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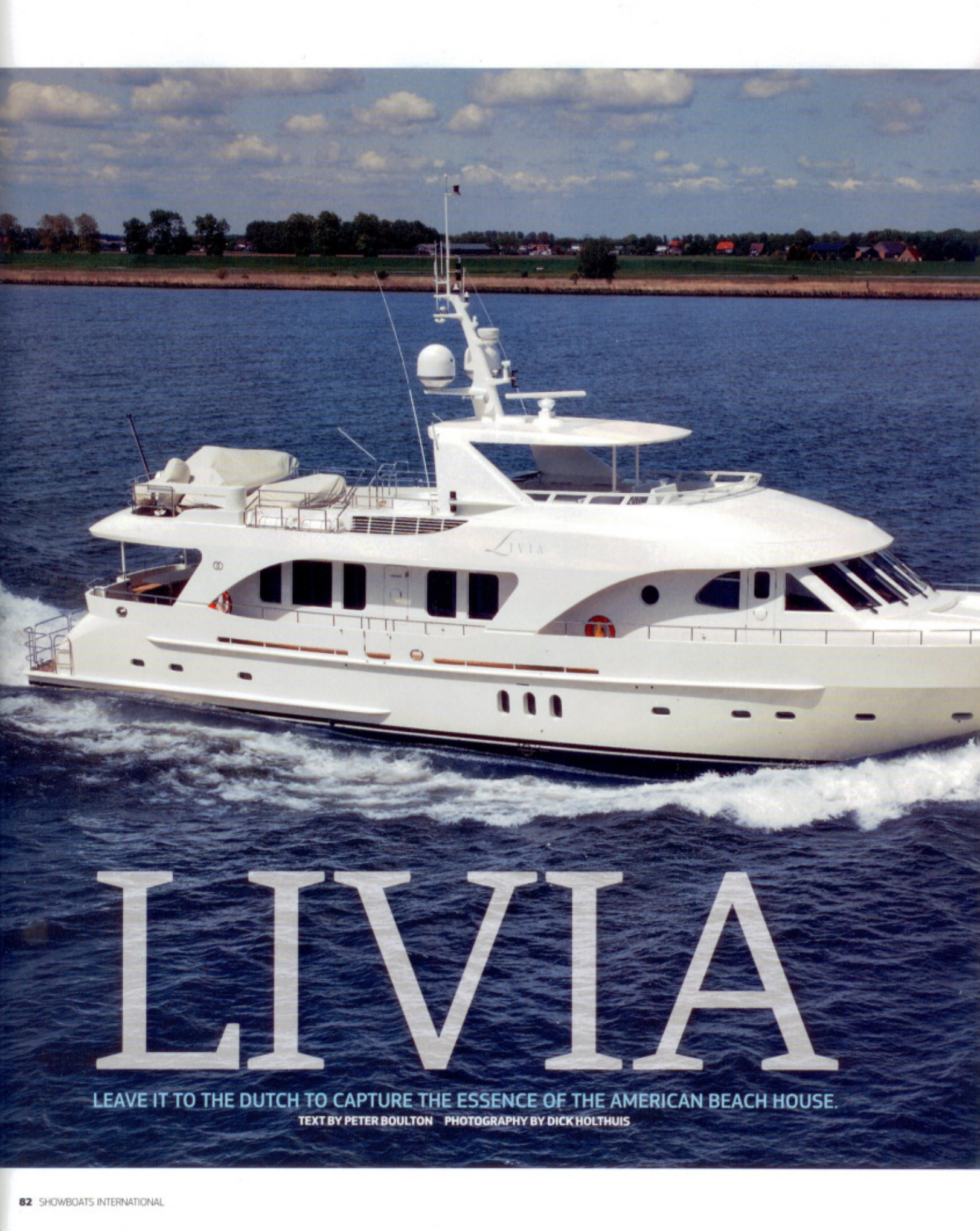
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LIVIA

LEAVE IT TO THE DUTCH TO CAPTURE THE ESSENCE OF THE AMERICAN BEACH HOUSE.

TEXT BY PETER BOULTON PHOTOGRAPHY BY DICK HOLTHUIS



One fun prospect in reviewing a yacht immediately after a boat show is the possibility of a trip out on the water. After all, the boat has to go somewhere, so why not go with it? Although that's the theory, it's actually the way it worked out with Moonen's new 98ft *Livia* the day after the Cannes Yacht Show. Mind you, we didn't go very far—metaphorically just around the corner to Antibes—but it was more than enough time to discover most of the finer qualities of this impressive little ship. Thanks to a fine mix-up with the ground tackle requiring two visits from the port divers, there was plenty of extra time to inspect the layout and service facilities—effectively about two hours extra!

When Moonen announced the design for its 98-footer in 2008, the yard stressed it would be a long-range displacement yacht with a customizable interior. While some builders interpret "customizable" to mean a choice of gloss or matte varnish and six or eight places at the dining table, Moonen pulls out a clean sheet of paper for each general arrangement; when it comes to decor, the sky is the limit.

Such is the case with *Livia*. The third 97 (overall length is 98ft 5 in) to be launched, she shares almost nothing with her sisterships beyond her design team, dimensions, mechanical systems, and profile; and even that is altered by the addition of a fixed hardtop on the flybridge. The fact that all three sisterships have unique interiors by Frank Pieterse and Marilyn Bos-de Val of Art-Line Interior Design certainly signal that their firm can't be pigeonholed.

Unlike the high-gloss penthouse apartment looks of *Sofia II* and *Darsea*, the owners of *Livia* had in mind the look of a Hamptons beach house—where relaxation trumps resplendence—for their first yacht; a barefoot elegance where even *Livia*, the family dog, is welcome. The style of Long Island's

On of the highlights of *Livia*'s aluminum superstructure is the efficient sun deck, part of an effort to maximize the pleasure of outdoor living. Sail-like canvas awnings are easy to manage and store.

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Casual styling, loose furniture, and all-natural fabrics and surfaces contribute to the sense of relaxation. The desk is tucked into the passageway to the wheelhouse.

summer haunts of the über rich is unique—not quite New England, not quite Bermuda, definitely not Palm Beach. We were curious to see how well a Dutch interior firm and Dutch shipyard would articulate the essence of Sag Harbor and Amagansett in a yacht. The answer is, without a hitch. Apart from the absence of actual sand on the aft deck, the requested atmosphere has been achieved to the owners' complete satisfaction. A combination of dark walnut, bleached oak, white marble, and white paint is harmonized by natural pale fabrics, which are used for masses of cushions, upholstery, and sofa bases. Louvered shutters fill the windows, and as a finishing touch, woven jute mats in shades of brown, green, and bronze are used as area rugs throughout the yacht, including the cabins and the main stairway. It's all perfectly themed and without the first cliché.

In typical Art-Line fashion, textures provide intrigue and custom joinery solves myriad storage problems. For example, in the salon/dining area, the main seating and the dining table are both to port. Visually separating the two are square boxes housing engine room ventilation. Wrapped in bleached oak panels whitewashed a pale gray and showcasing horizontal grain, the starboard box also hides a huge television, which slides out horizontally—forward for the diners, or aft for the loungers.

To provide sufficient room for walk-around side decks and smooth traffic flow inside, the fore-and-aft passage is kept to a single path on starboard passing a number of smart, crisp built-ins including a desk and a dayhead on the way to the bridge. To divide the bridge from public areas, a walnut panel slides out of the bridge wall to port and locks in a fixed position to be joined by a door recessed into the starboard wall. It's a lovely solution that creates no intrusion on floor space. The linear simplicity of the floorplan supports the casual theme and is the polar opposite of the sinuous layout of *Sofia II*.

The open-ended galley to port is especially spacious and comfortable for a vessel of this size, but the attractive white marble counters, which can absorb the slightest stains, may require professional cleaning techniques. What the Pullman-style kitchen layout lacks in ergonomics it makes up in direct access forward to the bridge, and that's a real plus for watch-keepers and guests who enjoy sitting in the wheelhouse while underway.

The bridge itself is equipped with all necessary instrumentation and controls displayed on four large panels, but there is no space designated for paper charts, even though navigation is non-ECDIS compatible. However, *Livia's*

Livia's profile with its graceful sheer was styled by Rene van der Velden to top a round-bilge hull form from Diana Yacht Design. The interior showcases the lighter side of stylings by Art-Line. The yacht offers accommodation for eight in the owners' party.



youthful French captain is perfectly happy with the situation. Of the yacht's three helm stations, he prefers the flybridge position, although he also uses the docking station on the portside main deck aft, in similar style to American sportfishing yachts.

Since this is a semi-custom vessel and the designed structure is for four cabins, the lower deck layout has minimal changes. The owners' suite is full-beam amidships, forward of which are two twin-bed cabins and a charming VIP double in the bow. The twin beds in one cabin can be pushed together to form a double. With the engine room aft of the owners' accommodation, the crew quarters are thus located in the stern. The quality of décor is exceptional, with varnished teak floors, a solid teak dining table, perfectly adequate seating, a small galley, and two cabins which, with a Pullman berth, will accommodate five crew including the captain. From the viewpoint of safety and security, the crew have three exits from the area in everyday use.

Up on the sun deck/flybridge, which is accessible from inside or from the aft deck, a canvas bimini was eschewed in favor of a fixed hardtop, although there is provision for a canvas extension. A nicely planned layout allows a helm station forward to port, behind which is a big U-shaped sofa facing a covered barbecue, prep area, and sink with lockers under and an athwartships bar. Aft of the radar arch sits a

these pages
The galley is on port and connects to the wheelhouse so that crew can access it without going through the owner's salon.

The master and guest staterooms are all forward of the engine room and share the same finishing style. The sail-like canvas awnings are easy to manage and store.



spa pool, lots of space for loungers, plus a RIB tender and a PWC. Nobody could be unhappy here; put the toys in the water and start dancing.

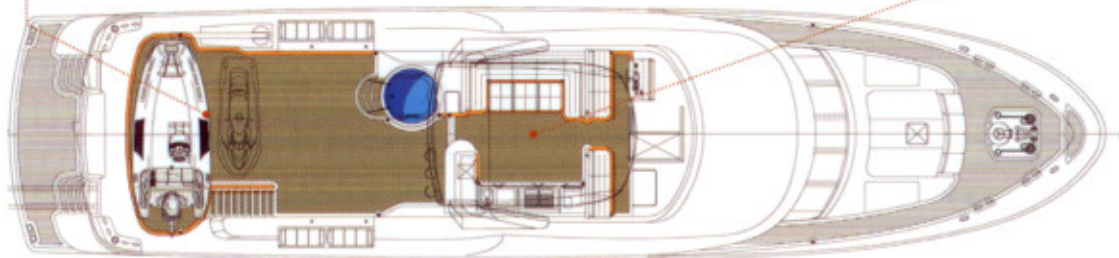
However, on a slightly more serious note, it's good to know that the propulsion system is a reliable pair of Caterpillar C18s. These relatively slow-turning engines (1,800 max rpm) each develop more than 600 horsepower, and *Livia* will cruise continuously at 12 knots while sipping fuel from a tankage capacity of 7,396 gallons. Range is quoted as 4,500 nautical miles at nine knots, although it's not just a matter of range, but more one of seaworthiness. In this capacity, *Livia* is more than equal to the task. Her hydro-dynamics and steel construction are world-class and inspire confidence.

Launched in May 2010, *Livia* underwent sea trials and was handed to her owners in June. For their first cruise, they ran from Rotterdam to the Baltic, then back to the yard. Following a few tweaks, they sailed straight down to the Mediterranean and joined in the Cannes and Monaco Yacht Shows for the yacht's official debut: A pretty good sailing log for a boat so young and an owner so new. ■

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SUN DECK: A single folding crane deploys all the water toys and the outboard-powered tender.

HARDTOP: Shade for the upper mini-galley and dining area is provided by a fixed bimini top.



DECK ACCESS: In Dutch fashion, the main deck has full walk-around decks, high bulwarks, and an overhanging cover.

COMPANIONWAY: Putting the staircase on centerline creates space to starboard for a dayhead.



ENGINE ROOM: A 50 percent increase in tip clearance for the highly skewed propellers reduces vibration to a minimum.

CREW QUARTERS: Two separate cabins and two heads plus a crew mess and compact galley fit forward of the lazarette.



MASTER STATEROOM: This layout preserves room for a large head and walk-in closet.

VIP SUITE: The forward guest cabin is nearly as large as the master. Dark teak shutters make it cozy.

LOA: 98FT 5IN (30M)
LWL: 89FT 2 (27.2M)
BEAM: 24FT (7.3M)
DRAFT: 7FT 2IN (2.2M)
DISPLACEMENT (FULL LOAD): 203.9 TONS
FUEL: 7,396 GALLONS
WATER: 1,770 GALLONS

ENGINES: 2 X CATERPILLAR
C18 DI-TA @ 609HP
SPEED (TOP/CRUISE):
13/12 KNOTS
CONSTRUCTION:
STEEL/ALUMINUM
CLASSIFICATION:
LLOYD'S #100A1, SSC

YACHT MONO G6, LMC,
MCA LY2
NAVAL ARCHITECTURE:
DIANA YACHT DESIGN
EXTERIOR STYLING:
RENE VAN DER VELDEN
INTERIOR DESIGNER:
ART-LINE INTERIOR DESIGN

BUILDER/YEAR:
MOONEN/2010
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THE NETHERLANDS
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WWW.MOONEN.COM

26 ATTESSA IV
330ft 3in

ex-Evergreen
Evergreen Ship-
yard/1998
and Vancouver Ship-
yards/2010
This yacht was originally
built for Yung-Fa Chang,
chairman of Taiwan-based
Evergreen Corporation, in
the company's Nagasaki
shipyard. *Evergreen* was
acquired by American
Dennis Washington and
lengthened during a three-
year total rebuild at his
Vancouver Shipyard. Bow
and stern were modified
and major changes intro-
duced, including deck
terraces and a composite
sky deck. Interior renova-
tions designed by Glade
Johnson are equally exten-
sive, including the new full
spa on the lower deck and a
new top deck featuring a
Chihuly glass sculpture.

27 CHRISTINA O
325ft 3in

ex-Argo, ex-Christina,
ex-HMCS *Stormont*
Canadian Vickers/
Canada/1943
and Howaldtswerke/
Germany/1954
Christina O is the largest
wholly North American-built
yacht in existence. Built as
an escort frigate for North
Atlantic convoys, little
remains of her original
structure. Post-war, she was
purchased by Aristotle
Onassis, who converted her
into the most spectacular
yacht of the era. He used
the yacht to entertain the
world's "A-list," including his
mistress, diva Maria Callas,
and later his wife, Jackie O.
Purchased by a consortium
including an Irish bank and
Greek interests, she was
rebuilt in Croatia in 2001
and charters. See *The*
Superyachts, Volume 15.

28 CARINTHA VII
318ft 11in

Lürssen Yachts/
Germany/2002
Considerable secrecy—a
Lürssen hallmark—masked
the construction of *Carin-
thia VII*. Even eight years
later, few outsiders have
visited the yacht owned by
Heidi Horten, widow of an
Austrian supermarket
owner who sold his chain to
German-based Kaufhof
Group in 1996. With styling
and interior design by Tim
Heywood, this long, lean,
and low yacht with an
extremely well-propor-
tioned superstructure is an
elegant successor to the
owner's previous yacht, the
Bannenberg-designed
Carinthia VI. Four 9,923hp
MTU diesels drive the yacht
to a top speed of 26 knots.

29 SEA CLOUD
316ft 7in

ex-Patria, ex-Antarna,
ex-Angelita, ex-Sea
Cloud, ex-Hussar II
Friedrich Krupp
Germania Werft/
Germany/1931
When stockbroker E.F.
Hutton married heiress
Marjorie Merriweather Post,
he introduced her to
yachting aboard his
schooner *Hussar*. Post and
Hutton soon ordered an
even larger yacht designed
by Cox & Stevens. *Hussar II*
was launched in 1931 and
featured paneled salons
and seven lavish state-
rooms. The couple cruised
extensively, and following
their divorce, Marjorie kept
the yacht and renamed her.
Owned for a short time by
dictator Rafael Trujillo, she
now charters, offering 34
staterooms. See *The Super-
yachts, Volume 3*.

30 LIMITLESS
315ft 9in

Lürssen Yachts/
Germany/1997
Owned by Leslie Wexner,
the head of the lingerie
chain Victoria's Secret, the
name of ABS-classed *Limit-
less* is a play on the name
of Wexner's first clothing
company, The Limited,
founded in 1963 with
\$5,000 borrowed from his
aunt. *Limitless*, who
borrowed styling cues from
Carinthia VI, was ahead of
her time, powered by hybrid
diesel-electric propulsion
that allows her conventional
diesels to be boosted a
further 6,607 horsepower
by a pair of 16-cylinder
Caterpillar 3516 and two
12-cylinder Caterpillar
3412 diesels powering elec-
tric motors for a top speed
of 25 knots. She is the
largest American-flagged
yacht.

26 ATTESSA IV

