

Annastar

There's a lot of talk in yacht building about custom versus production and the large amount of gray area in between. What constitutes pure custom? If you use an existing and therefore proven hull design, have you stepped into the semi-custom realm? If you can't move a bulkhead, isn't that production, not semi-custom?

Westport has no such identity crisis. It knows what it is: a production yacht builder. At any one time at the yard's Hoquiam facility—one of Westport's three ship-

yards in Washington state—three or four 112s will be lined up next to each other in the shed, each with a board at the stern counting down the number of weeks until launch, splashing at 17-week intervals. And they do always launch on schedule, for Westport knows precisely how long it takes to build a yacht: 39 weeks for the 85-footers, 60 weeks for the 112-footers and 40-meters (131 feet) and 80 weeks for its flagship model, the 164. It is a formula that churns out technically alike yachts

ANNASTAR'S OWNERS FOCUSED ON THE FINISHES AND DETAILS TO REALIZE THEIR CUSTOM YACHT VISION FROM A PRODUCTION BUILDER.

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The main aft deck (above) shows the yacht's unusual white-lined teak decks. The tables here and on the deck above were designed by the owners' son to convert from coffee tables to dining for 12. The main salon's forward bulkhead (top right) showcases gold-leaf artwork by artist Nancy Lorenz. The lilac wool carpet, supplied by Rosemary Hallgarten, was hand woven in Nepal.

on time to the exact contractually agreed price.

The owners of hull number 10 of the Westport 164 series, *Annastar*, know themselves too, and they are not what you would call production people. "We've never done anything semi-production," says the couple who had *Intrepid* modify the shade of its "Intrepid White" interior and exterior color especially for their powerboat.

What attracted *Annastar's* owners to Westport was the shipyard's reputation and timeline. "We didn't want to wait five years for a custom build," says the wife half of the ownership couple. They signed the contract on August 3, 2011; their boat launched on November 10, 2012, despite massive customization.

That's one of the main advantages to production building. "Westport's M.O. is a proven model," says company president Daryl Wakefield. "We build [the same way as] private aircraft. Technically they are almost all identical. The accommodation is where there is a lot of latitude. They all trim and ride properly; they always float right on their lines. Our system is really easy."

The project manager for *Annastar's* owners, Mark Masciarotte, agrees, describing Westport's system as remarkable. "It was the easiest build I have ever done. It was also the hardest in that they work so fast. You say 'go,' and they go. Schedules are tight and accurate. So the

decision-making process needs to be fast."

"It's a case of pick your song or get elevator music," laughs Wakefield.

It wasn't nearly as harsh as that sounds for *Annastar's* owners, who say the yard was quite open-minded. Westport starts a new 164 hull every 26 weeks, sometimes on spec. These owners stepped in when number 10 was about one-third built as a spec hull, estimates Wakefield, yet the owners were still able to make changes to match their vision. The yard also builds in enough overlap in a 164's schedule to absorb some anticipated delay, and it is able to hold a hull in the finish bay longer if necessary without disrupting the production schedule.

The standard layout worked for these owners as they were moving up from a 117-foot raised pilothouse Delta and simply needed more space and more beds. Knowing that they didn't have to be involved with engineering and space planning allowed them to focus on the finishes and detail work, and it was here where they challenged the yard to try new ideas suggested by their long-time designer, DD Allen of the New York firm Pierce Allen.

Their chosen principal joinery, cerused oak (a 16th century finish that once used white lead to fill the grain), posed the biggest challenge. The yard had to invent a machine to remove the oak's soft grain. The craftsmen

Inspired by the marine environment, the interior's prominent tones—blues, beiges and lavenders—complement the colors of the sea, the sand and the sky at sunset.





Throughout the yacht, headliner soffits are bordered by a stainless-steel band, a detail repeated on the custom-designed furnishings, evoking a nautical feel.

then applied the cerusing and sanded it off, leaving the white oil in just the grain. "The result is a traditional honey color like teak but without the darkness and with far more depth and interest," Masciarotte says.

Likewise on deck, *Annastar* is the first Westport to have white caulking between the teak planks. This also complements the hull's pure white color, called Snow White, a departure from Westport White.

The exterior styling changes are subtle, but together add up to a more linear style. Dark metallic gray paint between the windows creates clean continuous lines along the profile. The curved dip across the aft bulwarks, a characteristic detail of the model's exterior stylist, Donald Starkey, is missing on this hull, replaced with stainless-steel railing flanked by straight lines. The rails surrounding the exterior stairways were also re-designed (by the couple's son) for a cleaner look.

The rectilinear look extends to the interior's architecture, where DD Allen worked alongside the owners in creating a colorful, contemporary look in the spirit of French 1940s interiors.

A visual thread used throughout the yacht—and another first for the yard—was the headliner soffits bordered by a stainless-steel band with cove lighting behind. "The metal detailing on the headliners and furni-

ture pieces evokes a nautical feel," Allen says.

Harnessing the marine environment as inspiration was a conscious decision. "It's a very inside-out boat—whatever is going on outside can be an extension visually of what is going on inside," says the wife. "And I think boats should be like that. They shouldn't be like houses, they serve a different purpose." Thus the prominent colors used on board—blues, beiges and lavenders (five shades used in three rooms)—blend with the sea, the sand and the sky at sunset.

The main salon embodies this. "This room has an unusual color palette," Allen says. "The imported, handmade carpets used throughout the boat were a major design statement. This room has a lilac-colored rug. There is an open plan that's good for entertaining. We chose not to divide the room with a credenza/television unit and relocated the television."

The bold statements made by the unusually textured carpets are complemented by the subtle jewelry of silver accents. Together they offer a sense of harmony that carries throughout the yacht along with other design threads so understated that they would only register in the subconscious of most people, such as the linear reflection of the matte sole finishes in the overheads.

As evidenced by their decision to open up the salon,

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The master suite (left page) includes a comfortable study paneled in burl oak. The desk faces a window that can be covered with a pop-up television. The master bath (below left) shows a redesigned open layout featuring silver travertine.





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A bold design statement throughout the yacht, the carpeting of the upper deck's skylounge and VIP (right page) is repeated with thinner stripes on the lower deck. Guests in the VIP suite can step out on to the starboard terrace (above left) flanking the skylounge. The upper deck's pantry (above right) shows the yacht's high level of finish in the service areas.

this family used some spaces in the standard layout a bit differently. To sleep all their extended family, they turned what is typically an exercise room on the lower deck into the fifth guest stateroom with twins and two Pullman berths. Four of the five guest rooms are on the lower deck, while a generously sized VIP is located on the bridge deck. This suite features private access to a starboard-side terrace, one of the two terraces that flank the skylounge just aft.

Forward on the main deck, the master suite features dramatic burled oak paneling and furniture that is softened by the use of charcoal gray fabric wall coverings. Forward of the master study and stateroom, the bath and dressing areas were redesigned for this hull, again offering a more open look.

Annastar's beauty also lies in what you don't see. "Thermostats are not design features," Masciarotte rightly points out. He also hid outlets wherever possible. White Majilite, a faux leather, covers the inside of the entry doors so the hardware is not visible. "Hot drawers" incorporated in the nightstands feature power points inside for charging devices out of sight. Another customized detail, the beds are on linear actuators that make it very easy to access the storage space underneath with no physical effort and without mussing the bed.

On deck, the owners' son, who has a knack for engineering, developed hidden hinges for the transom doors that lead to custom stowage lockers for fishing tackle (the owners are passionate fishermen). He also designed aft deck tables on the main and bridge decks that convert from coffee tables to dining tables and expand to seat 12 by sharing the same curved leaves, thus reducing storage needs.

The attention to detail and high level of finish extends to the service areas. The bridge-deck pantry, for instance, is a showcase of stainless-steel bejeweled cabinetry and a retro teak grate floor with white epoxy-filled holes.

The galley—designed as are all the Westport 164s by restaurant design consultant RDS—shows upscale commercial finishes with smart touches, such as cabinet latches designed by Boeing and a counter warmer that keeps plates hot from underneath rather than by means of a heat lamp. Conveniently located adjacent to the galley are large walk-in freezers and ample dry storage.

Westport promises a cruising speed of 20 knots but Captain Rob Loveall reports a 22-knot cruise, which is perfect for this family that is constantly on the move.

For this oft-used boat, the captain specified two extra control stations, one at the after end of the bridge deck for when he needs to keep a close eye on the 40-foot

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Intrepid they tow, and another on the top deck, which will come in handy when you need a good lookout in The Bahamas' shallow waters.

The owners are currently building a custom 47-foot Intrepid center console to replace their 40-footer and aid in their fishing adventures. In addition, they carry a 19-foot Egret flats boat up top, alongside two Lasers for the son who is a competitive sailor. The main tender, a 23-foot custom-built Castoldi jet RIB, is stowed in the garage.

The owners were boat-less for a year and really missed the lifestyle. Since delivery last December they have cruised to Mexico and fished Costa Rican, Panamanian and Bahamian waters before shipping *Annastar* to the Mediterranean for the summer. Covering almost a third of the globe in just six months from delivery was something their last boat was not set up to do.

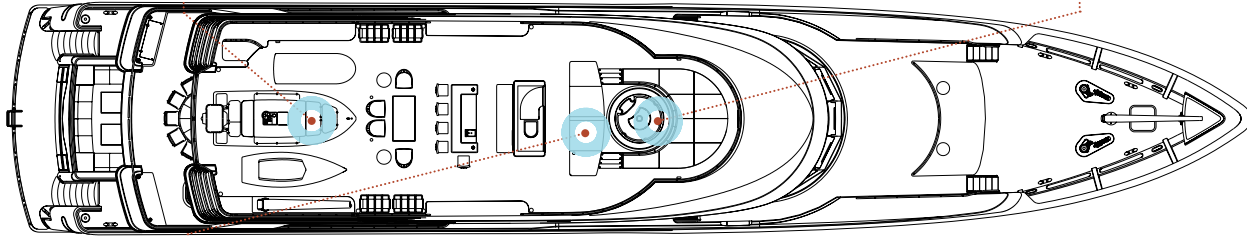
Visually *Annastar* has hit the mark, too. "In my opinion, a yacht should evoke an emotion when you walk on board. You should feel relaxed, peaceful, serene and at one with your environment," says the wife who is thrilled with the result.

Which goes to show that no matter how a boat is born, from a blank sheet or from a successful series, all that matters is that the end result works for and pleases the owners. **SB** ENHANCED DIGITAL CONTENT ON THE IPAD APP



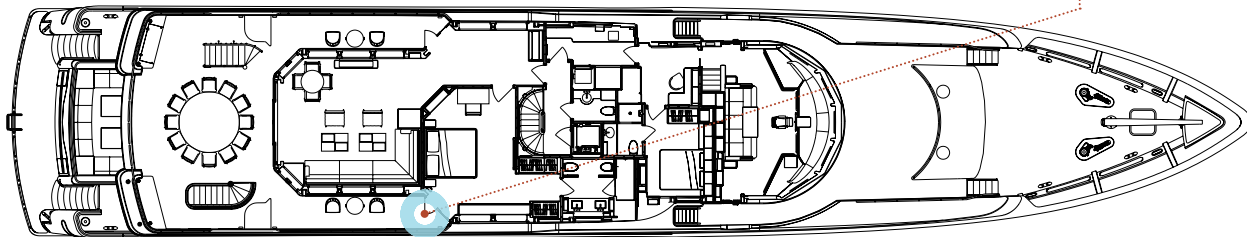
TENDERS: Two sailing dinghies and a flats boat are stowed up top; the main tender is in a garage, and the yacht tows an Intrepid.

TOP DECK: The al fresco lounge and bar are shaded by a hard top while a Jacuzzi and sun pads lie forward for the sun worshippers.



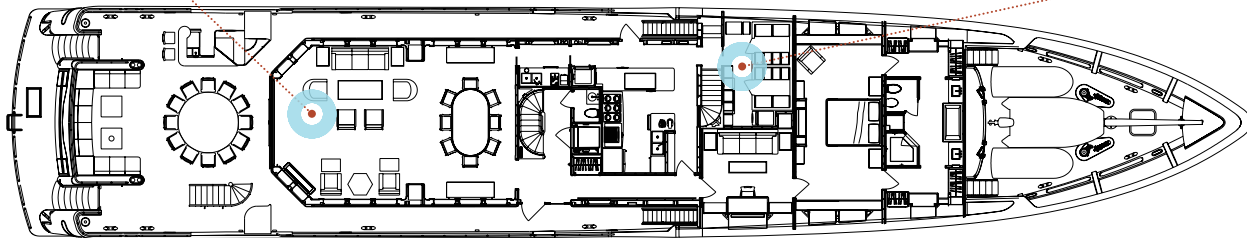
GET A LIFT: An elevator services all four decks, from the guest staterooms up to the sun deck.

VIP STATUS: The large VIP has commanding views and private access to one of two balconies on the bridge deck.



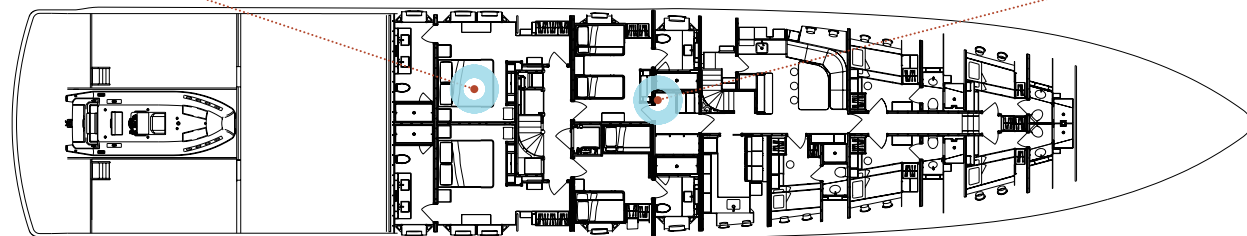
iTECHNOLOGY: All entertainment, lighting, window shades, communications, etc. are operated via iPads.

AMPLE STORAGE: Adjacent to the galley, a large area was reserved for walk-in freezers and dry storage.



GUESTS: Each stateroom features a predominant color of blue, green, yellow or lilac, complemented by white leather-covered drawers.

CLUTTER FREE: Nightstands in all guest staterooms have "hot drawers" for charging devices out of sight.



Specifications:

Builder: Westport Yachts
2280 W. Commodore Way
Seattle, Washington 98199
Tel: (206) 298-3360
Email: info@westportyachtsales.com
www.westportyachts.com

LOA: 164' (50m)
LWL: 142' 8" (43.5m)
BEAM: 30' 6" (9.3m)
DRAFT: 7' 3" (2.2m)
DISPLACEMENT: 750,000 lbs (full load) 690,000 lbs @ half load
POWER: 2 x 3,650-hp MTU 16V 4000 M90
SPEED (MAX/CRUISE) 24/22 knots

RANGE: 5,200 nm @ 12 knots
FUEL CAPACITY: 20,000 gallons
GENERATORS 2 x 99kW, 1 x 65kW Northern Lights
FRESHWATER CAPACITY: 2,000 gallons
PAINT: Alexseal
OWNER & GUESTS/CREW: 15/9
TENDERS: 40' Intrepid, 19' Egret flats boat, custom 23' Castoldi, 14' Novurania 430 DL RIB

CONSTRUCTION: Composite
CLASSIFICATION: ✱ A1 Commercial Yachting Service AMS, ABS, MCA compliant
NAVAL ARCHITECTURE: Bill Garden/Taylor Olson
EXTERIOR STYLING: Donald Starkey
INTERIOR DESIGN: Pierce Allen
OWNER'S PROJECT MANAGER: Mark Masciarotte