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APOSTROPHE

A SURVIVOR OF THE ECONOMIC CRISIS, THIS RICHLY DETAILED CUSTOM HAKVOORT WAS FINISHED TO HER OWNER'S VERY HIGH STANDARDS, NEVER SETTLING FOR SECOND-BEST.

TEXT BY MARILYN MOWER

PHOTOGRAPHY BY PETER SEYFFERTH/THE YACHT PHOTO



Consider for a moment this yacht's name—Apostrophe. On the one hand, it is an omission or something missing. Considering how long this yacht was missing from her owner's life, the name seems cleverly appropriate. The design contract for this 130-foot tri-deck, which launched in spring 2013, was signed in 2007 and Moran Yacht & Ship helped the owner contract its build to Hakvoort Shipyard in The Netherlands in 2008. Five years is a long time to wait.

The wait, however, is a key part of the yacht's subtext. Knowing he wanted to step up from his 66-foot motor yacht, the owner began to research. He considered a yacht size that would fulfill his family's cruising requirements, "family use" being the key words for this private yacht rather than quantity of rooms or toy-carrying capacity. In his search for inspiration he found the aesthetic he was looking for in the 2007 223-foot *Kismet* and the 2005 158-foot *Flying Eagle*, and, in fact, was able to spend some time aboard *Kismet*, which cemented his ideas for elaborate design and quality of finish. Then he hunted down *Kismet's* designers, Pascale Reymond and Andrew Langton of Reymond Langton Design in the U.K.

"He told us he wanted an exterior that was highly contemporary and curvaceous," Reymond says, noting that sometimes those words are used in opposition. In developing the project's design vocabulary, recurring themes emerged: round, like the glass art pieces he collects, and curvaceous, as in the geometry of

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The eye-popping deco-inspired glass piece is a chandelier by Crystal Caviar. The owner collects glass art pieces and vowed to make *Apostrophe* the most lavish yacht he and the Hakvoort yard had ever built.



Art Deco. "As we explored the ideas of surfaces and materials, it was clear that the only thing he was interested in restricting was the size of the vessel. Every suggestion by the design team for interior and exterior was accepted, regardless of cost," says Langton. "He said he did not envisage making a yacht of this pedigree more than once and that if he was going to do it, he was going to do it right."

During the keel-laying ceremony, recalls Hakvoort's Esther Lucas, "The owner referred to the project as his baby and pledged to push himself to the limit to ensure *Apostrophe* would become one of the finest vessels afloat." It was a philosophy that the Hakvoort family could appreciate, and in fact, it became a driving focus of the project. As previously mentioned, the design began in 2007 and the keel was laid in 2008 just as an unforeseen economic collapse was spreading around the globe. Eventually, its tentacles reached both the shipyard and *Apostrophe's* owner.

Lucas takes up the story. "All of the boat builders in Northern Europe began hearing the same story of the shrinking economy. Request for bids dried up. Customers were asking for shortcuts on their existing projects, or stopping work to sell half-finished boats, or in some [cases] just walking away from the project." An uncertain time for high-net-worth individuals inclined to go boating turned into precarious times for builders and gave rise to all sorts of survival strategies. Hakvoort had already had one owner sell a mostly completed project to excited new owners (*Snowbird*) and the yard was fortunate to keep that project in house while it modified the boat for new owners. But as any boat builder knows, one of its largest assets is its well-trained workforce. While the Hakvoort family was working on a strategy to keep their craftsmen busy, *Apostrophe's* owner contacted the yard with his own issues. "He was determined to finish the yacht exactly as it had been designed and contracted," says Lucas. "He would not step down a penny in materials or details, nor would he stop the work. We would just go slow and Hakvoort also negotiated to do the work with its own team." It was a godsend, according to Lucas, who added that several times before the economy improved, *Apostrophe* was the only new-build project in the shed, alongside some refit/rebuild work. (Hakvoort also used the months between new orders in a prescient move to enlarge and improve its construction building and has since attracted new 200- and 208-foot projects.)

Reymond also commented on the owner's determination to finish the yacht to the exact standards he started it. "Regardless of its size, it is by far the most lavish and exacting yacht that Hakvoort has ever built," she says.

The exacting part continues with the speed requirement: no less than 13.1 knots with power limited to nothing larger than Caterpillar C18s. To achieve this, the naval architects at Diana Yacht Design optimized the hull shape and added a bulbous bow to reduce resistance. In trials, the yacht achieved 13.3 knots. There was also the owner's wish to stow a large tender belowdecks to be launched out the stern



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The eye is drawn to the salon's forward bulkhead (right and bottom right) where a Gustav Klimt piece has been reproduced on stained glass. The soft curve and the details of the custom-made furnishings (above) emphasize the natural flow from the aft deck, which is accessed through curved tinted-glass doors.



"As we explored the ideas of surfaces and materials, it was clear that the only thing [the owner] was interested in restricting was the size of the vessel. Every suggestion by the design team for interior and exterior was accepted, regardless of cost."

– ANDREW LANGTON





“We did not want to duplicate Deco. In fact, if you looked up pictures of actual Art Deco rooms, you wouldn’t find anything like this. It’s more like what you would imagine Deco to be, seen through the filter of our time.” – PASCALE REYMOND

with an overhead crane. This equipment typically increases the height of the deck, but *Apostrophe’s* owner didn’t want anything to affect the design’s original low profile. Engineering the crane’s centerline placement within steel frames that stiffen the hull and transfer loads was an interesting puzzle, as was making sure the crane and tender could clear the swim platform, but they did and it works.

One of the unique things about *Apostrophe’s* décor is the exceptional number of high-end materials put into play in repertoire fashion. One example is the New Zealand mother-of-pearl used as inlays in doors, door-frames, mirrors and furniture. “New Zealand mother of pearl is more golden in color and has more varied patterns than the common white shell,” notes Reymond. Some of the inlays are no bigger than the eraser end of a pencil, so does such detail matter? “The concept was for Deco with a warm [homey] feel, not a stark, metallic feel; so yes, it matters.” Interestingly, in some places, the designers called for small droplets of the mother of pearl to be inlaid into wood in patterns to mimic both the look of screws—in homage to Deco’s fascination with machines—and also to tiny crystals to recall Deco’s fascination with glass and refracted light. The same golden shell also appears sliced into strips and set in a contracting pattern to look like tiger stripes in a door surround. The cohesion created by repetition of a single material used in various ways is especially appropriate on a yacht of *Apostrophe’s* size.

The principal interior woods are stained brown walnut and Makassar ebony in a finish Reymond describes as “not quite matte but not shiny either.” But in keeping with the Deco theme, stainless steel, brushed nickel and white gold leaf accent a wealth of fabrics and custom carpeting of various weaves. To keep the design from becoming too retro, there is also an extravagant



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The full-beam master stateroom (above) is accessed through a private office (left page, top). The bathroom (left page, center and bottom) is organized in a circular pattern around the bath and features onyx and backlit etched-glass panels duplicated by skillfully placed mirrors.

use of leather with detailed stitching to contrast with the dark woods in a more contemporary way. There is also a great deal of color, some coming from glass artwork and some from custom reproductions of art by Austrian symbolist painter Gustav Klimt.

“We did not want to duplicate Deco,” says Reymond. “In fact, if you looked up pictures of actual Art Deco rooms, you wouldn’t find anything like this. It’s more like what you would imagine Deco to be, seen through the filter of our time.”

And through the filter of an ocean-going yacht. One of the truly contemporary aesthetics of the yacht is its blending of interior and exterior spaces starting at the aft main deck’s sliding doors. The panels of tinted, curved glass appear frameless, floating above the teak deck. In fact, the frames are hidden above, below and behind

the tempered glass with the white-painted superstructure neatly wrapping and masking the door tracks. The curved doors open to a salon of circular seating—round tables and undulating overheads embracing curved built-in cabinets and art niches. The salon’s focal point is a large representation of Klimt’s “The Virgins” cast in a circular shape on the forward bulkhead, enlivening the dining area.

While many megayachts are forced to tie stern-to because of their size—their designers eschewing the traditional starboard amidships entry for reception areas aft—*Apostrophe* has no such encumbrance. It would be a shame not to board at her starboard foyer, for it is a showpiece that captures the essence of *Apostrophe* in microcosm. Accessed through etched glass doors framed by boldly figured wood veneers above a



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The bridge deck is the main living area aboard. The owner chose to keep the skylounge (above and right page, top) a more intimate space to increase the size of the comfortable aft deck, accessed through circular doors (right page, center). The sun deck (right page, bottom) features an oversized Jacuzzi that conceals wine chillers.

richly veined brown marble floor, this area features an open circular stairwell to the guest accommodations below and the skylounge above. Almost-white carpeted stair treads are suspended between a leather-paneled wall and a wood and glass pillar framing a “chandelier” from Crystal Caviar. This light fixture is an illuminated, frosted glass tube wrapped in gleaming decorative metal extending through three decks. The simplicity of the curved leather wall surround and the contrasting texture of the woven leather handrail are the perfect foils to this stunning, soaring signature element.

Up the stairs, the upper lobby grants access to the spacious wheelhouse and to the skylounge aft. This area and its adjacent, mostly covered deck are designed to be the yacht’s primary living space, and as such are less formal than the salon below. The aft deck features a bar, a dining table and lots of alfresco seating. With the sweeping wall of doors open, the aft deck and skylounge

create one large space. Inside, everything is in the round with a circular sofa arrangement, curved cabinets and even a round pattern in the custom carpet and overhead.

Forward of the dramatic lobby on the main deck is the owner’s suite, entered through a short hall and a private office area, which open onto a full-beam stateroom, itself given a rounded shape by following large curved windows port and starboard. Entering this round stateroom, and, indeed, its rounded bath farther forward still brought me up short; I was confused—how was I in a round space in a sharply angular bow profile? I quickly tried to remember if I had climbed stairs and was on the upper deck. Judging by the amusement on Raymond and Lucas’s faces, mine was not the first such reaction they had seen.

“Remember, I told you the owner loves curved glass,” Raymond said. “He was adamant about having curved



“The owner referred to the project as his baby and pledged to push himself to the limit to ensure *Apostrophe* would become one of the finest vessels afloat.”

– ESTHER LUCAS

glass in his stateroom. Figuring out how to accommodate that within a contemporary shape that serves to visually lengthen the yacht was the key to the entire profile.” Part of the impression is made by the two-tone color scheme that pulls the superstructure paint color all the way to the bow and creates a horizontal line where the gray hull and black windows meet the white top. The sheer rises to the level of the bridge deck forward of amidships, and in this raised section the designers created curved openings in the hull side, yet only part of these slits contain curved glass, the rest is painted to mimic the black glass and blend into the hull shape.

The atmosphere is charming and stylish, a Deco-style retreat in rippled sycamore stained in warmer tones than the guest areas. The slight loss of area from the choice to follow the curved windows is of no consequence and creates hidden storage spaces to supplement the walk-in closet. The centerpiece is the platform bed and its architectural headboard/canopy in 1930’s style reminiscent of the Empire State Building.

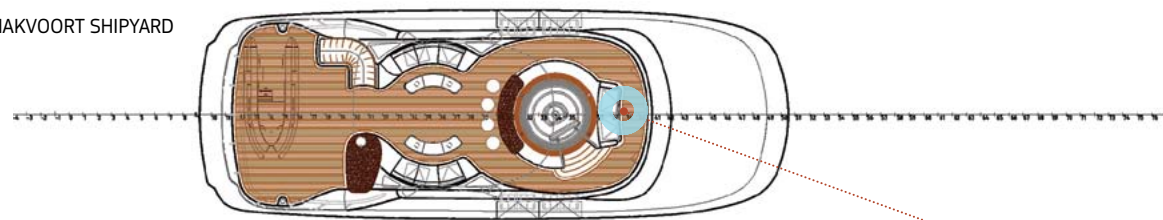
“You won’t find a bed like this in the Deco era, but it reads Deco,” explains Raymond.

Either side of the bed are doors to the his-and-hers bath forward, which is clad in rich honey onyx. The spaces are linked but divided by a circular jetted tub flanked by privacy walls in curved, painted backlit glass that evokes an undersea theme. It is a space that lives much larger than you would imagine for a forward stateroom on a 130-foot boat.

In fact, I left *Apostrophe* feeling that I’d had a sort of *trompe l’oeil* experience. With sophisticated lighting, open spaces, well-managed traffic flow and the finest of finishes, I had the sense I had toured a much larger yacht. And that, of course, was the owner’s plan all along.

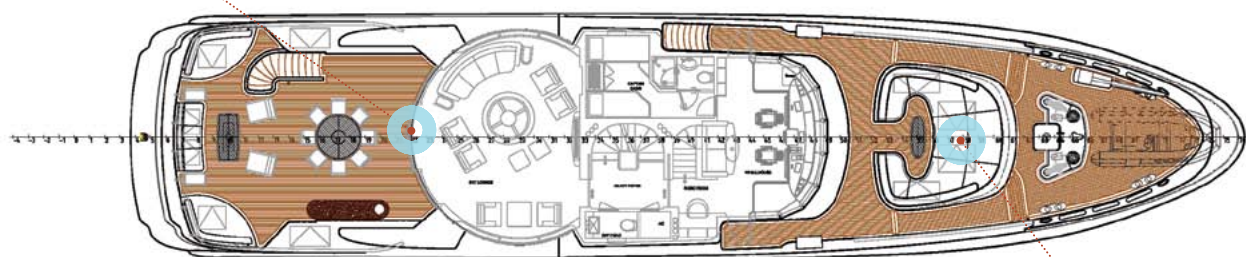
Apostrophe, on the other hand, means showing possession, and this concept and its manifestation are finally his to enjoy.

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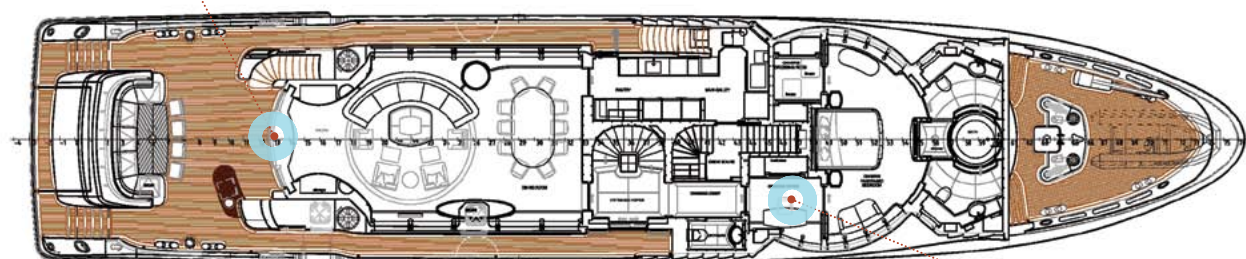
FLEXIBILITY: The floor-to-ceiling glass doors open onto a large aft deck, blending the skylounge with the outdoors.

CONVIVIALITY: A lounge seat is forward of the Jacuzzi clad in etched glass, which is connected to a red granite-topped bar.



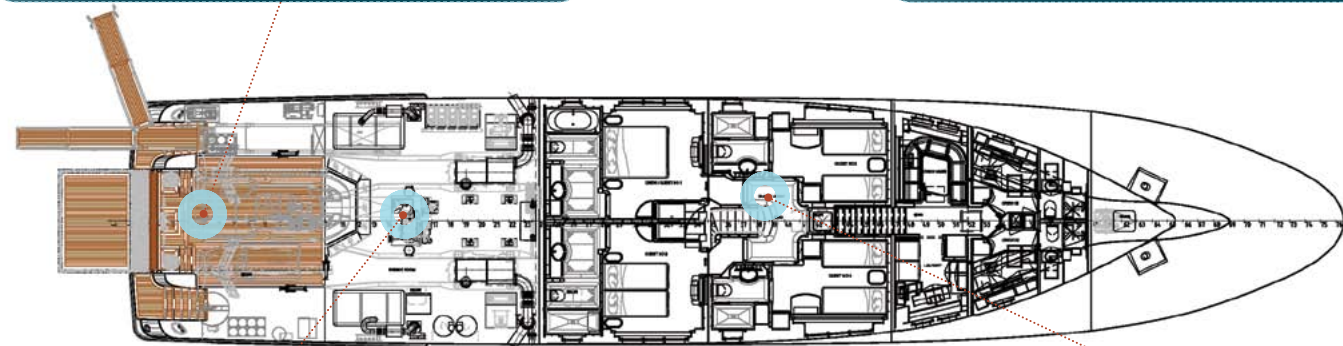
INNOVATION: The tinted glass doors aft of the main salon appear to float over the deck thanks to aptly concealed frames.

RELAXATION: Accessible from the bridge deck, a casual seating and sunpad arrangement offers a private retreat.



STORAGE: The large tender is out of view until an overhead crane mounted on frames helps it clear the fold-out swim platform.

PRIVACY: The full-beam master stateroom is accessed through the office and a short corridor and looks out over the sea.



EFFICIENCY: Modestly powered 670-hp Caterpillar C18 engines are able to get *Apostrophe* to a top speed of 13.3 knots.

GRAND ENTRANCE: A copy of Gustav Klimt's "The Kiss" welcomes guests in the attractive lower deck lobby.

*Tank deck omitted

Specifications:

Builder: Hakvoort Shipyards
Havenstraat 22
1141 AX Monnickendam
The Netherlands
Tel: +31 (0)299 651403
www.hakvoort.com

LOA: 130' 3" (39.7m)
LWL: 116' 6" (35.5m)
BEAM: 27' 3" (8.3m)
DRAFT: 8' 4" (2.55m)
DISPLACEMENT: 335 tons
POWER: 2 x Caterpillar C18 DITA
SPEED (MAX/CRUISE): 13.3/11.5 knots
RANGE: 3,950 nm @ 10.5 knots

FUEL CAPACITY: 11,889 gallons
THRUSTERS: 70kW Jastram, bow and stern
STABILIZERS: Quantum QC-1200 Zero Speed
GENERATORS: 2 x 105kW Northern Lights M1066A1
FRESHWATER CAPACITY: 2,642 gallons
OWNERS & GUESTS/CREW: 10/5

TENDERS: 17' custom Rib-X, 13' custom Rib-X
CONSTRUCTION: Steel, aluminum
CLASSIFICATION: Lloyd's *100A1 SSC Yacht Mono G6 * LMC, UMS; MCA compliant
NAVAL ARCHITECTURE: Diana Yacht Design
EXTERIOR AND INTERIOR DESIGN: Reymond Langton Design

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