

APOSTROPHE

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



The sundeck features a full-service bar, a spa pool, sunpads and comfortable seating. The bar area is directly connected to the spa pool and there are two barbecue grills



'THE OWNER PLEDGED TO **PUSH HIMSELF TO THE LIMIT** TO ENSURE **APOSTROPHE** WOULD BECOME ONE OF THE **FINEST VESSELS AFLOAT**'



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 40 metre 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 20 metre 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 68 metre *Kismet* and the 2005 48 metre *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 UK.

'He wanted an exterior that was highly contemporary and curvaceous,' Reymond says, noting that sometimes those words are used in opposition. In developing the design vocabulary, recurring themes emerged: round, like the glass art pieces he collects, and curvaceous, as in the geometry of art deco. 'As we explored the ideas of surfaces and materials, it was clear 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 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

'REGARDLESS OF ITS SIZE, IT IS BY FAR THE MOST LAVISH AND EXACTING YACHT HAKVOORT HAS EVER BUILT'



afloat.' It was a philosophy the Hakvoort family could appreciate and in fact it became a driving focus of the project. 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 recalls: 'All the boat builders in Northern Europe began hearing the same story of the shrinking economy. Requests for bids dried up. Customers were asking for shortcuts on their existing projects, stopping work to sell half-finished boats, or in some [cases] 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 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 builder knows, one of its largest assets is its well-trained workforce.

While the Hakvoort family were working on a strategy to keeps 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 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: at several times before the economy improved, *Apostrophe* was the only new-build project in the shed, alongside 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 61- and 63-metre 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: not less than 13.1 knots with power limited to nothing larger than Caterpillar C18s. To achieve this, the naval architects at Diana Yacht Design optimised 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 below decks to be launched out the stern 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 centreline 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 large 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 colour 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.' 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

The upper saloon (opposite above) is a more social, informal area, where much of the décor is based on a circular theme. Further aft (right) is a bar, dining table and a wall of doors that when opened turn the area into one large space





The main saloon continues the theme of curves, rounded edges and undulating ceilings. The dining area's focal point is a custom reproduction painting by Klimt



becoming too retro, there is also an extravagant use of leather with detailed stitching to contrast with the dark woods in a more contemporary way. A great deal of colour is also evident, from glass artwork and from custom reproductions of art by Austrian 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 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 and 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 saloon of circular seating, round tables and undulating overheads embracing curved cabinets and art niches. The saloon'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 superyachts 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 richly veined brown marble floor, this area features an open circular stairwell to the guest accommodations below and the upper saloon above. Almost-white carpeted stair treads are suspended between a leather-panelled 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 plainness 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 upper saloon aft. This area

Formal dining for 10 (opposite top) is to one end of the main saloon, ambiance provided by that dramatic artwork. Each guest cabin (opposite below) has a distinctive personality thanks to the detailing, lamps, art and colour palettes, as well as its own art above the bed. The beds themselves have highly complex marquetry inlays with metal elements





and its adjacent, mostly covered deck are designed to be the yacht's primary living space, and as such are less formal than the saloon 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 upper saloon 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 suite, itself given a rounded shape by following large curved windows port and starboard. Entering this suite, and its rounded bath further forward still brings me up short; I am confused – how am I in a round space in a sharply angular bow profile? I try to remember if I had climbed stairs and am on the upper deck. Judging by the amusement on Raymond and Lucas's faces, mine is not the first such reaction they have seen.

'The owner loves curved glass,' Raymond says. 'He was adamant about having curved glass in his suite. 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 colour scheme that pulls the superstructure paint colour all the way to the bow and creates a horizontal line where the grey 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 wardrobe. The centrepiece is the platform bed and its architectural headboard/canopy in 1930s 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 suite on a 40 metre boat.

In fact, I leave *Apostrophe* feeling I've had a sort of *trompe l'oeil* experience. With sophisticated lighting, open spaces, well-managed traffic flow and the finest of finishes, I have 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.



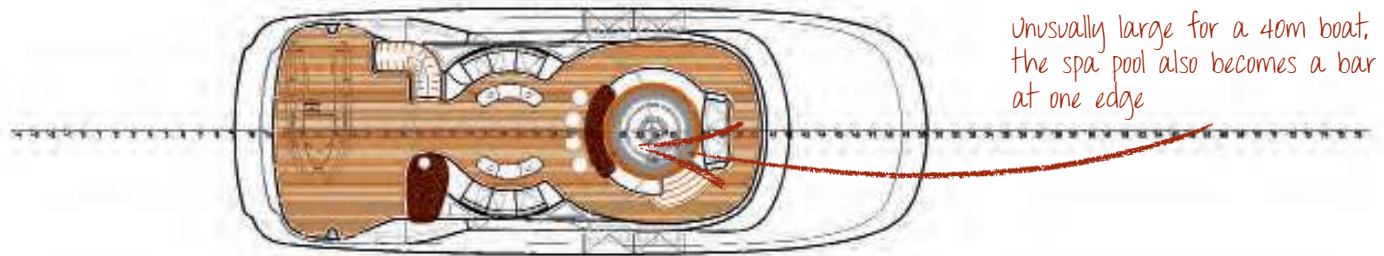
The owner's suite (opposite and above) abounds in fine detail, ranging from the delicate door handles to the engraved brass and alabaster glass wall lights, and the mix of metals and patterns in the panel that covers the TV. The his-and-hers bathroom (above and right) is joined in the centre by a circular bathtub and shower. The room itself is finished entirely in onyx marble, including the shower floor and countertops



'THE OWNER LOVES CURVED GLASS,' REYMOND SAYS. 'HE WAS ADAMANT ABOUT HAVING CURVED GLASS IN HIS SUITE'



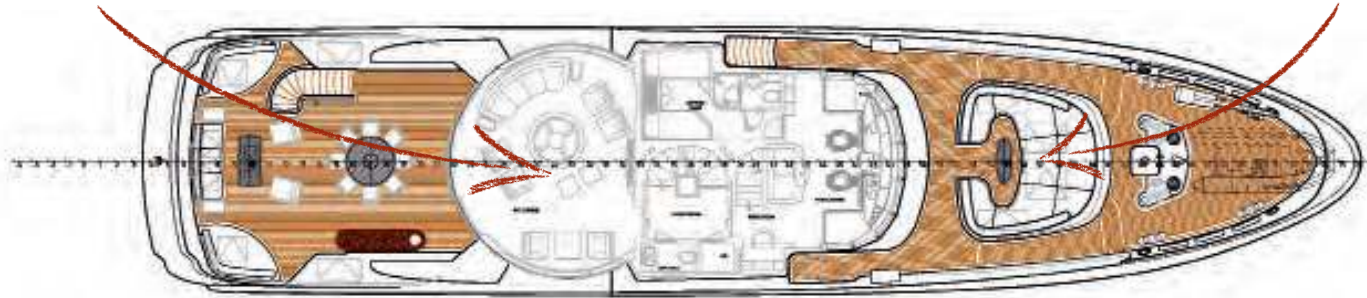
APOSTROPHE



Unusually large for a 40m boat, the spa pool also becomes a bar at one edge

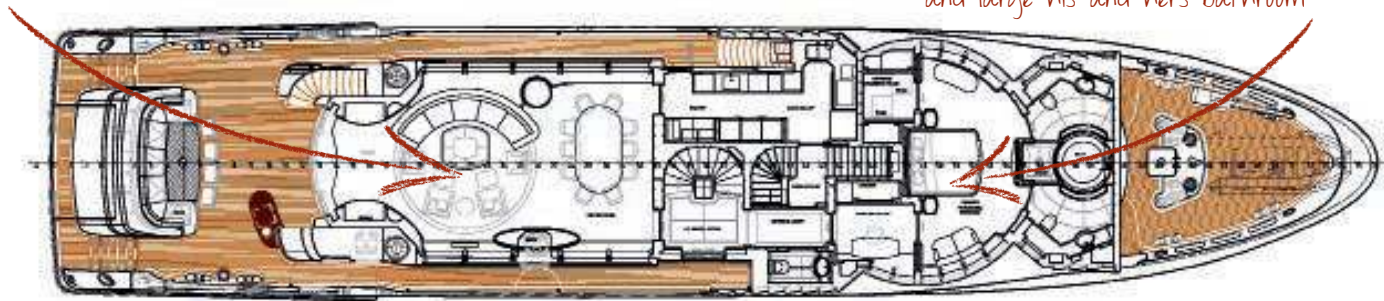
The bridge deck is a social, informal area, with seating areas in the upper saloon and further aft, alfresco

on the bridge deck forward of the wheelhouse is a seating area offering excellent views



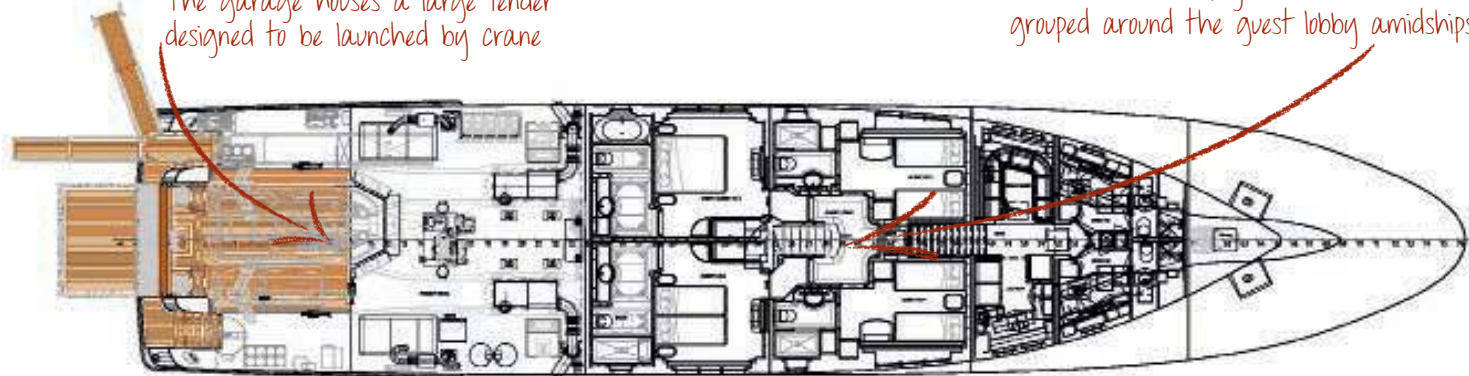
In accordance with the owner's taste, the main saloon is circular, with an expanse of curved seating

The owner's suite presents, again, a large circular space, including office, dressing room and large his-and-hers bathroom



The garage houses a large tender designed to be launched by crane

on the lower deck, guest accommodation is grouped around the guest lobby amidships



APOSTROPHE Hakvoort



LOA 39.7m
LWL 35.5m
Beam 8.3m
Draught 2.5m
Displacement
355 tonnes
Gross tonnage
388GT

Engines
2 x Cat C18DITA,
500kW @ 2,100rpm
Speed (max/cruise)
13.3/11.5 knots
Range at 10.5 knots
3,950nm
Thrusters
2 x Jastram 70 kW

Stabilisers
Quantum, QC-1200
Zero Speed
Generators
2 x Northern Lights
M1066A1,105kW
Fuel capacity
45,000 litres
Water capacity
10,000 litres

Owner and guests 10
Crew 5
Tenders
5.2 m custom RIB;
4m custom RIB
Construction
Steel
Classification
Lloyd's #100A1 SSC Yacht
Mono G6 #LMC, UMS, MCA

Naval architecture
Diana Yacht Design
Exterior and exterior design
Reymond Langton Design
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