



MYSORAH

*Ex - Impromptu, ex - Atessa, ex - Floridian,
ex - Indefensible, ex - Major Wager
Launched 1988*

FROM THE OUTSIDE, THE YACHT I HAD BEEN INVITED TO SEE was still familiar as a Feadship I had known in another life. Moored stern-to at the Rybovich yard in West Palm Beach, the scene was alive with activity; I counted at least 50 tradesmen – and there were more out of view in the mechanical spaces – intent on their work. And their work was to create a dream yacht that would take her owner’s parents on a special anniversary cruise.

It was May and the yacht was leaving soon for Europe. This was exactly the way I like to see a refit, *in medias res*. After all the work is done, after the designer has placed all the accessories and the finishing touches pass inspection, it is hard to see the scope of the work and appreciate how challenges were overcome. Refitting a yacht is harder than building new and requires more imagination... anyone can imagine a boat on a blank canvas. To imagine a boat on a canvas that is already busy with someone else’s imagination takes special skills and a good deal of mental ‘white-out’.

This canvas on the day I first saw *Mysorah* looked a bit like the early stages of a cubist work or a Dali sketch... the elements were there but they weren’t presenting in a coherent order. Pieces of the Biedermeier-inspired interior I had seen during the yacht’s first refit by Glade Johnson for Dennis Washington, which created *Atessa*, were disappearing literally in front of my eyes. I had spent some time on the boat as *Atessa* and the recollection of that refit, which I had written about for *ShowBoats International*, flooded back. I’d enter a space and try to remember how it was and absorb field operations manager Stewart Bridges’

description of the changes and the new materials as we looked at renderings by Patrick Knowles. But we couldn’t stand still reimagining the space very long for risk of being draped in new wiring, covered in protective plastic or, worse yet, slowing down the process. This was a sprint to the finish and all hands were on deck.

The yacht was launched as *Impromptu* in 1988 for Joan Kroc, the widow of the founder of McDonald’s, and featured a then new design for Feadship’s Frits de Voogt: crisp, modern and a bit aggressive above his characteristic bow and

THESE PAGES: WITH THE BATHING DECK ENCLOSED AND MULLIONS DEFINED, THE STYLE IS NOW CLASSICAL



before

*Redesigning a boat that
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before



THESE PAGES: DESIGNER PATRICK KNOWLES HAS CREATED A BRIGHT AND COMFORTABLE YACHT THAT IS TAKING THE OWNER'S DELIGHTED FAMILY ON MEDITERRANEAN CRUISES

sheerline. *Mysorah's* lengthy refit would be the Feadship's biggest transformation since *Washington* stretched her seven metres, adding an enormous transom spa pool and enclosed aft deck, an outdoor cinema and a helipad. Thanks to the extra stern length added in 2000, now completely transformed to lines by Fort Lauderdale-based Patrick Knowles, the classic restyling of the windows and the newly enclosed stern create a sense of design harmony and give that elegant Feadship bow a starring role.

Mysorah's owner is a knowledgeable Middle Eastern yachtsman. In fact he owns a number of yachts for sports-

driven purposes, but *Mysorah*, at nearly 50 metres, is the largest and most voluminous by far. She was to be a comfortable family boat for Mediterranean holidays and a support boat for his sportfisher, and as such needed a lighter, brighter, less fussy, more contemporary interior.

'When the owner bought the boat he thought it would be about a five-month, captain-directed project, mostly updating mechanical systems, repowering, enclosing and raising the transom and restyling the interior', says Bridges. 'The owner was going to have it painted dark blue'. Somewhere along the way, two things happened: someone began questioning how that colour scheme and the current windows and systems would function in the Middle East and Indian Ocean, and the systems updates required opening up



before



before



some of the interior structure, which meant resurfacing, and a patchwork interior was not what this owner had in mind.

'Although Broker Bob Cury introduced us to the owner early on, it was a year until he awarded us a design contract', says Knowles. 'Even though we were not going to move bulkheads or change structure, the design time alone was five months'.

Bridges says: 'The biggest challenge was that we discovered each refit or redecoration over the years had been layered over the previous one. All that stuff had been glued and re-skinned, each one shrinking the room dimension and putting our new build-out further from the original structure'. Presented with the issues, the owner chose to do what was right for the project rather than settle

for a facelift. Once he had agreed on the new design and scope of work, the plan remained exactly as presented.

An attractive feature of the yacht is her spacious full-beam master forward on the main deck and a second full-beam master below. To make the lower deck stateroom a brighter and equally grand space, Knowles opened up the entry to it with double doors. Upholstering and painting the walls to make the wood panelling an accent rather than the dominant feature makes the room seem much larger.

The yacht's bright new look on the main deck is the result of a new colour palette and a pair of floor-to-ceiling windows flanking the aft main deck doors that visually connect a new aft seating area to the stern. 'It's as outside as you are going

to get and still be in the air conditioning', Knowles says, explaining that the space is arranged as a vignette and is less formal than the saloon proper to serve as a welcoming space for arriving guests. 'With the stairs [to the guest accommodation] on starboard, it couldn't be part of the symmetry of the saloon anyway. Now, instead of space being taken up by a grand piano, the owner can relax here while waiting for guests, or guests have a place to gather waiting for the entire group to assemble and go out'. The layout of the aft deck changed significantly. The stern was extended, covering the spa pool and bathing platform, which allowed for a large dining area as well as new built-in seating at the aft end of this deck. Below, the newly enclosed area has been turned into a large lazarette.

When the owner asked for an interior that was 'light, but with substance', Knowles created one original sketch of a restyled main saloon looking aft from the pilaster dividing the dining area. 'I created three colour palettes – light, lighter and lightest. He chose the lightest. The exercise was grounding light-coloured elements so

Three interior colour palettes were created – light, lighter and lightest – and the owner chose the lightest



THESE PAGES: WORK IN THE CABINS INCLUDED BRINGING THE TWO MASTER SUITES UP TO AN EQUAL STANDARD AND REPLUMBING THE ENSUITES WHILE PRESERVING THE MARBLE



The colour of malachite is juxtaposed in the upper saloon with leather, raffia and painted surfaces

THESE PAGES: LUXURY OBJECTS BY MANUFACTURERS SUCH AS LALIQUE AND BUCCELLATI ADD A SHIMMER TO EVERY ROOM, INCLUDING THE LUSH NEW UPPER SALOON (OPPOSITE) THAT'S BEEN GIVEN A TOUCH OF SEMI-PRECIOUS STONE

the rooms didn't appear insignificant. I bordered everything in wenge, something I haven't done before, even bordering existing marble floors. I used Macassar ebony on the doors with solid walnut trim and anigre for the lighter finishes'.

Replacing the rather elaborate multi-trayed overheads, Knowles turned to a light raffia material. 'It's one of my favourite materials and I thought it suited his brief for a relaxing environment'. The new interior joinery was made and installed by Merritt Woodwork.

Originally, the owner had decided against updating the interior lighting to LED, but Knowles and Eric Shear, who joined the project in progress as the owner's on-site representative, convinced him that the reduction in heat that would result would be significant in both comfort and reduced energy load. The new lighting plan, balanced at

2,700 kelvins, is regulated by Lutron controllers accessed by iPads. To manage the air conditioning requirements anticipated in the yacht's new cruising area, a new system was installed and extra air handlers added.

In the guest areas, all the plumbing was upgraded, which called for clever engineering, since the goal was to save as much of the existing lavish marble as possible. Since matching exotic stone quarried decades ago would surely be impossible, and opening new access panels in the joinery in the rooms behind the heads would be slow and destructive, the team decided to demolish one marble wall in each guest ensuite to replace the plumbing lines and fixtures and then surface that wall in beautiful colour-coordinated mosaic tiles. The effect is as artistic as it is practical.

The master suite had been defined by the sitting room and the etched glass dividing it from the sleeping area. Now double doors lead into the suite through a study. Here, as throughout the yacht, multiple layers of window coverings have been replaced with flat Roman blinds and the windows

themselves have been treated with a layer of V-Kool to block the harsh ultraviolet and infrared rays of the sun.

While the main and lower decks were left mostly structurally intact, the upper saloon and the bridge were gutted. Although a yacht of this length built today would likely have a broader beam, Knowles made the most of the space in the upper saloon and main saloon below by placing the furnishings so that limited space is used for traffic patterns.

'The other factor is the millwork design, namely the horizontal inlay wood detail that appears throughout the vessel', says Knowles. 'The principle of this design element, which is intended to exploit the length and width of each room, is underscored by employing a sharp juxtaposition of the deep contrast of the dark wenge against the white textured, upholstered panels. This design detail draws the eye horizontally, thereby projecting a sense of length beyond that which actually exists... an optical illusion so to speak'.

The reconfigured upper saloon features touches of malachite for colour and as a contrast to the leather, raffia and

painted surfaces. 'As for accessories, the owner appreciates European luxury brands like Lalique, Daum, Baccarat, Christofle and Buccellati Silver, giving *Mysorah* a new look, personality and unmistakable shimmer that only such luxury brands can deliver', says Janet Schlembach of PKD.

The sleek new wheelhouse, now wrapped in cool charcoal grey leather, was one of the last areas to be completed. The owner had spent a few days aboard the yacht in Florida to sign-off on the project, and while he was thrilled with the new deck spaces and the interior, he lamented that the bridge didn't seem as modern as the rest of the yacht - so he and his captain conspired to replace it with exactly the same sleek, seamless glass monitor package they had just installed on the sportfishing yacht... another sprint to the finish.

Mysorah made her debut to the owner's family in Italy and the owner's parents got their long-anticipated cruise. The family apparently declared *Mysorah* to be such a wonderful venue for relaxing Mediterranean sojourns that a certain fishing trip was postponed - indefinitely.

SPECIFICATIONS

LOA
48.76m (160')
LWL
44.5m (146')
BEAM
8.2m (26' 10")
DRAUGHT
2.8m (9' 2")
DISPLACEMENT
470 tonnes
GROSS TONNAGE
461
ENGINES
2 x MTU 4000
SPEED (MAX/CRUISE)
17/15 knots

RANGE
4,500nm @ 10-12 knots
GENERATORS
Northern Lights
STABILISERS
Quantum
FUEL CAPACITY
56,024 litres (14,800 US gals)
FRESHWATER CAPACITY
18,927 litres (5,000 US gals)
OWNER AND GUESTS
10
CREW
9
TENDERS
2 x Novurania

CONSTRUCTION
Steel & aluminium
OWNER'S PROJECT MANAGER
Eric Shear
REFIT NAVAL ARCHITECTURE
Murray & Associates
REFIT EXTERIOR STYLING
Murray & Associates
REFIT INTERIOR DESIGN
Patrick Knowles Designs
BUILDER/YEAR
Feadship/1988
REFIT YARD/YEAR
Rybovich, West Palm Beach,
Florida/1988

