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COMPLETE GUIDE TO FLIBS

# ShowBoats

## INTERNATIONAL

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THE **328-foot** AWARD-WINNING

# ATTESSA IV

plus  
ALL ABOUT THE FUN  
**21** COOLEST NEW  
TENDERS  
& TOYS

NOVEMBER 2011

\$9.00



A BOAT INTERNATIONAL MEDIA PUBLICATION

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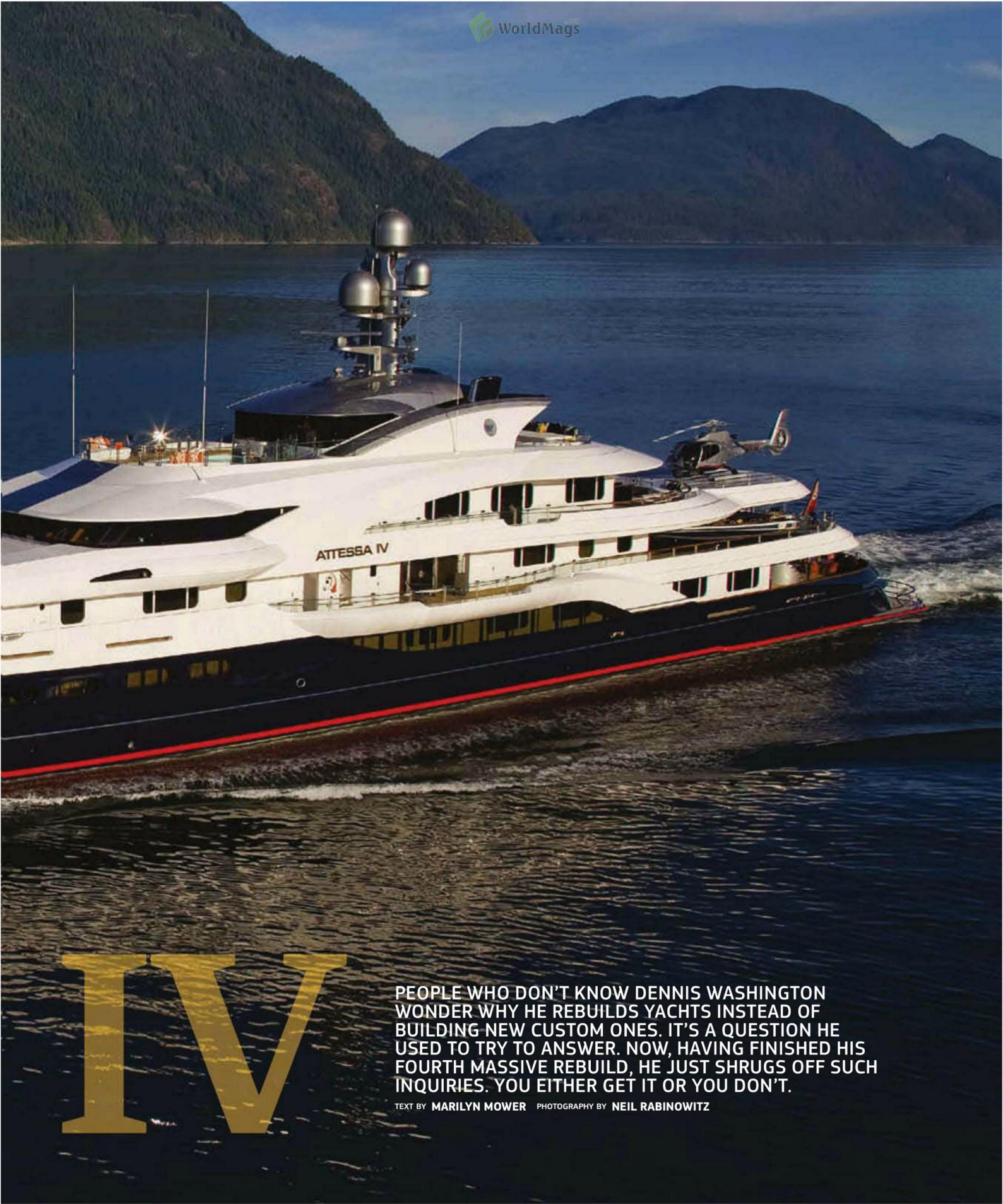
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BLACK BEAUTY  
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# Attezza



ATTESSA IV

# IV

PEOPLE WHO DON'T KNOW DENNIS WASHINGTON WONDER WHY HE REBUILDS YACHTS INSTEAD OF BUILDING NEW CUSTOM ONES. IT'S A QUESTION HE USED TO TRY TO ANSWER. NOW, HAVING FINISHED HIS FOURTH MASSIVE REBUILD, HE JUST SHRUGS OFF SUCH INQUIRIES. YOU EITHER GET IT OR YOU DON'T.

TEXT BY MARILYN MOWER PHOTOGRAPHY BY NEIL RABINOWITZ



*There isn't a yard on the planet* that can build custom enough for Washington, or a yard that could function with an owner as involved in the build process. Full disclosure: I've seen every one of the *Atessa* rebuilds starting with the conversion of the 130-foot Kong & Halvorsen *Yecats* in 1991 and including the revamp of the former Boeing yacht *Daedalus* built in 1966. For Washington, who has made his mark in heavy industry, a good hull is his version of a clean sheet of paper on which he builds his dream along the principles of what he perceives as the best of Dutch boatbuilding. Large mechanical objects and companies in need of a turnaround are his particular talent.

*Atessa II* was formerly Joan Kroc's 142-foot *Impromptu*. "I always wanted a *Feadship*," Washington told me when he stretched that one, rearranged



living spaces, enclosed the aft deck, created an outdoor cinema and added a helipad and launching systems for large tenders. He has since sold this yacht; it is now called *Indefensible*. Next came the refit of the 1998 Feadship *Aviva* that had an upper deck fire. She grew by 21 feet to 225 feet and gained a new superstructure.

Redoing yachts is Washington's passion, pleasure and relaxation. It gets his creativity flowing and provides him with the ultimate group activity. His projects combine the talents of Seattle-based designer Glade Johnson, Washington's wife, Phyllis, and Captain Ted McCumber, who joined the band as captain of the first *Attessa* when the yacht was just a few weeks old; he has been managing the projects since. In Washington's portfolio are companies that work with stainless steel and hydraulics, and since that first boat, he's purchased ship repair facilities and with it, assorted highly-skilled marine trades. *Attessa*, by the way, is a word the owner made up to sound like a beautiful woman—unique, sophisticated and slightly European.

Yacht broker Merle Wood, who has represented Washington on a number of purchases, set the current rebuild in motion in the spring of 2007 by telling him that Chairman Chang Yung-fa of the Taiwanese Evergreen Group was ready to sell his 301-foot yacht *Evergreen*. It was a conservative yacht for a different type of cruising and culture, but Wood saw it had something in common with all the previous *Attessas*—good bones and a challenge.

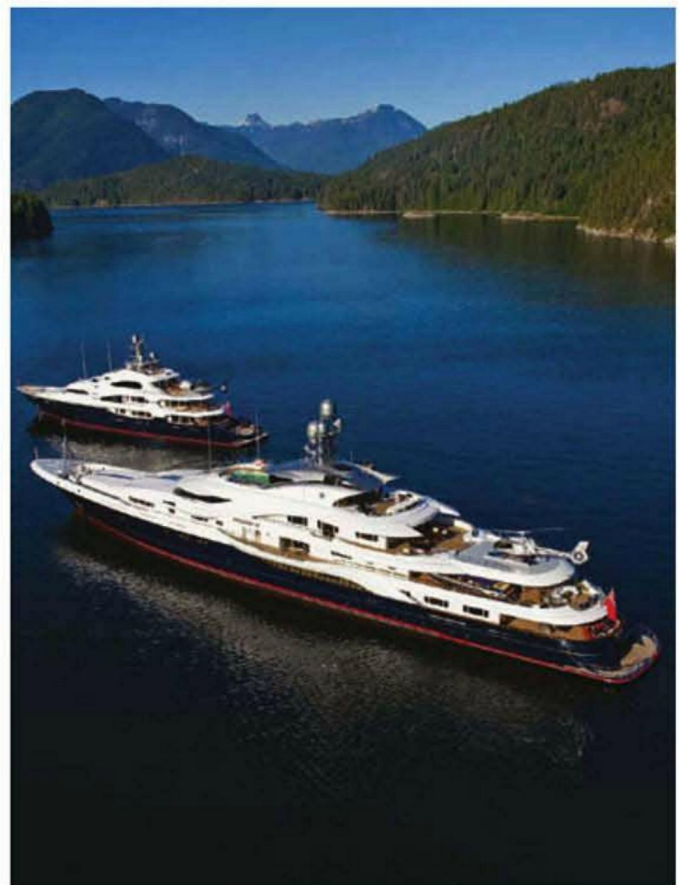
"I knew Chairman Chang from shipping," he says. One of Washington's companies launches a new container ship every 45 days. "I knew the boat was as Dutch as could be. I flew over with Glade to have a look. Once we decided it would work, the negotiations took about half an hour."

The usual here-we-go-again sequence where McCumber and core crew fly off to bring the new project back to the Pacific Northwest had an extra twist this time. "We bought the boat in Taiwan and then had to sail to Singapore to offload the weapons it carried—mostly rocket launchers and machine guns," McCumber says. A month later *Evergreen* steamed into Vancouver.

Vancouver Shipyards—where tugs and ferries and cruise ships are repaired by Washington's companies—has a corner devoted to Washington Yachting Group. It was here that a 100-foot by 300-foot floating shipyard was constructed on a barge while engineering drawings were being made for the yacht's revival. The two-story barge, complete with offices, machine shops and tool storage would support much of the work being done while the yacht was alongside. Analysis and design work began; Diana Yacht Design was retained to survey the hull and systems' conditions against the original documentation, while Greg C. Marshall was hired as the naval architect for the new decks and superstructure.

Then, one September morning McCumber awoke early as usual and padded into the kitchen for a cup of coffee; from that vantage point he saw smoke rising from the direction of the shipyard. By the time he got out the door, some of the Washington employees

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Chihuly under glass makes a statement from above and below (opposite). The inviting terraces on the guest deck flare out over the hull and are a unique feature (below). *Attessa III* and *IV* cruise British Columbia (bottom).





*Attessa* is a word Washington made up to sound like a beautiful woman—unique, sophisticated and slightly European. He never intended to number his builds; he's just rarely able to part with any of his projects.

had already discovered the fire was coming from the barge and were fighting it with hoses.

"The two boats were firmly lashed together stern to stern, and I could see the crew fighting the fire from *Evergreen's* aft deck. Our first priority was to get the yacht away from the quay. The boss's tug arrived just as we cut the lines to the barge," says McCumber. The tug pulled *Evergreen* away from the burning platform with McCumber's crew still pouring water on the blaze. On the other side of the port, Washington had seen the smoke and roared over in his tender to investigate. He and the tug captain directed traffic, keeping *Evergreen* upwind of the flames while the yacht's crew and shipyard fire team battled the blaze for half an hour until fire trucks arrived. Only then was the yacht towed to safety away from the inferno going on just feet away. Fortunately, no one was injured, but the barge was a total loss.

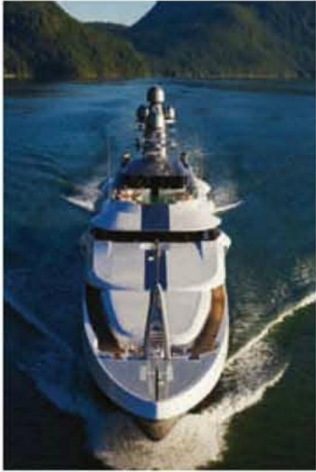
Dismantling the existing yacht took nine months. Forty-cubic-yard waste containers were filled 200 times. In the course of the demolition, they discovered that the yacht was bulletproof. Its steel hull and superstructure were lined with Kevlar and the windows were ballistic glass. "We left it in and where we replaced glass, it's ballistic as well," says McCumber. "You never know."

Washington's concept was ambitious. New bow, stern, foredeck tender garage, spa, superstructure shape, helideck and interior layout, including crew areas. The yacht originally had a large karaoke bar, 15 owner and guest cabins and room for 21 crew in rather packed conditions. While the main deck and above was gutted to the shell, McCumber planned to just perform maintenance on the engines and leave the engine room intact, but Washington found the decade of use apparent. In addition to overhauling the mains and generators, virtually every bolt and wire was replaced, engines re-bedded, fuel tanks moved, flume tanks removed and the space stripped, soundproofed and painted. The boat was formerly ABS classed but is now Lloyd's classed and MCA compliant.

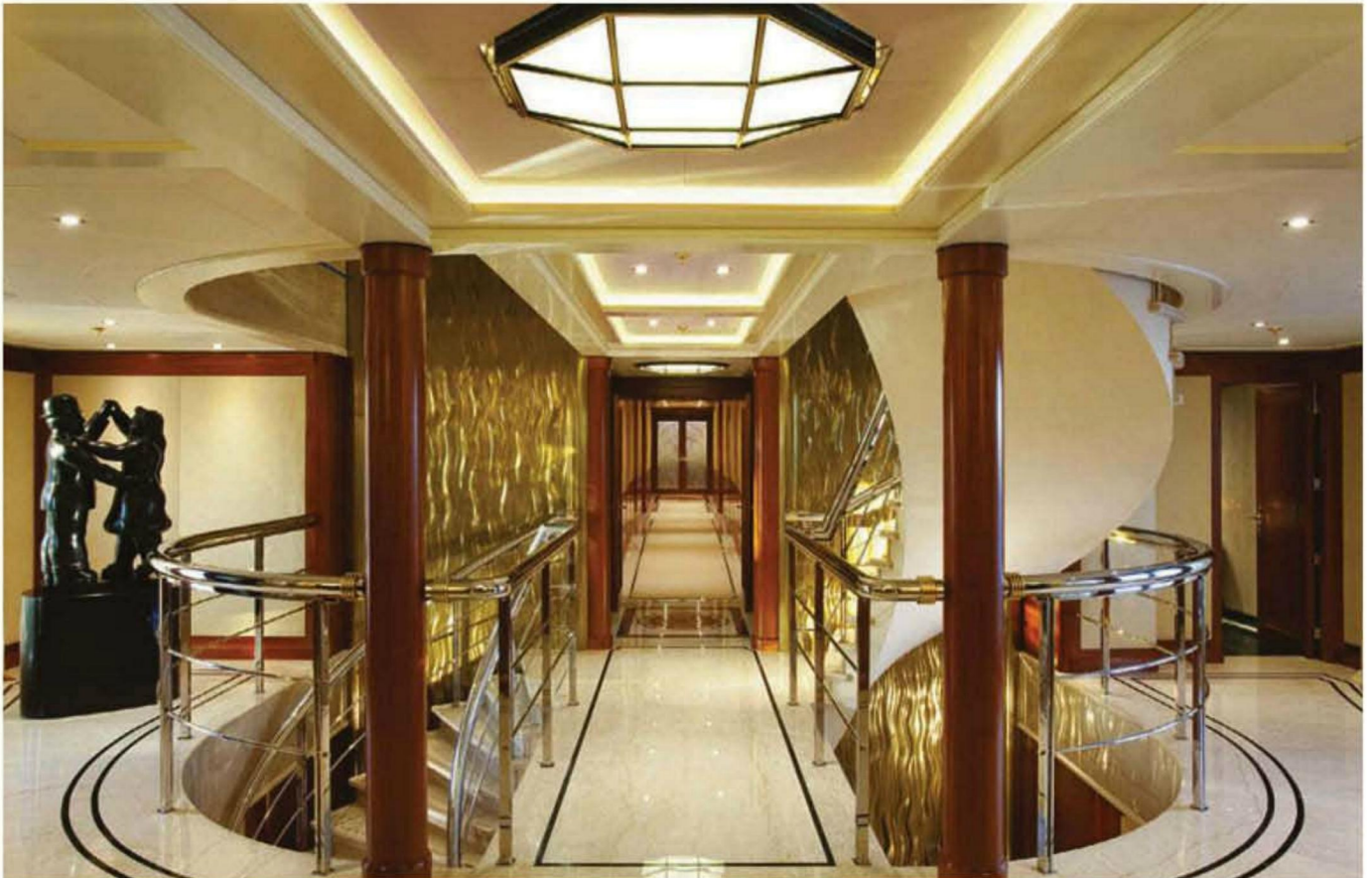
"The boat was similar to SOLAS class before," says McCumber, "so the only big change was adding the HI-FOG fire system." That, and extending and widening the bow section, adding a folding mast, a forward tender garage with gull-wing doors that can be operated in a full gale, bulwarks that slide down and aft simultaneously to allow two tenders—a 38-foot Novurania Chase and a 33-foot Riva—to be launched over the side and the huge aluminum stern door that disappears completely from view down and under the aft deck sole. "It wasn't required to be a watertight door because the next door and bulkhead is watertight, but we made it that way anyhow," says Washington. "I don't like seeing open doors sticking up in the air."

Washington liked *Evergreen's* size and overall structure, but thought that it looked entirely too commercial, like a cruise ship. The puzzle he began working on was how to keep such a large vessel intimate inside and out. He finds overly long decks boring and was not interested in filling the interior with an abundance of cabins. To control the vastness of the space, he began envisioning the yacht having a waist at the area of the central ventilation and exhaust trunks amidships and flares to the side decks fore and aft.

"I just wanted to build the best family boat in the world," says Washington, who has two sons and three grandchildren.



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Rather than buried on a lower deck, the theater and its adjacent bar are a main-deck destination. The stairs spiraling through five decks are not continuous but rather split into pairs of semi-circles divided by a fore and aft passageway, making a landing and foyer at each deck.









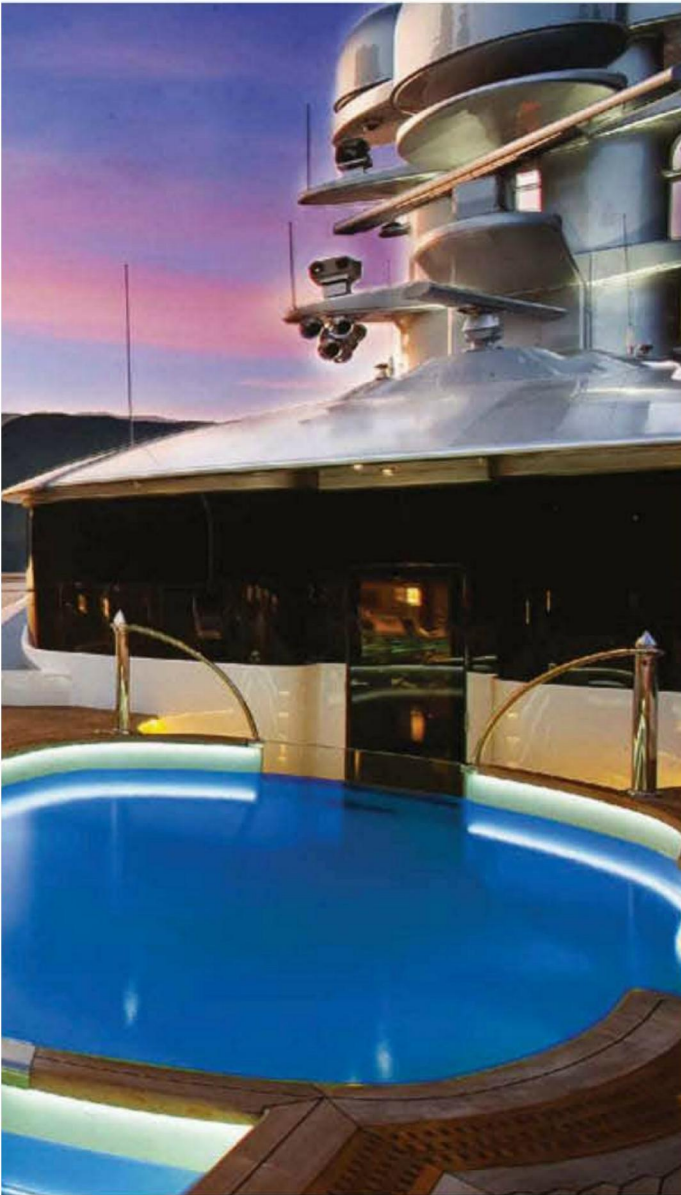


"Working with Dennis is an exchange of ideas. He gives direction, we do concepts, he reacts," says Glade Johnson. "Dennis really pushed me on this one. He didn't want a particular style, however, I knew that Phyllis Washington, who is an antiques dealer, would be putting a lot of distinctive pieces on board, so my job was to envision the spaces and create architecture to suite the size of the yacht. We never had a spec and none of our concepts were value engineered.

"We kept some of the successful elements from *Attessa II* and *III*, yet this is a project of a significantly different scale," says Johnson.

Indeed, the space is a vast canvas with 25,000 square feet of interior including 18,000 square feet in owner and guest areas. From day one, the yacht was going to have a grand entrance area

and stunning central circulation. The stairs spiraling through five decks are not continuous but rather split into pairs of semi-circles divided by a fore and aft passageway, making a landing and foyer at each deck. The forward bulkhead of the stair column is a 46-foot-high wall of gold waves applied using LuminOre's patented cold metalizing process that seamlessly applies cold sprayable metal to almost any surface. These panels shimmer above a stunning sole and stairs of white Botticino marble bordered with Verde Rameggiato diamond-shaped insets and stair rails in polished stainless steel with gold detailing. The showstopper, however, is on the deck above the main, called the guest deck, where this lobby becomes an athwartships passage offering access to the walkaround



side decks and terraces. If the view itself through the floor-to-ceiling doors port and starboard isn't arresting enough, this lobby features three Botero sculptures: "Ballerini, Piccolo Donna su Gradino," 2006, "Man on Horse," 2010 and "Woman on Horse," 2009.

About those side terraces, they incorporate what Washington calls flare-outs, a series of graceful curves to eliminate the slab-sidedness of the original profile and remedy straight deck sight-lines. On the guest deck, the flare is amidships, on the bridge deck there are flare-outs forward, adjacent to the wheelhouse and aft for the owner's private deck exterior seating. The sweeping shapes increase the beam from 43 feet at waterline to a maximum of 53 feet aloft and create drama from any angle as well as useful space.

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The forward section of the pool provides a shallow space to splash with grandchildren. The aft boat deck (below) is yet another spot for dining. The bulwarks beyond the Riva tender slide down and aft to allow the overhead crane to swing the boat straight out over the side. On the previous spread is the "Chihuly lounge."

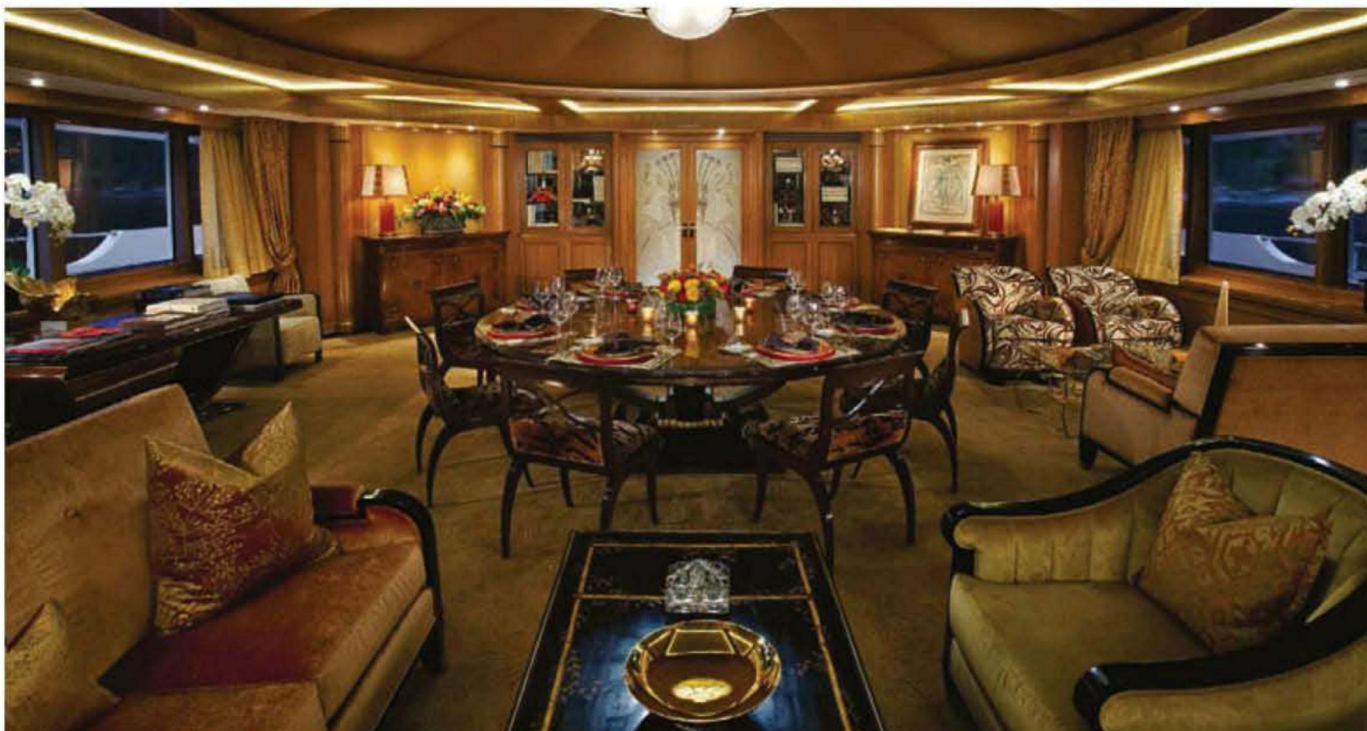




At the foyer on the guest deck, the side walls pinch in at the flares, creating sheltered space for chaise longues on either side. This surprise al fresco seating area is part and parcel of Washington's plan to create intimate spaces aboard a massive yacht.

There are four large and elegantly decorated guest suites on this deck and with the dining room/library forward and a salon aft followed by an al fresco dining space and sunpads, it has enough variety of spaces and activities for an entire day. The forward dining salon is of particular note as it is one of the coziest spots aboard *Attessa IV*. Originally, the room in this position had a window overlooking the foredeck, but since *Attessa IV* would feature a garage for the 22-foot crew tender, personal watercraft and kayaks here, the window was enclosed and the sloping forward area boxed in for storage concealed behind hinged bookshelves. The room is now an octagon with the dining table at its center under the largest dome Johnson could create out of the 'tween-deck space. So large is the room that beyond a 109-inch round dining table surrounded by Alberto Pinto chairs, there is still room for reading areas with overstuffed chairs tucked next to the windows. The room's secondary focus is a 19<sup>th</sup> century English fireplace with bronze detailing. As with all the fireplaces aboard *Attessa IV*, it is a hologram, but so realistic I found myself sticking my fingers in it just to make sure.

The master suite is one deck above. Here the stair column on port provides the backdrop for Washington's desk, which is adja-





The preponderance of loose furniture makes the master stateroom and the dining salon/library seem very home-like, filling the 18,000 square feet in owner and guest areas.

cent to large windows. There are entrances both port and starboard to the master stateroom, which pays homage the glamour of Hollywood in the 1930s.

"My husband loves the Turner Classic Movie channel, so I made this match my idea of what Jean Harlow's bedroom would have been like with a white-on-white shimmery silk theme, Lalique mirrors, crystal Toro sconces and a gilded headboard," says Phyllis. The fireplace is an ultra-romantic 19<sup>th</sup> century English piece with statuary marble. A large bath and dressing area separates the stateroom from its own sitting room that features the contrast of sapele joinery and leather chairs and another fireplace, this one a 19<sup>th</sup> century French Louis XV-style in verde marble. Originally, the deck above was going to be a sun deck, then Washington's son bought a Dale Chihuly chandelier at an Andre Agassi charity fundraiser in Los Angeles. It is a famous piece more than seven-and-a-half feet tall that once "flew" over Venice at a Chihuly exhibition in 1996. Since it was hung near a fish monger's shop, it became known as "Mercato del Pesce." Searching for a way to incorporate the piece aboard, Washington and Johnson hit upon the idea of enclosing the sun deck with a composite superstructure and bumping up the center with a dome 17 feet above floor level. The space and the piece seem made for each other and, in

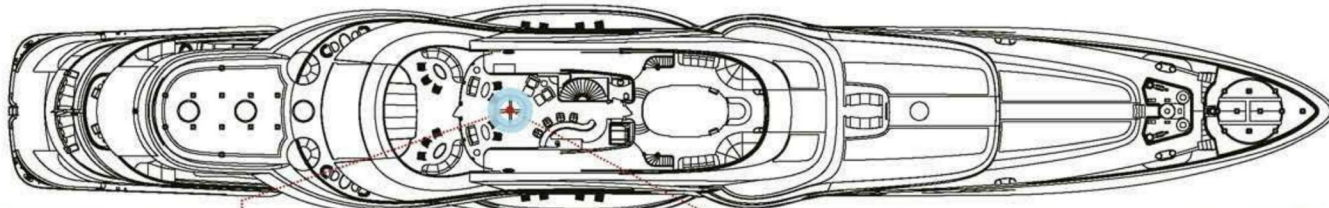
fact, this multi-function room called the "Chihuly lounge" is one of Washington's favorite spaces aboard.

A special armature was created to hang the piece for a skylight based on Chihuly's experience with showcasing the glass in high-seismic areas. The armature is not totally rigid, but allows some sway and dampens vertical acceleration. Because guests would be closer to the piece than originally designed, the glass blowers made a number of small orbs called hornets to file in among the large horns. Altogether, the piece weighs 800 pounds.

Another favorite spot for both Washingtons is the spa on the lower deck where numerous treatment rooms and a sauna lead to a gym and out onto the swim platform. Just forward of the spa are two more guest suites with king-size beds and a pair of twin cabins that Phyllis has decorated for her grandchildren. And then there is the main-deck theater with its 3D capability and light-hearted adjacent theater lounge and bar. It's impossible for Washington to choose which space he really appreciates most.

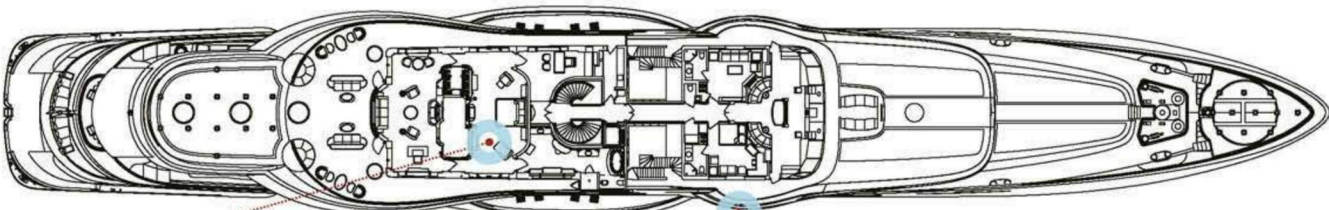
"The boat definitely evolved as it went along and as it did, it became much more sophisticated in its complexity. I know how every inch of this boat is built," says Washington as if to sum it up. "It's really custom."

**SB** ENHANCED DIGITAL CONTENT ON THE IPAD APP



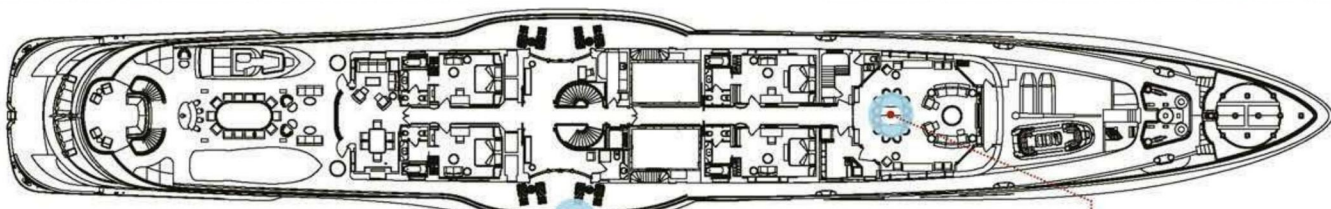
**ABUNDANT ARTWORK:** From the Chihuly lounge to the Botero sculptures and antique pieces, art is a major focus.

**ENCLOSED SUN DECK:** The *pièce de résistance* that is the Chihuly sculpture dictated enclosing the sun deck.



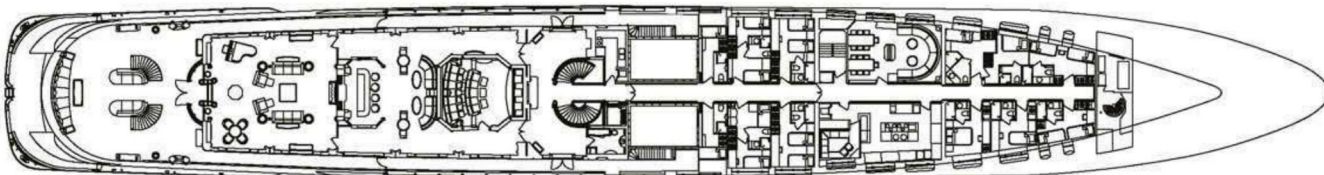
**MASTER SUITE:** Washington's wife designed the master around her husband's love of classic films; it channels old Hollywood glamour.

**CURVACEOUS LINES:** Sweeping curves on the exterior bring the beam from 43 feet at waterline to max 53 feet aloft.



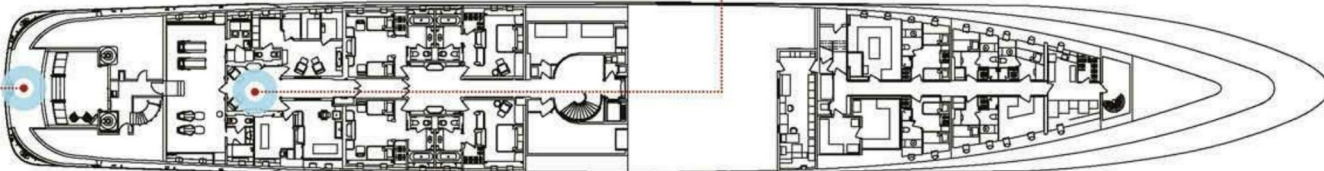
**BULLETPROOF:** With a Kevlar-lined hull and superstructure and ballistic-glass windows, *Attessa IV* is bulletproof.

**DINING ROOM:** The dining room is one of the coziest spaces. The forward window was enclosed to hide views of the crew space.



**WATERTIGHT:** For additional safety, both the stern door and the door and bulkhead after it are watertight.

**SPA:** A relaxation zone for the owners, the spa comprises treatment rooms, a sauna and a gym and connects to the swim platform.



**Specifications:**

Washington Yachting Group  
Vancouver Shipyards  
3 Street Andrews Avenue  
North Vancouver, BC V7L3C9  
Canada

Tel: (604) 990-8400

[www.washingtonyachtinggroup.com](http://www.washingtonyachtinggroup.com)

**LOA:** 328' (100m)  
**LWL:** 278' 10" (85m)  
**BEAM:** 55' (16.7m)  
**DRAFT:** 15' 1" (4.6m)  
**DISPLACEMENT:** 859 net tons  
**GRT:** 2,854 tons  
**POWER:** 2 x 7,000-hp Warsilla 12V 32E  
**SPEED (MAX/CRUISE):** 25/18 knots  
**RANGE:** 7,660 nm @ 16 knots

**FUEL CAPACITY:** 105,440 gallons  
**STABILIZERS:** 2 x Vosper/Naiaid On Anchor  
**GENERATORS:** 3 x 320kW Warsilla 320/1 x 250kW C9 Caterpillar  
**PAINT:** Awlgrip  
**FRESHWATER CAPACITY:** 27,738 gals  
**OWNER AND GUESTS:** 18  
**CREW:** 27  
**TENDER(S):** 1 x 35' Riva Aquariva, 1 x 38' and 1 x 25' Chase Novurania

**CONSTRUCTION:** Steel hull, aluminum and composite superstructure  
**CLASSIFICATION:** Lloyd's, \*A1 SSC, yacht, MONO G6 LMC, UMC/MCA  
**NAVAL ARCHITECTURE:** Diana Yacht Design and Gregory C. Marshall  
**EXTERIOR STYLING/INTERIOR DESIGN:** Glade Johnson Design  
**OWNER'S PROJECT MANAGER:** Ted McCumber  
**SALES BROKER:** Merle Wood