assisting in the engineering, production, delivery and installation, including the rough and finished interior.

In 2008, stemming from issues with another project, the yard filed for protection from creditors under the US bankruptcy code. It has since emerged healthy with a backlog of refit work and an effort underway to sign more new-build projects. Some of the facilities the yard installed, acquired and modified for the *Cakewalk* project, including a 4,000-tonne floating dry dock capable of servicing yachts up to 122m, surely will aid them in their cause if demand is out there.

In *Cakewalk*, they’ve created an extraordinary piece of marketing collateral that should serve them, and the entire US yachtbuilding industry well. And it’s hard to believe the owner won’t enjoy every last minute he’s onboard. ■



Congratulations to Derecktor Shipyards and the owners of *Cakewalk*.
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Image: Jim Raycroft



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Above: Guest bathroom

Below: Guest bedroom double



Image: Jim Raycroft

Image: Jim Raycroft



Above: Master bedroom

Below: Guest bedroom king



Image: Jim Raycroft

The Builder

Paul Derecktor is CEO and co-owner of Derecktor Shipyards, which was founded in Mamaroneck, New York, in 1947, by his father, Robert E. Derecktor. Derecktor Shipyards has facilities in Mamaroneck, Fort Lauderdale, Florida and Bridgeport, Connecticut, where the firm just completed the 85.6m *Cakewalk*. Derecktor sat down with US Associate Editor Kenny Wooton at the Monaco Yacht Show and reflected on *Cakewalk* and what the project means to his company and to yacht building in the United States.

What does it mean to your shipyard to have built the largest yacht launched in America since the 1930s?

It's really something. When we started Bridgeport, the idea was to get into bigger custom work because Mamaroneck was too small. We didn't think we'd do an 85m boat right away. *Cakewalk* opens the door for us to compete with the rest of the world, building big yachts. That's a huge thing for our company, but it's also a huge thing for the rest of the industry in the States. We've shown that a US company can build a big boat to international standards. I know the world hasn't seen it yet. As my dad used to say, the product speaks for itself. But everyone who's seen it says, wow, this is great. So I think it's good for the whole industry in the States. The disadvantage we've had for years is the sub-contractors. We have not traditionally had as many in the States as they do in Europe. But now with this boat out, maybe some companies will say, "Hey, look; there's an opportunity there. Let's get into the yacht business. It's a big industry." I think it's great for the whole country really. I know we're a relatively small company, but in our world it's a big thing.

Did you have in your employ at the time you started the project the tradesmen and craftsmen you needed, or did you have to go out looking for them? You had Project Gemini [a large catamaran] in there and you'd done the ferries at the yard.

We took our core group of craftsmen from Mamaroneck and brought them up to Bridgeport. We continued to build on the team with the commercial jobs, with Gemini and with the 45m sailboat hull.

For past jobs we were accustomed to supplying all of our own interiors, all the paintwork and every system on board, but *Cakewalk* was so big that we did something we normally do not do and we brought in subcontractors. This has worked very well.



How did you modify the facilities to accommodate this project? You had built large ferries and done commercial refit work.

We did nothing to the main building because the building was already more than big enough. We can go up to 300ft (91.5m) or larger because the building is expandable. We did create stronger work platforms, improved our seam welding, added some bigger overhead cranes and extra moving equipment. Plus we did a major refit to our floating dry dock.

What about the floating dry dock?

The dry dock was the largest modification to the yard. We had the unit, but we refitted the dry dock to double the capacity, which was more than enough to launch *Cakewalk*. The new dry dock is now big enough to handle everything but the very largest yachts in the world. We can now haul out 4,000-tonne vessels and move them into our building, or launch a new construction of that size. Derecktor Connecticut is the only refit yard I know of on the East Coast that can put a 3,000- or 4,000-tonne boat under permanent cover in a climate-controlled building.

Derecktor has built many well-known sailing yachts including maxis, but nothing on this scale. Does this indicate a shift in direction for the company?

Well, that's been our bread and butter for 60 years and we'll continue to do that. But we're also going to continue to go after the larger motoryachts. There's definitely some potential out there.

Should American owners who would normally build in Europe think twice when there's a facility like yours on this side of the Atlantic?

I think once they see *Cakewalk*, they'll think twice about going to Europe. It's as simple as that. I mean, the dollar now is in our favour. It wasn't in our favour for a long, long time. It has been for the last couple of years, but obviously

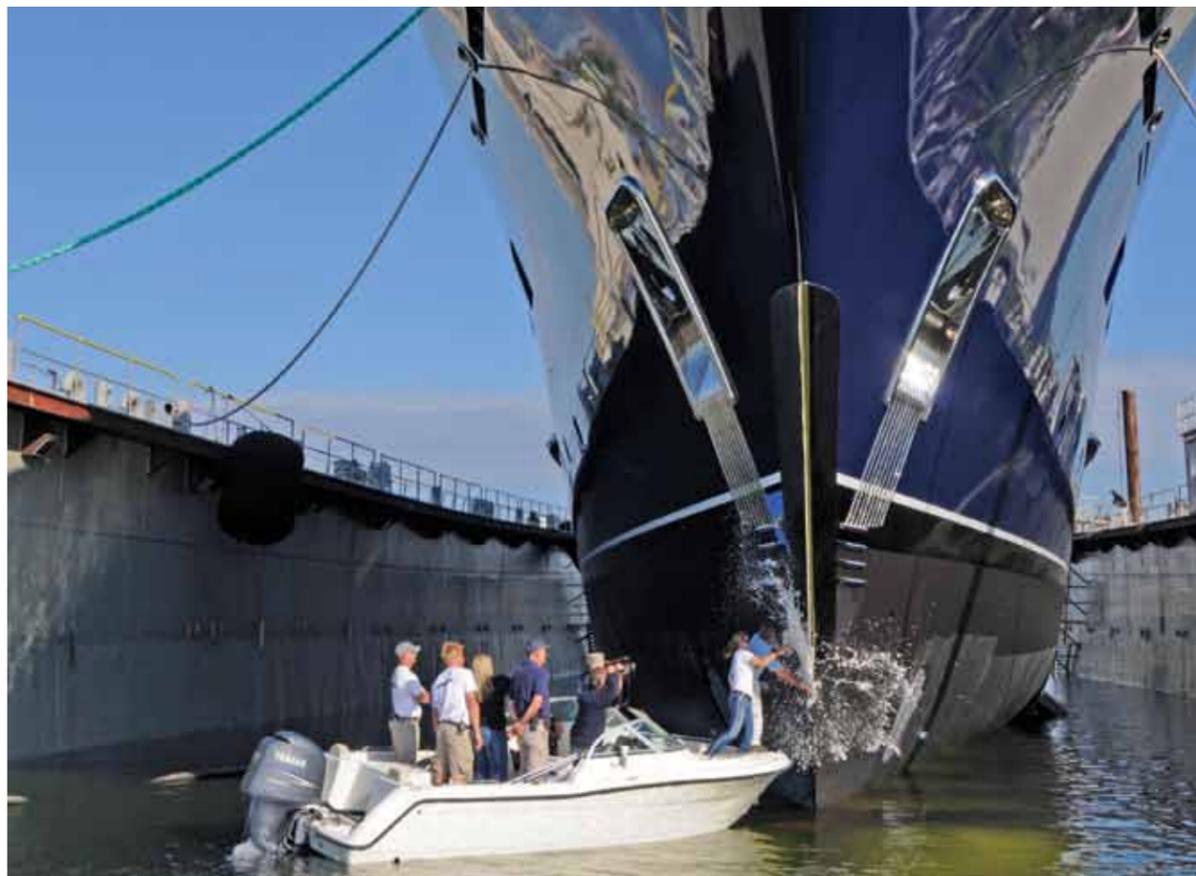


Image: Jim Roycroft

we didn't have *Cakewalk* to show and I think if the Euro and the dollar are at par, why wouldn't a US client build at home? Why not support the US economy?

Let's talk about that. Nobody's going to do a business deal that size based on a sense of patriotism. They have to believe it's going to work from a business point of view.

I think we've set a new standard and I think that the boat competes or exceeds what you can get anywhere else in the world. Some clients will still go to Royal Huisman and will pay to get that quality. But I think we can deliver that quality right here and the owners can visit their project more often. The most enjoyable jobs we've ever done are when the clients come and spend time seeing their boat being built.

What were the roughest periods during the construction of Cakewalk for Derecktor as a yard? What were the biggest challenges?

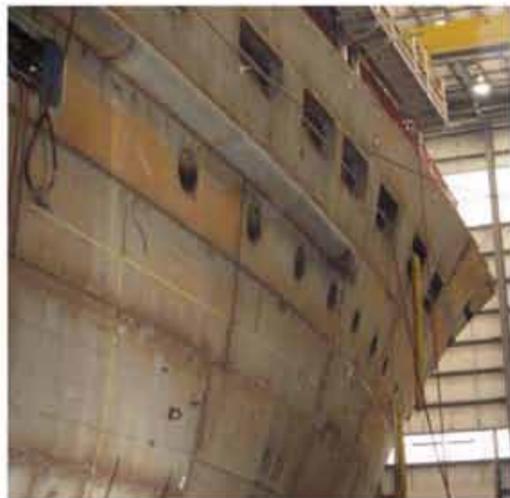
We didn't have the luxury of some stepping stone jobs in between. It would've been nice to do a 55m, a 60m, a 70m, and grow into it like that. Manning up and getting all the engineering done was a challenge. A boat like this requires a lot of upfront engineering.

We'd also never launched a boat of this size so the work that went into the transfer and launch system and the dry dock was – I don't want to say it was a big challenge – but it was something we hadn't done. We had to innovate and make sure that it was all going to work and that it went seamlessly.

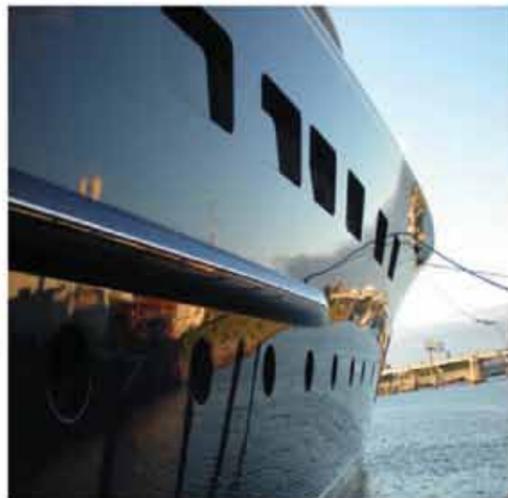
What was the most gratifying thing about the construction process?

I guess the best thing was the relationship we had with the owners and their crew. It was a real team effort and that, to me – other than the satisfaction of building such a large yacht – was the best part of the story. We really worked well together to get this job done. ■



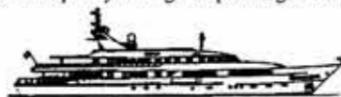


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From the Owner's Deck

The new *Cakewalk* is the fifth yacht by that name bought or commissioned by her owner. Each has been an evolution of her predecessor. We spoke to her owner about the yacht and how he plans to use her.

What does it mean to you to own the largest yacht built in America since the 1930s and the largest ever in the US by volume?

“ We did not set a goal to build the largest yacht by volume in US history. The project evolved as we incorporated features that were important to creating ‘the perfect yacht program’. It was important to us that the magnificent deck spaces were kept clean with no cranes, toys, tenders, man overboard boats, etc. As a result of the importance of having three unique tenders, a tender bay with two 42ft doors was created to house these boats plus wave runners, etc., inside the boat. Of equal importance was to position the guest suites on the main deck versus a lower deck. This permits for spacious suites with large windows, which is ideal for guests. ”

What made you decide to build in the US? Was there an element of patriotism at play?

“ The decision to build in the US was certainly influenced by our desire to showcase the capabilities of American yacht building in the Northeast. The Derecktor Bridgeport shipyard was an ideal location to access these fantastic skill sets. ”

What do you expect to be your favourite space on the yacht? And why?

“ We have always spent most of our time on the exterior deck areas. *Cakewalk* has four decks of open spaces, with each area providing unique opportunities for privacy, sightseeing, sunning, entertaining and dining. ”

In your view, what is the best thing about *Cakewalk*?

“ *Cakewalk* has incorporated every amenity imaginable in its luxurious interior, and with its unique tender fleet provides the opportunities for the guests to pursue almost any activity desired. ”

Where in the world have you not been that you'd like to see aboard *Cakewalk*?

“ Our favourite location historically has always been summers in the Mediterranean and winters in the Caribbean. On the other hand, one would expect, with this yacht's capabilities, to eventually get to the South Pacific and other distant ports of interest. ”

Congratulations to the Derecktor and Cakewalk teams on the completion of this excellent motoryacht

McKay is pleased to have been able to contribute electrical design, installation management and commissioning, supply of electrical distribution equipment and the alarm and monitoring system for this project

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Image: Jim Roycroft

The Interior Designer

Including the new *Cakewalk*, Liz Dalton (ASID) has designed the interiors of five of the owners' yachts, as well as six residential projects for them. Here she discusses some of the elements of *Cakewalk's* décor.



How would you describe the owners' taste in interior design? Is there a general theme you tried to work into the *Cakewalk* project?

It's more of a classic, timeless interior, which is what I love to do. It's tailored. It's not overdone, but it's sophisticated. The owners have the ability to have just about anything that they want, but they're not ostentatious. They love really beautiful woodwork. They don't like anything overdone, over-gilded, over-glitzed up. I would say they're definitely more traditional. But it's a classic style. There's nothing stodgy about what they like. It's always in great taste. Quality is really, really important to them. When it comes to carpets, for instance, we always do custom for main salons and those sorts of areas. I could count on my hands the number of times I've been asked to repeat something like that for somebody else who loves the look, but they won't pay for the real goods.

For these owners, there's no compromising. They're not doing knock-offs of anything. They're the real deal. It's like that no matter what the project is. There is no such thing as a halfway done interior; there's no such thing as second quality. But that doesn't mean it has to be the most expensive things. It's not about the money; it's about the taste level.

"It's not often you get an opportunity to have space like that on a boat to work with."

What are some similarities and differences between the interiors of this *Cakewalk* and the previous boat?

One similarity would be the amount of woodwork that's in it. I design with a timeless, classic but modern look. Hopefully, this boat can go floating across the oceans, for many, many years to come and the woodwork on it will be as timeless today as it is 50 years from now. In that respect, in their style the two boats are the same. This boat has more space in it and therefore we have character – or added character to different spaces. For instance, each salon has a different character.

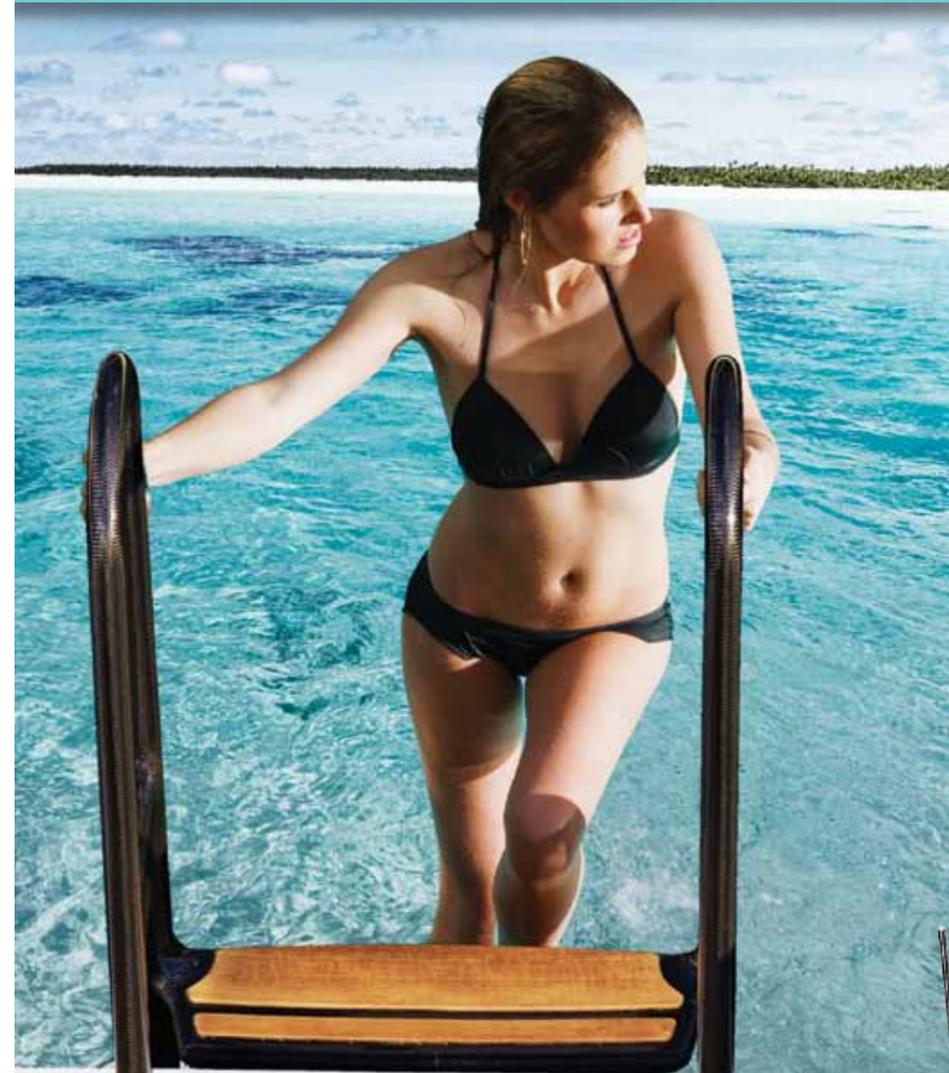
We spent more time trying to keep very clean details on this project, like fewer trimmings. It's just part of the times we're in. Everything is a little more tailored and a little crisper. That happens to architecturally work very well with the exterior. So there's no incongruency between the exterior of the boat and the interior. But then I have to do it in such a way that it's still modern.

Another similarity would be that each one of the guest cabins has a different look or different materials. There's a very subtle difference in each one of them, yet they still have the same general feeling. All the heads are done with this mystery white marble, which gives them a really crisp, clean look. And the mosaic detail in each one is just slightly different, so you know they're different from cabin one to cabin six. But overall, it's still the same from cabin one through six.

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Did you design the chandelier in the formal dining salon? It's impressive.

Yes, I designed that. I think it offers a wonderful combination of old and new. It's classic, but it still has these wonderful sparkly modern elements – a crispness. It has some leaves that sort of spread out on the ceiling. It's really elegant, but new.

The stonework on the boat is impressive as well, but it doesn't seem to weigh down the design. The stonework in the main lobby is something I really love. It's so fresh.

I used limestone, and rather than having just grout lines, I used a sort of a pale goldish ivory stone which became like the border around the whole space and the lines between each one of the blocks. And then there is a centre element that was round instead of like a diamond keystone. You know what I'm talking about? I think it's a really modern flair, and it should look the same, you know, 50 years from now. It just should be fabulous. It just should be really like, "Oh wow, that's cool, that's different."

What was the most exciting thing for you about doing this boat?

I would say, apart from the fact that I am really proud it was built in the United States, all of our team came together to do this. I'm also proud of the way I was able to combine all

these different spaces in the boat and have them different and exciting and individual and still have a good flow. It was a big challenge to make all those spaces work together and still have them fundamentally exciting. It's not often you get an opportunity to have space like that on a boat to work with. It also worked to use some of the ceiling details that I did, and some of those sorts of grander aspects that you don't generally see on a boat, and have them work in the spaces without them seeming out of place.

Anything else you'd like to say about the job or challenges you faced with it or achievements you realised with it?

There were two major mill-working companies working on the job and, of course, it's not just like one was building a table. They had to get finishes similar on the brown cherry so it didn't look like we had two or three different contractors. It couldn't be choppy. It was a challenge to keep them all on the right page.

It was also a huge challenge to get all the drawings, the design details, all the redlining, all of that to run through from my designs to production and installation. There were a lot of people that helped make that happen. Having said that, seeing it through and making it happen is what makes it worthwhile, because in the end, it all worked. ■

INTERIOR DESIGN

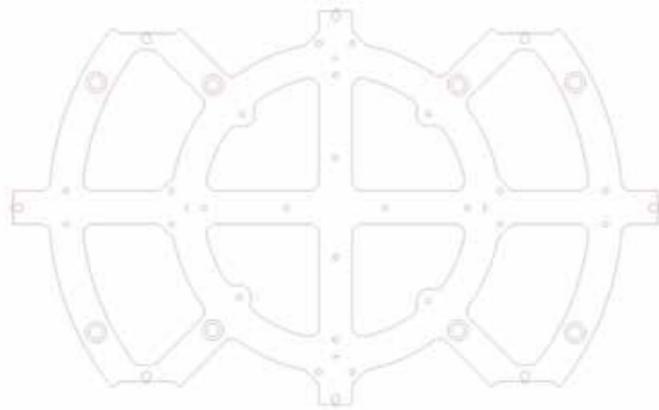


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THE YACHT REPORT

The Designer

Cakewalk combined the talents of an all-star team to create her classic, yet modern, look. Drawing upon the expertise of Azure Naval Architects for the naval architecture, BMT Nigel Gee and Vripack for the engineering, Tim Heywood Designs for the exterior and Liz Dalton of Dalton Designs for the interior, the finished yacht has more than met the owner's brief and expectations.

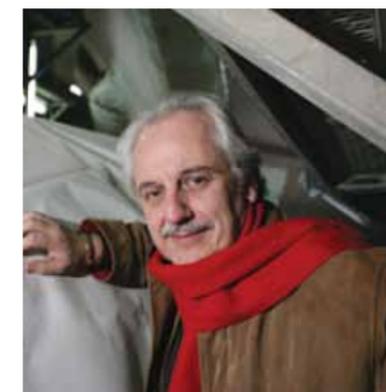
There are very few designers who truly understand the proportions and balance of very large yachts, and Tim Heywood is a master. With many projects under his belt in the 70m-plus arena, it is no surprise that he was chosen to create the exterior and general arrangement for *Cakewalk*. With her owner having observed and admired previous Heywood-designed yachts, he enlisted him to design *Cakewalk*. "*Cakewalk* is the product of those previous boats and the specific requests of the client," the designer says.

Cakewalk was drawn in Heywood's London studio. She is reminiscent of the large motoryachts built by the finest yards in Northern Europe over the past decade. The design brief was clear: to create a magnificent yacht that would impress the world, but also prove that a US yard could, in fact, build such a yacht. *Cakewalk's*

owner requested a yacht that wasn't too aggressively modern and would be a milestone in good taste.

Heywood penned a line and proportion to create a majestic vessel that in cruise mode would move through the water with elegance, but also sit at anchor as a towering living platform that would dominate horizons and watered landscapes. "My work has a strength of line," says Heywood. "The total concept of the exterior of a boat is very important to me. I want it to look a whole thing. I want everything to be one unity and one strength. The sense of scale and proportions are very important."

Heywood's peerless understanding of large-yacht design has guaranteed that this voluminous vessel (2,998T) does not deliver a bulky profile that appears top-heavy or overloaded. >>



"I want everything to be one unity and one strength."

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YACHT REPORT | CAKEWALK

Heywood has been described as the “king of curves”, and *Cakewalk* reflects that countenance. Heywood is the first to admit that his signature curves can often be hard to build, but “they make them [the yachts] a piece of sculpture – when the sunlight hits those curves it brings the yacht alive.”

“...nothing is as good as seeing it in reality. You can see the pride that everyone has put into this project.”

On viewing the yacht in person for the first time, Heywood was rightly pleased. “When she came out of the building shed it was amazing to see her,” he says. “I have in the back of my mind what I think she’ll look like, but nothing prepares you for the reality of the boat. The strength of line of the boat is something I am really, really pleased with. The yard has done a great job, the quality of the yacht is remarkable; she looks fantastic... I sit in my studio and do these sketches, but nothing is as good as seeing it in reality. You can see the pride that everyone has put into this project.”

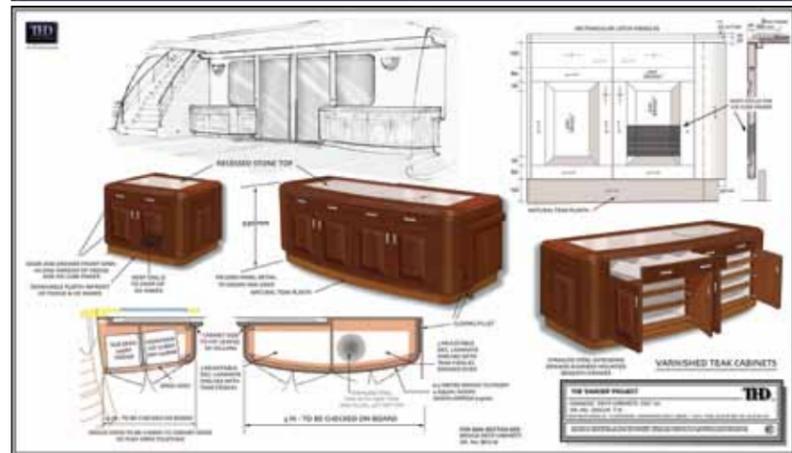
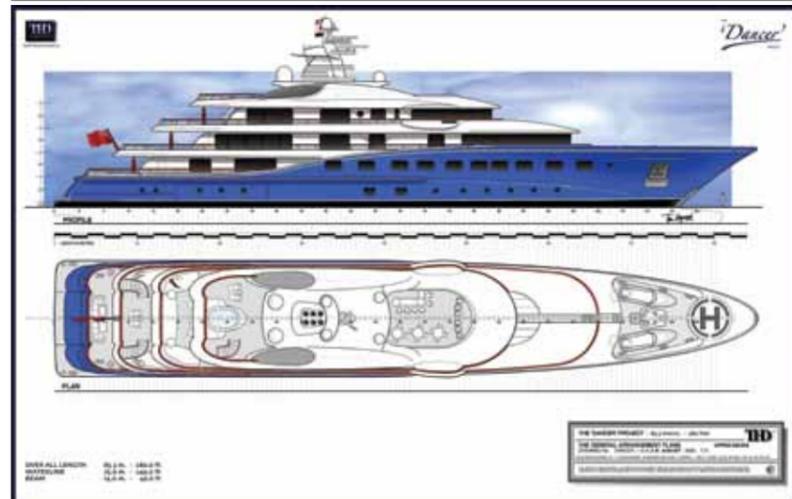
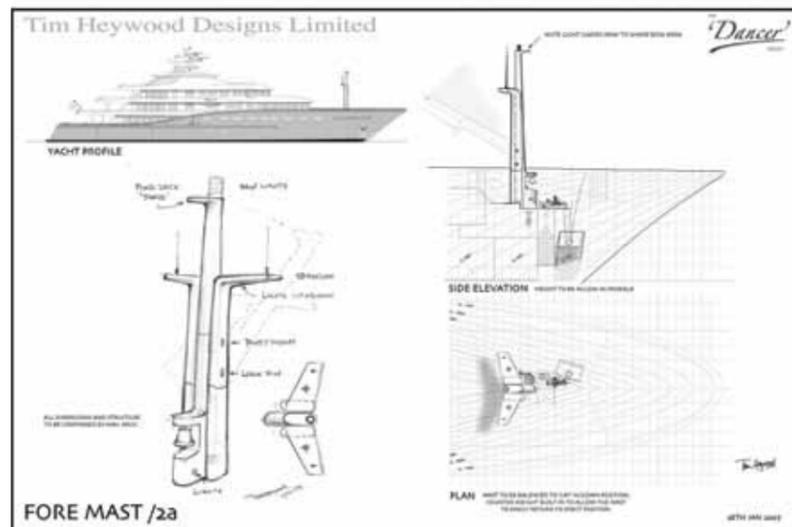
In addition to the exterior profile, Heywood’s volumetric expertise was employed on the yacht’s interior and he was able to deliver a layout and general arrangement that created ergonomic balance that guaranteed generous living quarters, but without an impersonal and overwhelming spatial overload. With 85m of yacht and multiple decks, the combination could create vast volumes with gargantuan living spaces, but the layout delivers space of great proportion but not uncomfortably large. As Hugo van Wieringen, of Azure Naval Architects comments, “You can really feel the sheer size of it throughout the boat in every room. That said, it’s big but not too big.”

The combination of Heywood’s understanding of big spaces, combined with Liz Dalton’s traditional dark-paneled classic interior design, guarantees that the interior is comfortable and formal in equal proportions. Following on from the

previous *Cakewalks* built in Europe, this is a bigger, bolder and braver project, not only built in the US, but specifically designed to impress the market. For those who said it couldn’t be done and the sceptics that expected the worst, it is clear that all parties involved have

something to be proud of.

“I would like to take this opportunity to thank the owners of *Cakewalk* for placing their trust in us and allowing us to help them produce something truly exceptional,” concludes Heywood. ■



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Image: Jim Raycroft



“A Productive Work of Art”

When celebrating the launch of a yacht, space constraints in print mean that all too often the many contributors, suppliers and sub-contractors, who play a key role in the build, are not done justice. Special reports give us a chance to laud their role in bringing together the jigsaw pieces of a yacht, and ensuring that every last detail is perfect. The nice thing about *Cakewalk*, says Tim Heywood, is that “Although this is technically an American-built boat, it’s also providing employment for thousands of people working on the project across the world. It’s a productive work of art. It’s putting a lot of food on the plate for a lot of people.” Here we look at the part played by some of the many contributors to the different aspects of *Cakewalk*.

THE WOODWORK

Cakewalk’s interior features much fine woodwork, in keeping with her classic design. The builders called on the expertise of Merritt Woodwork and Zepsa Industries, who between them worked on the wood architecture and joinery across different sections of the boat.

When searching for interior joinery providers, the brief for the owner’s team was to match, if not surpass the quality of the interiors of previous *Cakewalks*. Ohio company Merritt Woodwork was selected, with them declaring, “It was an honour to be selected by such an experienced build team, to say the least, particularly as a local company working on such a key American build.” When developing the joinery design detail drawings and material workbook, Merritt incorporated the latest innovations, material improvements and installation methodology. Möbelwerkstätten Vedder acted as consulting partner. Merritt was selected to complete the joinery for the entire owner’s deck, including their personal spaces and salon, the generously appointed card room, and the wheelhouse.



Image: Jim Reyeroff

Working on the wood architecture, within Zepsa’s remit were 38 key rooms, including the lobbies and guest suites, all heavily laden with complex architectural wood panelling, cabinetry and specialty woodwork. Their work included a prominent feature on *Cakewalk*: the grand staircase (above), which comprises three spiralling flights – running through the owner and guest decks – of circling cherry wood stairs. The stair has been designed to ‘float’ within each of the matching cherry lobbies on precisely located specialty mounting plates, with each finishing with custom carved newel posts and hand-worked metal

balustrades. Technically speaking, the individual stair flights were engineered to reduce the transmission of noise and vibration from the yacht around them. Details within the staircase comprise colour- and grain-selected solid lumber; custom fabrication and finish of the metal balustrade, and all custom-machined moulding and handrail profiles. The entire staircase, comprising thousands of components, was constructed and assembled offsite, with the Zepsa facility being modified to accommodate it. Upon completion, it was disassembled as interlocking components before reassembly within the yacht.

THE DECK HARDWARE

New Zealand-based C-Quip International was originally commissioned to build the passarelle and side boarding stairs for the boat, and went on to also supply the tender cranes, rescue boat cranes, tender fenders and swim ladders. C-Quip had worked previously with the yard and was pleased to work again with them on such a substantial project. “The *Cakewalk* project allowed us to do what we like doing best: working to the highest standard, using the best equipment,” says Paul Hackett, C-Quip MD. One example of the expertise applied by the company across the build was in providing a crane system to launch the three precious tenders within the space

provided. With little headroom and the tenders side by side this requirement was best solved through use of the C-Quip unlimited series of overhead beam cranes. The design consists of a forward and aft beam with two hooks on the aft and one hook on the forward beam. There is a trolley within the beam that carries the winches that can transverse port to starboard so tenders cradled in mid-ships can be picked up and launched from either side. The secret to the cranes capability lies within its control system. With very little headroom the cranes are pre-programmed to launch and retrieve the tenders with precision. The constant feedback loop from the transverse and winch encoders tell the crane what and when to move. This is marinised robotic



technology for the 21st century. Full proportional control allows empty hook pace without jeopardising the full hook precision. The touch-screen controls and auto-fault analysis make it effortless for crew to see what is going on.

THE SECURITY



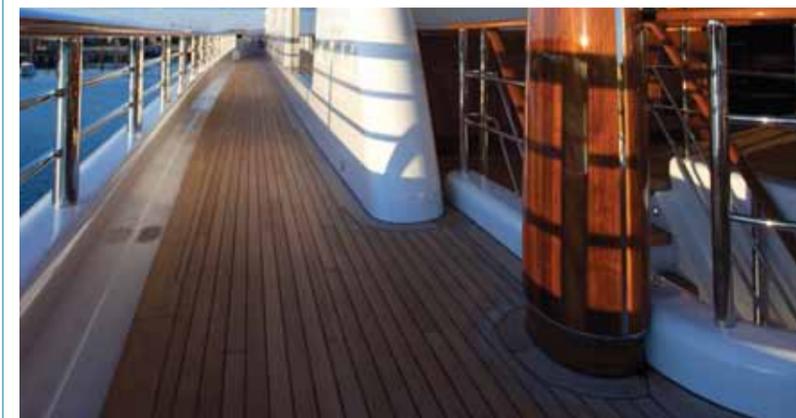
Superyacht security is an increasingly hot topic. For *Cakewalk*, the Frankentek Security system was implemented, utilising many new innovations, with the Dutch company having worked with the owner on previous yachts. Features onboard include a mast mounted Y-View Thermal Imaging camera (above), a hull mounted underwater PTZ camera – which is Lloyd’s-approved and unique technology-wise – that can be used for multiple purposes – both for security and for recreational purposes, such as watching fish. A security system that is able to assist with ISPS requirements and reduce man-hours needed is also in place. “It’s been a real pleasure working with the yard. Rather than telling us what to do, they are all ears, listening to our expertise, which is refreshing. This is why the project is going to turn out to be a real winner,” says Marc Franken. The security is improved onboard, but without compromising any aspect of the design or the build.

THE DECK

There is a large amount of teak onboard *Cakewalk*, inclusive of interior flooring, exterior decks and many pieces of furniture. Teakdecking Systems was charged with installing the exterior teak decks and custom interior wooden floors on *Cakewalk*, interacting with the build and engineering team from an early point to ensure the perfect deck, one that would see a long service. The team looked at the deck camber and drainage system as well as the metalwork and styling, to ensure that the teak decks were an integral part of the design. The teak used was acquired some two years before it was needed, allowing them to select the best quality teak possible. Once the layouts and installation method were approved, Teakdecking Systems then pre-assembled custom teak-decking

panels to fit each deck. The accuracy of the vessel and the digitised deck templates meant they could both pre-build all of the panels and pre-cut all of the bevelled margin trim around the superstructure, and the flat trim, outboard.

By completely assembling and trimming the teak decks and interior floors offsite, the installation time aboard the vessel was reduced to the absolute minimum – clearing the way for other sub-contractors to finish their work in a timely fashion. The same patented pre-assembly method was used for the interior floors’ assembled beautiful basket weave; and parquet oak floors for some of the interior spaces, with traditional teak and holly floors with inlaid borders in other areas.



THE LIFTS

Lift Emotion were tasked to produce two custom lifts for the yacht: a custom passenger elevator running through four deck levels travelling nine metres, and a dumbwaiter, capable of taking a load of 450kg and 100kg respectively. With Lift Emotion having been allocated the available space within which the elevators needed to be housed, engineering commenced. The passenger elevator was designed with a steel-plated cabin. The steel allowed designer Liz Dalton to customise the interior without weight issues. The dumbwaiter incorporates fire rated doors, and is one of the biggest MD Mike Brandt has worked on for a superyacht. "We are exceptionally proud of our role in the build," states Brandt.

THE PANTRIES

For every grand staircase, there are also the more mundane, yet necessary interior aspects of a yacht. That does not mean compromise of quality, however, with high standards of work being maintained throughout the boat, in both guest and crew spaces. One such example is the utility cabinetry work throughout the yacht, which was the combined work of a number of contributors. *Cakewalk* features five utility rooms, a main deck galley and pantries, as well as the sundeck and owner and bridge deck-pantry areas. The bridge deck pantry is particularly conveniently located as it means that crew on watch need not make a journey through the yacht to seek refreshments. Peacock Cabinetry delivered and installed the cabinetry, which was built in West Virginia before being installed on board. "As an American company working on this boat, our role on this build was important to us," said MD Christopher Peacock. The stone work incorporated



Image © 2010 Andy Frame/
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into the spaces was provided and installed by New England Stone. Segner Yacht Interior (SYI) undertook the engineering, manufacture and installation of key elements, including the bulkheads, and overheads, soles, trim and detail work to complete the construction process of the pantries. SYI's role on *Cakewalk* extended beyond the pantries, with the company also working on engineering and installing the rough interior of the complete main deck, owner's deck, bridge deck and sun deck, and the design of the crew staircases. Segner said: "It was a privilege for us to work with Derektor Shipyards on this significant milestone for the American yacht industry."

THE PAINT

"When you are working on a yacht the size of *Cakewalk*, in paint terms it's really no longer a yacht, it's a ship, but one that still requires a paint job of superyacht quality," says Andy Colloton, Technical Sales Representative at Awlgrip. "It's not easy to stand back and

look along a line that is 200ft long," he says, of the challenges of painting a yacht of 85.6m. *Cakewalk's* exterior above the waterline was painted by Awlgrip, using Matterhorn White (G8003) on the superstructure and Carinthia Blue (H5342) for the topcoat of

the hull, with the Awlgrip product covering a mind-boggling 6,400m² of faired hull and over 17,000m² of faired superstructure. For this more than 45,000 litres of Awlfair was used and 53,000 litres of material overall. Awlgrip's main focus was avoiding potential problems caused by painting such a large, curvy boat, but the overall result was, for them, more than satisfactory, particularly considering the scale on which they were working. The Awlgrip wood finish system was used on over 100 pieces of teak deck furniture with the same quality finish being carried through to the Vikal tender. "The shipyard team is the most professional group of people to work with. It was a pleasure to work with them," says Colloton. International Paint systems were used on all service areas and the hull exterior below the waterline. Fort Lauderdale based High Gloss Yacht Finishes by R & L Yachts handled the curvaceous aluminum superstructure and Atlantic Coast Yacht Painting the impressive steel hull. "Phenomenal job. This is how to paint a ship," said Carl Lang at Derektor upon completion.

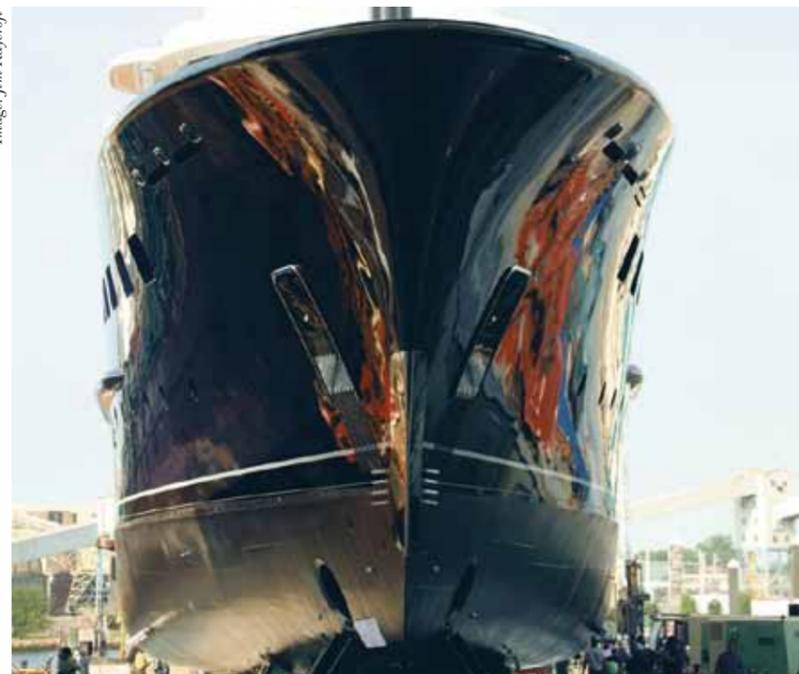


Image: Jim Keycroft

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We wish the Cakewalk team every success in the future, wherever she may sail.

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THE TENDERS

The tenders on board *Cakewalk* played a big role in both the design of the yacht and, indeed, in the decision to build the new yacht in the first instance. *Cakewalk* has three tenders: a general use Intrepid Custom 350 open (bottom image), a Limited Edition AquaRiva 100 Cento (top image) by Riva SpA and a custom limousine (middle image), designed by Tim Heywood and built by Vikal. She also carries a Zodiac RIB. On the wishes of the owner, her guest tenders are finished to the same standard as the rest of the mothership. He believes that through the tender you get your first view of the yacht, and therefore it ought to be just as impressive as the yacht. "You step on to this beautiful boat and you know that this is just the tender taking you to the mothership," says Tim Heywood. "My inspiration for it was a sea-going Bentley," says Heywood. "It's a beautiful boat. Vikal have always produced more than they're asked to do, something I really respect." For the Riva tender, C-Quip, in conjunction with the crew from *Cakewalk*, designed a new lighter and stronger tender fender with an increased depth of closed cell foam to offer extra protection for the tender, showing again the number of new developments in technologies and products applied across the whole build.

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Specification

Name	<i>Cakewalk</i>
Year of Build	2010
Type	Custom motoryacht
Hull Material	Steel
Superstructure Material	Aluminium
Builder	Derecktor Shipyards
Exterior Design	Tim Heywood Designs
Interior Design	Elizabeth Dalton, ASID – Dalton Designs, Inc.
Naval Architecture	Azure Naval Architects BV
Engineering Design	BMT Nigel Gee and Associates, Gibbs and Cox

Length Overall	85.60m / 281'
Length Waterline	75.08m/248'
Beam	14.3m/46.9'
Draught	4m/13.1'
Gross Tonnage	2998



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Donald Ansley, Interior Yacht Systems



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IMO Number	1009962
MMSI	319020300
Call Sign	ZGAZ
Flag	Cayman Islands
Port of Registry	George Town
Classification	Lloyds Maltese Cross 100A1-SSC Yacht(P) Mono G6
Compliance	CISR LY2
Yard Number	86055
Port of Build	Bridgeport, Connecticut
Guests	12 in six cabins + master
Staff	Two in one cabin
Crew	24 in 16 cabins

Propulsion	2 x 16V4000M71 @ 2465bkw (3306hp) @ 2000RPM MTU
Propellers	2 x 5 blade Rolls-Royce single pitch
Shafts	Rubber Design – Oil bath
Gearboxes	2 x ZF7666
Speed (max/cruise)	17 knots/15 knots
Fuel capacity	370,000ltrs/97,000gal diesel (with onboard tender fill station)
Range	5000nm @ 15 knots (2 x mains, 1 x large & small genset with 15% fuel reserve).
Power generation	2 x MTU 2000 Series V12 M-40B @ 660ekw 2 x MTU S60 550 Series @ 350ekw
Emergency Power	1 x MTU S60 400 Series @ 275ekw
Stabilisers	4 x Quantam Zero Speed
Bowthruster	Jastram 400kw
Windlasses	Steen
Watermakers	2 x HEM Simplex 80 Series 8,421gal/day (32,000l/day)
Shore power converters	Vectek 600kVa
Monitoring system	McKay
Electrical	McKay
Fire detection	Tyco Fire & Security - SimplexGrinnell
Fire suppression	Marioff Hi-Fog
Security system	Frankentek
Audio visual system	Advanced New Technologies (A-N-T) using Crestron Controls

Tenders Riva, Vikal, Intrepid, Zodiac

Watersports & Outdoor Equipment

4 x Yamaha FX Cruiser HO 1052cc 4-stroke Waverunners
1 x custom Bauer Mariner compressor with cascade dive tank fill system with storage bottles
10 x SCUBA sets
Full complement of wetsuits, diving and snorkeling equipment
2 x Sea Bob CAYAGO F7 water scooters
Full complement of water skis, kneeboards, wakeboards and inflatable water toys
Beach party equipment – BBQ, tent, chairs and tables.
Full complement of beach equipment and sporting goods
Custom Mountain bikes
Sea Kayaks

Tenders

1 x Riva Limited Edition AquaRiva 100 'Cento' (Hull no. 9 of 10)
LOA: 32.8' (10.07m)
Engines: 2 x Yanmar LYA/STP 370hp/272kw @ 3300rpm
Max speed: 42 knots
Cruising speed: 36 knots
Range: 150nm @ 36 knots; 130nm @ 42 knots

1 x Vikal Custom Limousine
LOA: 36.7' (11.3m)
Engines: 2 x Volvo D6 370hp Turbo Charged Diesels
Max speed: 50 knots
Cruising speed: 25 knots
Range: 100nm @ 25 knots

1 x Intrepid Custom 350 Open
LOA: 34.5' (10.61m)
Engines: 2 x Volvo D6 370hp Turbo Charged Diesels
Max speed: 55 knots
Zodiac RIBO 420 with Yamaha 40hp 4-stroke outboard

Communication and Navigation

Telephone system	Panasonic KX T7400/T7700 Hybrid IP-PBX
VHF Comms	Icom (including aircraft communications)
Satcom F77	Nera
AIS	Furuno
Computer network	Great Circle Systems
Air horn	Kahlenberg
Autopilot/gyro compass	Raytheon Anschutz
DGPS	Raytheon
Charting System	Transas
Sounders & Sonar	Furuno
Speed Log	C-Plath Naviknot III
Radars	Raytheon S & X band
Speed, depth, wind meters	B&G
Navtex weather receiver	JRC

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Cakewalk's owner again selected Frankentek after experiencing their dependability, ease of operation, simplicity and unmatched service.

Cakewalk's Build Captain Bill Zinser and Engineer Nick Elliott said it best of all. "Frankentek was our only possible choice for this super new vessel. We can't wait to show her off to the world".



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◀ **Military-Grade Y-View Thermal Imaging Cameras**

• **Multi-Purpose Wireless Paging System** for discrete communication.



◀ **User-Friendly 3D Touch Screen Controls with Joystick**

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Window Installation, Florida, United States

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Naval Architecture, Haarlem, The Netherlands

Bardwell Electronics
Navigation Electronics, Massachusetts,
United States

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Engineering, Southampton, United Kingdom

C-QUIP International | cquip.com
Deck Hardware, Auckland, New Zealand

Crestron | crestron.eu
AV Controls, Rijmenan, Belgium

Dalton Design | daltondesignsinc.com
Interior Design, Florida, United States

Derektor | derektor.com
Shipyard, Connecticut, United States

Fastmount | fastmount.com
Exterior Deckhead System, Auckland, New
Zealand

Frankentek | yachtsecurity.com
Security Systems, Massachusetts, United
States

Great Circle Systems Inc | greatcirclesys.com
Computer Network, Ft Lauderdale, United
States

Heinen & Hopman | heinenhopman.com
Air Conditioning Systems, Spakenburg,
The Netherlands

High Gloss Yacht Finishes by R&L Yachts
| rlyachtrefinishing.com
Paint Contractors, Florida, United States

Intrepid Boats | intrepidboats.com
Tenders, Florida, United States

IYSYS | ISYS.com
Exterior Deckhead and Design
Installation, Knoxville, United States

J & A Enterprises Inc | jandaenterprises.
com
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Massachusetts, United States

Jastram Engineering | jastram.com
Bow Thrusters, British Columbia, Canada

Lift Emotion | lift-emotion.eu
Elevators, Meppel, The Netherlands

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Hi-Fog Systems, Massachusetts, USA

McKay Electrical | mckay.co.nz
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MTU | mtu-online.com
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Power, Detroit, United States

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quantumhydraulic.com
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Raytheon Marine Company |
raytheon-anschuetz.com
Autopilot, Gyro Compass and Radars,
Kiel, Germany.

Riva Spa | riva-yacht.com
Tenders, Sarnico, Italy

Seavision Underwater Lights USA Inc |
seavision.com
Underwater Lighting, Florida, United States

Segner Yacht Interior | hjsegner.de
Interior Production, Wertheim, Germany

Simplex Grinnell | simplexgrinnell.com
Fire Alarm and Suppression Systems,
Florida, United States

Soundown Corporation | sounddown.com
Noise Control, Massachusetts, United States

Steen Engineering Works | steengmbh.de
Windlasses, Elmshorn, Germany

Teak Decking Systems | teakdecking.com
Decking, Florida, United States

Tim Heywood Designs Ltd
Exterior Design, Rutland, UK

US Joiner | usjoiner.com
Interior Joinery, Virginia, United States

Vikal International | vikal.com.au
Tenders, Western Australia

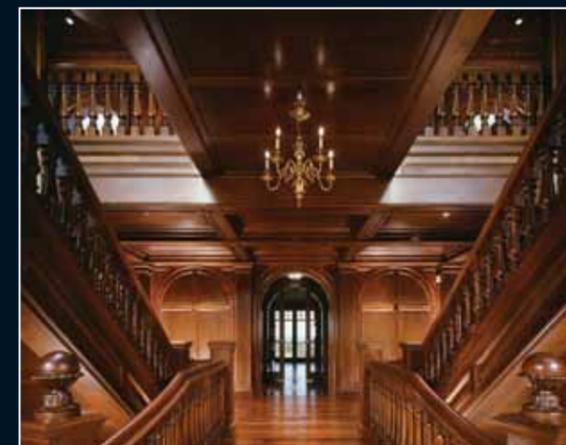
Vripack | vripack.com
Engineering, Sneek,
The Netherlands

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States

Zodiac (Bombard) Intl – AVON | zodiac.fr
Tenders, France



Zepa would like to extend a hearty congratulations to Derektor Shipyards and all those associated with the iconic Cakewalk for a magnificent project, start to finish. Thank you for allowing Zepa to play an integral role in this successful endeavor.

***“Nothing prepares you for the reality of *CAKEWALK* ...
an American shipyard has now produced a yacht that is the equal
of any in the world...the boat is remarkable, truly remarkable”
– Tim Heywood***



The 85.6 meter *Cakewalk*, at 2998 tons the largest yacht ever built in the United States.

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(Who Else?)