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Rosenkavalier

was. Built in 1929, Rosenkavalier's lines imitate those of steam yachts of the 1890's, vessels which themselves evolved from the great clipper ships that were then sailing the last of their epic voyages across seas. The impressive view forward from the wing of the upper deck.

Just over sixty years ago, the American naval architects, Cox and Stevens, designed a series of remarkable motor-yachts that were notable for their extraordinary size, the high quality of their construction, and perhaps most of all for the fact that they re-created the elegant lines of yachts built at the turn of the century. One of these classics was the 66.6m (217ft 10in) *Haida*, which after war service as USS *Argo* and her subsequent reversion to a yacht as *Sarint*, is today known and admired the world over as *Rosenkavalier*.

Built for the American yeast magnate, Max Fleishmann, by Krupp's Germania-Werft yard in Kiel and launched in 1929, *Haida*'s design followed a fashion of the era by imitating the 'clipper' lines of a steam yacht of the 1890's. She might have looked like an antique, but she was a state-of-the-art vessel powered by twin Krupp 6-cylinder, 750hp diesel engines, which offered the efficiency, safety, cleanliness and range associated with fuel-oil rather than smutty coal. Her three decks provided luxurious accommodation by any standards, and equipped with vast refrigerated store-rooms she was a true ocean-going yacht, the zenith of pre-war yachting.

• SPECIFICATIONS •

LOA	66.0m (217ft 9in) (excluding bowsprit)
LWL	54.2m (178.0ft)
Beam	9.1m (30.0ft)
Draught	3.9m (13.0ft)
Fuel capacity	126 tons diesel
Water capacity	96 tons
Gross tonnage	677 tons
Net tonnage	204 tons
Construction	Steel hull and superstructure, teak decks
Main Engines	2 x Krupp 6-Cylinder, 4-stroke diesels delivering 750hp at 250RPM
Generators	2 x Krupp 3-cylinder diesels providing 110V DC at 55kVA; 3 x Volvo 300V AC at 60kVA
Speed	12.5kts cruising
Stabilisers	Voyager
Compass	Spenry Gyro-Mark 14
Radar	Decca AC 1226 TM, Decca RM 194
Log	Decca CDI 91 Mk2
Log	Sinrad
Echo Sounder	Sinrad
Communications	JRC Satcom
Design	Cox & Stevens
Builder/Year	Germania Werft Yard, Kiel, Germany/1929





view. One of the glories of this splendid yacht is her aft deck which provides a gathering space that is truly representative of the luxuries of motor yachting, *en masse*. The main saloon has a comfortably intimate atmosphere, *en masse*. A ladder rises from the fantail area to the boat deck above.

Based in Santa Barbara, California, *Haida* cruised the West Coast from Alaska to Mexico for twelve years before war brought the era to an end. Impressed into military service, she was stripped of her gorgeous interior and lost her glamorous clipper bow, emerging as patrol vessel *USS Argus*. At the end of hostilities she was refurbished as a yacht, not, needless to say, to the exacting standards of her builders, but at least she survived a time during which so many other big yachts were broken up. *Haida's* reinstatement started the long, slow and uphill road to being her back to her original glory, a road still being trodden by successive owners.

Egyptian cotton trader Maurice Adda, American businessman Larry Green, Irish brewer Loel Guinness and film producer Robert Stigwood were successive

owners before she was bought in 1981 by a wealthy reclusive who renamed her *Rosenkavalier*, before selling to the Itaka boaters from Yokohama, Japan.

Sixty years after her launching and still powered by her original Krupp engines, *Rosenkavalier* completed a remarkable 9,000 mile delivery voyage to Japan, but sadly, strict Japanese shipping regulations frustrated the boaters' intention to operate her as a charter vessel in Japanese waters. Her operating base was therefore switched to Singapore but more important, the owners continued a programme of refit and redecoration.

The first phase of this took place under the guidance of talented London based designers, Paul Williams and Richard Taylor who replaced strong colourings and out-of-character furnishings with the traditional decor of a

yacht of her period - cool whites and Edwardian styles.

One of the best features of her layout is that *Rosenkavalier* has particularly cosy and intimate gathering places, both inside and out. On such a large vessel it is a pleasant surprise to find no vast open spaces, just pleasantly convivial areas where a conversation can be shared without recourse to a raised voice.

Externally, there are four main deck areas for guests. Uppermost is the sun-deck between the funnel and the magnificent brass binnacle above the bridge. This was not originally a guest area, but well screened and with excellent views it has recently been upgraded with a spa bath and an additional stairway from the starboard side of the bridge deck. Immediately forward of the bridge is a small deck for a half dozen or so guests to gather for that



pre-dinner aperitif, or to keep in touch with the happenings on the bridge. Behind the starboard wing of the bridge, where a boat used to be carried, is a further idyllic deck area which nestles back into a waist abaft the funnel.

Without doubt, one of the chief glories of this splendid yacht is her aft deck, overhanging the elegant counter stern. The teak deck sweeps upwards from the main saloon entrance, following the sheer of the deck to the curved fantail where, surrounded by varnished teak staves that line the bulwarks, and furnished with a suite of large and comfortable cane settees and easy chairs, this gathering place is truly representative of the luxury of pre-war motor-yachting.

Entered via a small lobby, the main saloon has been returned to its original white colour scheme, which in



Even in the dining saloon the floor rises steadily towards the bow to remind one of the nautical setting. The round brass scupper open and lock closed with an ingenious chain mechanism.

combination with the pale beige of the carpet has converted it into a bright and inviting room. Perfectly proportioned, it is furnished with a three seat sofa, easy chairs and two sideboards which, although reproduction, fit the period so perfectly that they might well have been made for the yacht.

On the starboard side a long passageway, lined with curtained windows, sweeps forward from the saloon to the dining room at the other extremity of the main deck accommodation. On the way forward, opening off a widened section opposite the main starboard side entrance, is the library, a delightfully intimate, comfortable room where one can escape to read a book, play the piano, or just lounge on the sofa in front of the television, an instrument which has been purposely excluded from the main saloon.

The dining room has also received attention and is now everything that one would expect of a formal dining-room on a yacht of this pedigree. Highly polished brass scuttles, that open and lock closed with an ingenious chain-driven mechanism, line the walls, and if this is not enough to remind you that you are aboard ship, the steady rise of the deck as it follows the sheer towards the bow will make this clear, especially as the highly polished mahogany table rises with it.

During previous conversion work the owner's suite was moved from the main deck to its present location occupying the whole of the upper deck accommodation abaft the bridge but it was a half-hearted job which left many anomalies. Correcting this, the recent refit created

a delightful master suite with a large owner's lounge, stateroom, bathroom and dressing room.

The guest accommodation on the lower deck which had also been rearranged, has now reverted to the original layout with two delightful staterooms each with their own bathroom and fresh, pale colour-schemes. Opening off the same passageway are three further staterooms with en suite facilities. Towards the aft end of the passageway is a small twin-bunked maid's cabin, a wine-store and a 'trunk-room' which in these days of soft suitcases is ripe for conversion into a gym or sauna.

The crew accommodation is vast and utilitarian, reflecting days when labour was cheap and seamen's living conditions of little consequence. Forward of the engine-room, the lower deck originally accommodated 30 crew and servants, but labour saving devices have reduced the requirement to 20. In strong contrast to the remainder of the yacht, its decor remains an 'authentically' basic as it must have been in the '20s.

The machinery and its control systems, on the other hand are laudably original and, thanks to the efforts of Andreas Liveras who in 1992 purchased *Rosenkavalier* from her former Japanese owners and carried out further major restoration works, are now in immaculate condition.

Ahoft on the bridge, the Captain of USS *Argo* would surely recognise much of the equipment. No instrument studded fascia panel here, just hugely original individual components that stand squarely upon the deck in true naval fashion. The modern aids are all these, tucked



away discreetly, but compared with a modern yacht two controls are certainly missing - the engine throttle levers. Aboard *Rosenkavalier*, like all yachts of her era, it is still the Chief Engineer who controls the engines. Manoeuvres call for close teamwork between the Captain and Chief Engineer, particularly as the prime means of communication between the two is still the traditional engine-room telegraph located outside on either wing of the bridge. An order from the Captain is rung on the telegraph and the answering ring acknowledges it.

Below in the engine room, the calm of the bridge is replaced by activity, noise and heat. The main engines, still the originals built by Krupp in 1929, are started by compressed air and reversed by the simple expedient of stopping them, throwing a cam to reverse the valve timing, and starting them again in the opposite direction. Actions which sound simple but call for precise timing especially when entering a marina berth. Beautifully painted and polished, these antique machines rumble away at a steady 2000rpm with an evocative rhythm. Not harsh, like modern high-speed diesels, but with a melodic beat - thunk, thunk, thunk, thunk - 1,2,3,4 repeated endlessly, a beat that lulls guests to sleep but drives perspiring engineers about their tasks of oiling and examining, constantly fussing over them like a hen over her chicks. Two original Krupp generators remain in place beside the massive marble switch panel forward of the main engines, but being 110V DC output are of limited use today and have therefore been supplemented by twin Volvo three-phase AC alternators.

Andreas Liveras has in his turn fallen head over heels in love with this grand old lady, devoting all of his spare time to her since personally making the voyage back from Thailand. Once more in excellent condition she is again a familiar sight in the Mediterranean where, as always, she is the centre of attention.



Even. One of the two principal guest suites on the lower deck where rich mahogany trimmed with brass fittings maintain the period elegance. Here, the owner's suite occupies the aft end of the upper deck accommodation. Here, Twin 750hp Krupp diesels, fitted in 1929, remain in splendid condition, as does the centrally mounted engine room telegraph.