

ShowBoats

Peace & Calm
Burger's 105' Serenity

Volume XIX Number 4
September 2001

INTERNATIONAL

Special Refit Focus

Epic Transformation
*Charisma's 27-Month
Voyage to a New Life*

Divine Replacement
*Jamaica Bay's Owners
Repeat Their Success*

Speed Demons
*Alteza's Amazing
7-Week Refit*

Raising the Volume

Westship's First 140-Footer
Displays Rock-Solid Speed
And Generous Use Of Space

Racy Huisman

*Unfurled Is Royal Huisman's
112' Homage to Modernism*



WESTSHIP 140
FT. LAUDERDALE, FL



(NOT) ALL IN A NAME

By MARK MASCIAROTTE / Photographs By CHRIS MOORHOUSE

By optimizing their refit to meet client demands, *Jamaica Bay's* owners are continuing the success of their famous charter operation.

...the ship was built in 1987 at the shipyard in ... the ship was built in 1987 at the shipyard in ... the ship was built in 1987 at the shipyard in ...

A long, low profile, central mast and canoe stern are the cornerstones of 168-foot *Jamaica Bay's* classic look.



EVERY NOW AND THEN, A BOAT IS built that not only stands the test of time but also has the unique ability to keep pace with changes in technology and design without missing a beat.

One such boat was 137-foot *Jamaica Bay*, without question one of the most successful charter boats of all time. She is considered by many aficionados to be among the loveliest motor yachts ever built, a tribute to her naval architect, the late Joost Beekman.

The boat's last owner, a New York City-based syndicate, greatly appreciated her classic styling and interior. Yet despite the individual partners' delight with her successful charter program, the time came when they needed a larger boat to accommodate a greater number of guests. They instructed their broker, Bob Murray, to find a boat that had the same characteristics as their beloved *Jamaica Bay*.

The result of Murray's search was 168-foot *Intrepid II*. Originally delivered in 1987 as *Leocrie III* by the Schweers Shipyard, the boat bore a striking resemblance to *Jamaica Bay*, and not without reason. The yacht's drawings had been adopted without approval from



another of Beekman's designs, the 48-meter Amels-built *Katalina*.

Leocrie III was slightly longer than *Katalina*

na but kept the same sweeping sheer and cruiser stern for which Beekman was known. Her original interior had been designed by Terence Disdale and executed by Warrings GmbH in Bremerhaven. During her initial years in the charter trade, the yacht had enjoyed a good deal of success with a spacious arrangement that provided six double cabins, a large, private dining salon and one of the most roomy main salons ever installed on a yacht of her size.

After several years, she was put up for sale. Her next owner knew a thing or two about the art of cruising. The late founder of Carnival Cruise Lines and chief executive of its more up market divisions, Seabourne and Holland-America, Ted Arison used the boat—which he re-named *Mylin III*—frequently. For the most part Arison kept her off the charter market until he took delivery of his next yacht, a Van Lent Feadship.

Once Arison began using the larger *Mylin IV*, he frequently accepted charters for *Mylin III*.

In 1993, the boat changed hands once again. Renamed *Intrepid II*, the yacht suffered a strange accident that took the boat out of service for nearly a year. While hauled in Louisiana for a routine bottom job, the floating drydock she was in became unstable and nearly capsized, knock-



The original pastel tones, limed oak and French Provincial chairs of the dining salon have been replaced with a more classic and masculine 19th century style under a simplified overhead.



Removing the bar and the cabinet hiding the staircase results in a more open space for the main salon. Mahogany joinery creates a more formal ambience.



Before

ing the yacht off her blocks and crashing her into the port wingwall. Damage was substantial enough to require some structural work to the boat's deckhouse, and she was moved to Merrill-Stevens Dry Dock in Miami to effect repairs. During the repairs, the owner commissioned Claudette Bonville to perform a two-stage refit of the interior that, when finished, included all of the staterooms, the main and dining salons, the exterior lounges and the galley.

Upon her re-entry to the charter market, *Intrepid II* once again found herself booked solid for both the Caribbean and Mediterranean seasons. Clients who still appreciated her handsome lines and spacious interior were even more pleased with her fresh new look.

The yacht's success in charter trade was not lost on *Jamaica Bay's* syndicate, now seriously looking for a larger vessel. The syndicate's spokesman, an owner-partner who deals with the day-to-day operation of the boat, explained the reason behind their decision.

"Several [of my partners] wanted to be able to take more people in master suites, and *Intrepid II* had four master suites instead of two. [We also wanted] the classic lines, the canoe stern and the warm rich interior that we had in the old

boat, and *Intrepid II* fit the bill because she was of the identical design, just larger."

Although such factors as the greater stability and speed gained from a larger boat entered the decision-making process, the key requirement was the additional accommodation space offered by the Schweers boat.

"I had always thought that four staterooms were enough," the owner confided, "but it wasn't necessarily true."

In their desire to maintain the same look as their previous boat, the owners turned to Felix Buytendijk, who was responsible for that boat's interior design during his time as head of DIANA Yacht Design's interior department. Buytendijk said the owners had a number of requirements, among them were an entirely different general arrangement, an improved deck layout, and a totally new look for the décor.

According to the owner, Buytendijk was given total control of the design. He recalled that at a meeting aboard the original *Jamaica Bay*, his instructions were clear and simple.

"I asked, 'You can duplicate this can't you?'

"When Felix responded, 'Sure,' I just said, 'Then do it.'"

Once the drawings were approved, the boat was delivered to Astilleros de Mallorca, a Spanish yard that has earned an excellent reputation for its refit work on large yachts. In all, the refit consumed six months and involved a highly condensed schedule designed to permit the boat to resume her Mediterranean charter schedule as soon as possible.

The result is impressive. Although Buytendijk's interior layout maintains the number of cabins, the arrangement has been substantially altered. The dining salon, originally placed forward of the galley, was moved aft between the galley and the main salon, providing space for an additional stateroom and head on the main deck. On the deck below, two cabins in the forward section of the guest accommodation were combined, resulting in a grand, full-beam VIP stateroom with two heads. The arrangement of the other three cabins was retained, although all were stripped of their interiors and totally rebuilt.

Although the new arrangement is more flexible than the one it replaced, it does not hinder the access needed by the crew to provide the necessary services during the busy periods when passengers are aboard. To increase the level of service, changes were introduced to the crew accommodation. By removing an awkward guest cabin and its stairway forward of the engine room, Buytendijk gained space in the crew accommodation, enlarging it enough to house 14 in six cabins while providing a large crew mess and walk-in cold store.

In keeping with the owners' desire to maintain the overall look and style of their old boat, Buytendijk's interior architecture incorporates

the classical 19th century elegance characterized by rich, dark, raised-panel mahogany joinery, gold-plated sconces and accessories, and luxurious hand-tufted wool carpet from Hong Kong-based Tai Ping. This change was accomplished by completely removing all interior walls with the exceptions of the galley and wheelhouse.

The architectural woodworking throughout the boat was carried out by Ruiter Yachting, a joinery contractor based in Monnickendam, Holland, whose work has appeared on other Buytendijk projects, such as *Lady Tiffany* and *Lady Duvera*. The shipyard performed the construction and installation of the lacquer-finished overheads as well as the installation of lighting and other ship's systems.

In the public spaces, free-standing furniture was needed that reflected the theme penned by Buytendijk. Coffee tables, bedsteads and a variety of chairs were built by Reprodex, a English firm that matched the stains in their furniture to the joinery produced by Ruiter. Reprodex also delivered antique-finished leather for such accessories as writing-desk pads.

Soft goods throughout the boat are of the



highest quality, supplied by manufacturers such as Stroheim & Roman, JAB and Fischbacher. In the overheads, upholstered surfaces are covered in Majilite.

Work on the exterior was also comprehensive and added features guaranteed to add value to the boat as a charter tool. Seating was added on all exterior lounges, and a large spa, surrounded by a vast sunpad, was installed at the forward end of the sundeck.

After leaving Spain, the boat went to Colonna's Shipyard in Norfolk, Virginia, for a complete mechanical refit that brought her up to commercial standards as required by her country of register. She returned to the Mediter-



Before



Wrapping the tub and wash stand in wood paneling gave the master bath a big face lift.



Before

One of the last vestiges of Disdale's styling, the master stateroom was completely recast.

anean for a full summer season of charter that has been followed by an equally busy winter season in the Caribbean.

It is difficult to know whether the popularity of this remarkable boat is due to her size, to her well-planned arrangement, or to her exceptional crew. Perhaps it is due to the attractive interiors she has had over the years by some of the industry's best designers. Perhaps it is simply her name. Surprisingly, even her owner cannot be certain.

"We've built up a clientele who knows the crew from the old boat," he remarked thoughtfully. "But I suspect it's the classic design, the displacement hull with a canoe stern. And most people want six staterooms, which is the most popular layout from the charter point of view. I guess she's just the right size."

Whatever the reason, as this is written in the spring of 2001, *Jamaica Bay* is booked solid until next year.

MECHANICAL SPECIFICATIONS, PAGE 152
INTERIOR RESOURCES, PAGE 90

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DOMINA & KEN GIESLER

Redesigned by: Pam Williams Interiors, Inc., 3160 SW 23rd Street, Ft. Lauderdale, FL 33312, tel/fax: 954-583-2372



SCOTT PEARSON

Redesigned by: Pembroke & Ives, 149 Wooster Street, New York, NY 10012, tel: 212-995-0555, fax: 212-995-2678



CHRIS MOONHOUSE

Redesigned by: Felix Buytendijk, Uitdijk 13, 4011 Et. Zoelen, Holland, tel: 31 344 682 596, fax: 31 344 682 595



SHAW MCCLUTCHIEON

Designed by: Yacht Design Associates, 1535 SE 17th St. #205, Ft. Lauderdale, FL 33316, tel: 954-463-0700, fax: 954-764-2675; and Monaco Interiors, 351 E. Palmetto Park Rd, Boca Raton, FL 33432, tel: 561-394-2861, fax: 561-394-8261



GUY GURNEY

ALTEZA

Salon (page 77): Sofas upholstered in Robert Allen cotton; **coffee table** and **ottomans** upholstered in Nancy Corzine leather; leather-wrapped rattan **games table chairs** from Pierce Martin; barrel **chairs** upholstered in Beacon Hill cotton blend; Gauguin **reproduction** by Diana Carida Showroom; **carpet** throughout main level by Fabrica; custom vertical **dividing columns** built by Eclipse Inc., covered in Beacon Hill fabric. **Dining area** (page 77): Dining table by Karl Springer; **wall panels** covered in Arabel silk; **Roman blinds** by Pierre Frey.

Master (page 78): Jim Thompson **bedspread**; **headboard** covered in Lee Jofa silk; **painting** from owner's collection by Catherine Bottiau; **shoji screens** designed by Pam Williams Interiors, built by Wm. Martin Shipwrights; textured loop and cut pile **carpet** from Signature Collections. **Skylounge** (page 78): Wooden **blinds** by Boat Blinds International; textured loop **carpet** from Mohawk; **sofas** upholstered in Robert Allen cotton blend tweed, backrest cushions covered in Kravet Couture monkey print jacquard.

CHARISMA

Salon (page 66): Brunswick & Fils cotton sofa and ultra suede **arm chairs** designed by Pembroke & Ives, built by Peter Rizzotto; mahogany and parchment **coffee table** by Richomme; Sisal **carpet** from Misha; mahogany **blinds** by G.M. Kinney; overhead **lighting** by Dan Smith. **Dining area** (page 66): Dining table built by Palmer Johnson; **chairs** by Peter Rizzotto upholstered in Great Plains fabric; wool **carpet** from Misha; **ship's model** by Asprey of London. **Skylounge** (page 67): Spinneybeck leather **chairs** and Pierre Frey

sofa designed by Pembroke & Ives; **console table** by Richomme; **photography** by Rosenfeld. **Master** (page 68): Calvin Klein cashmere **bedspread**; **bedside lamps** from John Boone. **Guest stateroom** (page 68): **Bedspread** from Schweitzer Linen; **table lamps** from Anne Morris Antiques. **Master head** (page 68): **Vanity chair** by Howard Kaplan Antiques; **fixtures** by Waterworks; **counters** topped in Corian. **Study** (page 68): **Desk chair** by Ralph Lauren; **table lamp** from Urban Archeology.

JAMAICA BAY

Salon (page 72): Sofas from Frommholz, upholstered in Nobilis fabric; **coffee table** and circular **wine table** from Bevan Funnell in England; Turkish **area rug**; 100% wool handtufted **carpet** by Tai Ping; mahogany **games table** from Bevan Funnell; **arm chairs** and **games table chairs** upholstered in Biarritz from J.A.B. **Dining area** (page 72): Custom mahogany and elm **table** built by de Ruiter; **chairs** upholstered in Biarritz from J.A.B. **Top deck** (page 71): **Chairs** by Bench;

cushions covered in Kerala from Christian Fischbacher. **Master** (page 74): Biarritz **bedspread** from J.A.B.; **wall lamps** by Cantalupi; Turkish **area rug**; Tai Ping **carpet**; leather **desk chair** from Reprodux. **VIP** (page 74): Biarritz **bedspread** from J.A.B.; Gainsborough swivel **chair** from Reprodux; custom-built mahogany **cabinetry**. **Master bath** (page 74): **Counters** and **floor** topped in Rosa Portugal marble; **fixtures** by Doornbracht Bellevue; **art** behind tub by Trompe L'oeil.

WESTSHIP 140

Salon (page 52): Bar chairs from Steve Grafton, upholstered in J. Robert Scott's safari fabric; beechwood **coffee table** from Hurtado Inc.; **Sofa** frame upholstered in Kravet, cushions covered in Scalamandre; Calais **chair** with gold wash from Astoria; **bar** covered in cappuccino onyx from American Tile; **carpet** from Stark carpet. **Dining Area** (page 52): Regency-style walnut **table** from Turner Greenburg; French gold and alabaster **chandelier** from Farreys; **chairs** from Astoria upholstered in Scalamandre. **Foyer** (page 52): Wall hung **console** by Louis Solomon; Marc Chagall **reproduction** sourced from Heritage House Galleries; **Sconces** from

Farreys; Royal Oyster Light marble with Venetian onyx hand-cut inset **flooring**. **Master** (page 54): **Bedspread** from JRK Interiors; **Bedside** and **desk lamps** from Brunswick & Fils; chenille **carpet** by Fabrica; Arabel silk **headboard drapery**; **sofa** from Steve Grafton. **Master bath** (page 54): Grohe and Kohler **fixtures**; Botticchio light granite **flooring**; **tub** and **shower** covered in Emperador bronze granite. **Skylounge** (page 53): Custom **sofa** and **chair** from Steve Grafton upholstered in Kravet and Schumacher respectively; **coffee table** from Turner Greenberg by Designs by Kelly; nylon **carpet** from Stark; monkey-base **lamps** by Jessica Sydney.

UNFURLED

Salon (page 60): **Sofa** upholstered in de Sede leather; custom-designed glass and stainless steel **coffee table** built by Rouasta; maple **dining table** custom-built by Royal Huisman Shipyard; de Sede leather and stainless steel **dining chairs** custom-designed by Jörgen Müller and built by Royal Huisman; V'soske camel-colored **carpet** used

throughout yacht; **light** and **space** designed by God; maple **cabinetry** and custom **metal work** by Royal Huisman Shipyard; **overhead lighting** throughout yacht by Lightgrafix.

Master (page 61): **Bedspread** from owner's collection; **bedside lamps** from Arteluce/ Fios.

Designed by: Andrew Winch Design Limited, The Old Fire Station, 123 Mortlake High Street, London SW14 8SN, England, tel: 44 (0) 20 8392 8400, fax: 44 (0) 20 8392 8401, info@andrew-winch-designs.co.uk



Refit yards: Astilleros de Mallorca, Palma, Spain, tel: 34 971 7 10645; Colonna Yachts, Norfolk VA, tel: 757-627-0738

JAMAICA BAY

SPECIFICATIONS Builder: F.R. Schweers
 Year launched: 1987 Refit yards: Astilleros de Mallorca, Colonna Yachts Refit year: 1999/2000
 Length overall: 168.14' (51.25m) Beam: 29.85' (9.10m) Draft: 10.5' (3.2m) Max. speed: 16.5 kts.
 Cruising speed: 14 kts. Range: 3,600 nm Hull material: Steel Superstructure material: Aluminum
 Fuel capacity: 20,343 gal (72,000 ltrs.) Water capacity: 6,600 gal (25,276 ltrs.) Displacement: 603 tons Naval architecture, interior redesign:

Felix Buytendijk Certification: Lloyd's 100 A1 \oplus , SOLAS Engines: 2x Caterpillar 3512, 1,465 hp
 Generators: 2x Caterpillar 3306 Air conditioning: Heinen Hopman Bow thruster: Schotel Paint: Awlgrip Deck windlass: Steen Tenders: Novurania
ELECTRONICS Radar: Furuno Autopilot: Robertson GPS: Northstar Depth sounder: Furuno
 Wind instruments: Navico, Telcor, SeaTel WeSat
 SSB: Furuno GMDSS system SatCom: Mini M Ships monitoring: Deckma Sat TV: SeaTel



"MIA ELISE" 113' Feadship, 1979/99 - Completely refit in '99 with new paint, Mark-Michaels interior, rebuilt engines and gens, & more. Sleeps 8 in 4 staterooms + crew. Transatlantic range. Built & maintained to Lloyd's + 100 A1 Yacht LMC class. Central Agent.



"GALACTICA" 96' PR Marine, 1999 - contemporary design features large main salon with expansive floor-to-ceiling windows. Three master staterooms plus crew. Twin 1800 hp MTU power with speeds to 26 knots. Central Agent.