



Marie

BY THE NUMBERS, MARIE IS DESTINED TO BE A WINNER RACING AROUND THE BUOYS. WITH HER LOVELY, TIMELESS INTERIOR COUNTERPOISED BY A COLLECTION OF ANTIQUE AND DECORATIVE FIREARMS, SHE IS THE VERY FORMULA OF SUCCESS

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Higher mathematic is a mystery to me, which is an awkward thing. My father was a math genius who met my mother when she needed a tutor to pass college algebra. I take after my mother.

The only highlight of math studies to me was geometry, I loved puzzling out the shapes and angles but due to aforementioned issues with algebra, I had to work out my own way of proving angles and area, it annoyed my teacher, thus adding to the enjoyment. What could have been an academic anecdote suddenly changed when I discovered yacht racing—figuring

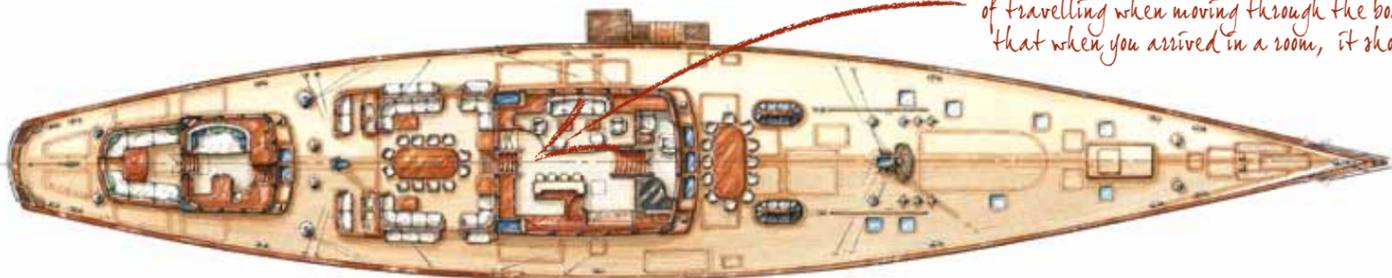
angles and getting a tan at the same time; could life get any better? Lift, trim, sail twist, apparent wind angles, sail area, and chord depth occupied me for hours on the rail. Meanwhile, the crew who could work these things out quickly in their heads or with a pocket calculator had the dry seats in the back.

In the years since, I have noticed the people ordering really impressive sailing yachts are often very mathematically inclined or very competitive—or both; Jim Clark, Larry Ellison, Craig Venter, Tom Perkins, and Bill Koch

are some that come to mind. Yacht owner Dr. W. E. Bosarge is a mathematician; not just the sort who instantly converts square meters to square feet in his head—which he does to the amazement of his captain, Wes Cooper—but the sort who creates formulas through quantitative analysis. When you can develop predictive financial market technologies for automated trading, figuring out gibing angles is kid stuff.

All of which has lead to Marie—the yacht not the lady—180 feet of pure mathematical beauty in an envelope of tightly wound equations. Marie Bosarge is another kind of beauty altogether.

Marie's owners are Texans, which is not typically the first state that comes to mind for sailing, but with its multiple lakes and long coastline, there is plenty of opportunity. Their first boat was a Prindle 16, a catamaran known for acrobatic sailing. This was followed by a Cal 36, an Alden schooner and an 83-foot ketch named Natasha. Collectively, that's a steep learning curve. Fast forward to Marie's predecessor and stablemate,



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Tenacious. Formerly known as Teel, this custom 115-footer was built for Michael Dingman, no poor number cruncher himself, and designed by Ted Hood with two centerboards to enable Bahamas cruising and offshore sailing. That yacht, with her sleek black hull and modern anigre interior designed by New Yorker David Easton, set the styling cues for Marie.

'We loved David Easton's work on Tenacious,' says Bosarge. 'It's just so bright and timeless.' Easton may be a household word in The Hamptons, but Marie is just his third yacht, the other being a Feadship called The Virginian for the late John Kluge. Although the Bosarge family cruises



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Tenacious when she's not on charter in the Bahamas or Maine, they decided they wanted to race, and began planning for a new boat in 2008. 'To build rather than to buy was an easy decision, and the family office has owned and operated so many sailboats over the years, that we knew exactly what we wanted and the only way to get there was to design our own,' says Bosarge. 'I would do it again, but only with Nigel [Ingram MCM] managing the process.'

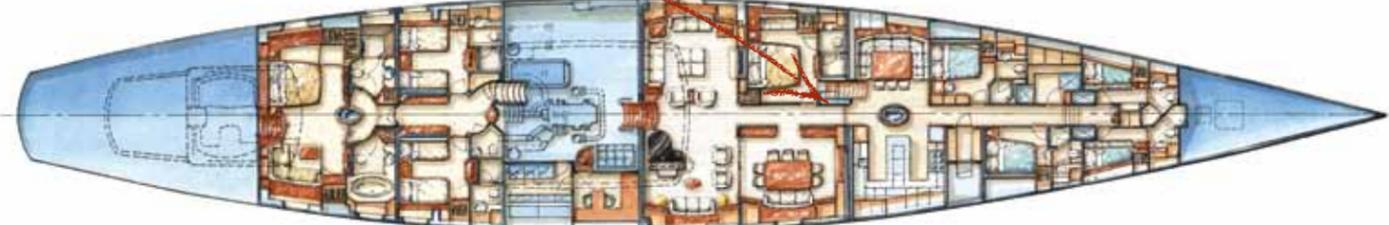
What they wanted was a yacht that would sail easily at 12 to 15 knots in reaching conditions, have a modern underbody and be very competitive. The caveat was that the family wanted a boat with classic lines above the water. For the marriage of the two, they turned to Andre Hoek. The design firm he heads is equally at home designing modern sloops, J-class racers, and traditional, gaff-rigged Dutch leeboard yachts, but Hoek's world-wide acclaim came with his design of the Truly Classic range. The central concept is a flush deck boat with an aft cockpit, low deckhouse, sweeping sheer, moderate freeboard and long overhangs bow and stern. The first, launched in 1994, was named Truly Classic (now Zephyr) and she set the bar by winning the Spirit of Tradition Class at Antigua Classic Week three years in a row. Truly Classic gave rise to an entire brand of sloops now ranging from

56 to 90 feet. Hoek's custom yachts expand on that theme pushing both the R & D and the quality and appointments as only custom projects can. In 2005, Hoek's design for a 180ft ketch named Adele built by Vitters won a World Superyacht Award, a ShowBoats Award and an International Superyacht Society Design Award. The hat trick did not go unnoticed by the Bosarge family office.

While both Adele and Marie share the same basic measurements, they are not sisterships; Marie's owners prefers to think of her as derivative.

The first departure was the elimination of the forward deckhouse sported by Adele in favor of a much larger main deckhouse. Eliminating the one on foredeck allows a wide selection of tenders for family use or charter, the primary Pascoe RIB sits in a shallow well forward of the main mast while a charming captain's launch based on a 1910 Mylne design sits in chocks to port and the crew tender stows to starboard. With these boats removed, the flush foredeck is ready for racing action. The aft deckhouse and owner's cockpit remain the same. Another layout change is the addition

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of a ship's office below the deck salon that connects to the engine room. At times, it can be a thoroughfare, but generally offers more privacy than a location carved out of the crew mess.

With years come advances in technology and Marie is the beneficiary. To optimize performance, Hoek, project manager Nigel Ingram of MCM Newport (which also supervised construction of Adele), and Vitter's Shipyard began examining areas for effective weight savings. As a result, Marie is built of Alustar alloy. Her all-composite rig consists of high modulus carbon masts and furling booms from Southern Spars supported by PBO standing and running rigging from Future Fibres of Valencia, Spain.

The general arrangement, also designed by Hoek, features considerable weight savings in the underpinnings of Easton's glossy anigre joinery. This weight reduction through engineering was essential, considering that Marie does not scrimp on unique features: She has a two-person crow's nest rising to the height of the third spreader on the main mast and a grand piano in the lower salon. The former is a multi-tasker; useful for sending crew aloft to pick a path through uncharted reefs in the South Pacific, entertaining guests, or even finding cell phone reception. The latter has

much to do with the human Marie, an accomplished singer and creator of Diva's World Productions, a foundation dedicated to 'enriching lives by the integration of artists and audiences as well as music and thought.' Diva's World promotes the tradition of the European Salon, mixing music with interactive performances incorporating other art forms such as philosophy, history, and science. The goal is to stimulate and instill a deep sense of connection among artists and the audience.

With its expansive deckhouse salon opening atrium-like to the full beam salon below and adjacent formal dining salon, Marie (both of them) can host 40 guests for concerts. Planning for such a large and yet delicate object as the Steinway drove both the design and the construction as the piano was craned into place just before the soft patch on the deckhouse was closed.

'Marie wanted a salon with a Steinway grand so that performances could be held in the ports we visit. This has worked out very well and sailing yacht Marie is fulfilling our dreams of great sailing, with music playing most of the time,' said Bosarge.

'The acoustics are excellent and it's the most fantastic location to hold intimate concerts. The piano also has a digital player installed, so we hear

live piano music all night while we sail at fourteen knots in the trades,' adds Marie.

One unusual perspective invites another and such is Easton's take on the yacht's interior. Anigre, notes Vitter's Louis Hamming, is an unusual choice for the interior of a yacht with a Victorian look, yet the use of a gloss finished Art Deco-era timber is a perfect match for the project. Take the cambered ceilings in the salons and deck house for example. Instead of heavy dark beams breaking expanses of planked overhead, Easton spanned the beadboard ceiling with narrow glossy wood strips that melt

into simplified crown molding. Portlight surrounds are painted bright and given simple trims that match the roundness of the duplex bullnoses on the edge of built-in furnishings. De Ruiter created all the joinery and built-in furnishings.

'I don't understand the science of yachts...the machine of yachts, but I see them as beautiful objects. They have great character,' says Easton, 'I'm enchanted by them.' Easton—who is so linked with the phrase 'timeless elegance' that it is part of the title of his new book—calls himself an architectural decorator. For him, Marie was an exercise in creating visual

ZEPHYRA *Fitzroy Yachts*

<p>LOA 45m LWL 40m Beam 9.3m Draught 4.75m Displacement 228T Engines 857hp-Caterpillar-C18D Speed (MAX/cruise)</p>	<p>17 knots/13 knots Range at 10 knots 4,400nm Thrusters Hundested 100hp-bow and stern Generators 2 x 90kW Northern Lights-</p>	<p>Fuel capacity 22,200 litres Sails North Sails, 923m² Spars and rigging Martin Spars, Navtec-rod-rigging Freshwater capacity 9,200 litres-</p>	<p>Owner and guests 11 Crew 6 Tenders Smuggler 600 RIB; 3.5m crew tender with 15hp-outboard Construction Aluminium-</p>	<p>Classification MCA LY2, Lloyd's 0100-A1-SSC YACHT-MONO-G6-LMC Naval architect Dubois-Naval Architects Exterior styling Dubois-Naval Architects Interior designer Adam-Lay Studios</p>	<p>owner's project manager Contract and Project Management UK Builder/year Fitzroy Yachts/2009 Ocean View Parade, Private Bag 2014, New Plymouth;</p>
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comfort and a clean sweep of inviting lines such as the waterfall effect created when guests descend from a dock into the covered cockpit through the deck salon and down the open stairs to the lower deck salon. It is a deliberate way to draw people to where everything is happening, says Easton. 'It is a processional space.'

One of Easton's tricks to keep the space flowing is to avoid leading people into a room only to have them arrive at the back of a chair or sofa. Another is his use of pocket doors to make spaces feel bigger than they are



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'Madame told me she would like a sense of travelling when moving through the boat, that when you arrived in a room, it should look

by remaining open. 'Oh, and round-backed chairs...they take up less space...' trailed off the spirited Easton. 'Boats are beautiful things and technology is fabulous but when the people designing them forget that they are also supposed to be fun...well, then, what do you have?'

Indeed, there is a sense of fun about Marie and part of it is the juxtaposition of crisp shapes, soft fabrics on plump cushions, and Napoleon's signal canon, a miniature suit of armor, a collection of cutlasses, and ornamental carronades. 'The antique cannons and weapons have been an interest for 30 years, and the large collection on board represents a nice slice of naval history, especially the 1796 French cannons, which were captured by an English Merchantman off Trinidad in 1801. 'We carry the log of the English ship as part of our nautical collection,' says Bosarge, who also keeps a pair of restored P-51 Mustangs in his arsenal.

The real lightness about Marie is just that, less weight, six metric tons less. According to Hamming, she carries eight less tons of ballast, though she carries far more sail area. Optimizing a yacht's rig isn't something that enhances its appearance—although one could argue that the carbon fiber and matching black chafe-wrapped PBO rigging makes a sexy package with Marie's black Awlgrip hull—the cash intensity of that choice and a suite of Spectra sails from North Sails Denmark with carbon fiber battens pays huge dividends. 'Replacing the stainless rod rigging with PBO was like removing the weight of a car from atop the mast, said Captain Cooper. PBO (polybenzoxazole) is a rigid-rod isotropic crystal polymer. As a dry core

