

Details make the difference

"Details make perfection and perfection is not a detail,"
or so wrote Leonardo da Vinci

Words Tory Kingdon

If there is one thing certain about those looking to purchase a superyacht, it is that none of them wants an unexceptional boat. As the following pages demonstrate, designers stretch to create custom features and design details that raise the bar. "On every project we're learning what makes a client tick, their likes, hobbies and any quirks they might have, and creating a yacht that works for them," says Andrew Winch of Winch Design, which worked on the Lürssen-built *Tis* featured in this volume. "I believe to be able to express one's individuality is the height of comfort."

Details, and the layering of them, are surely the underpinnings of that individuality. They can establish a theme when used as repeating elements, creating continuity between decks or establishing a comforting solidarity for those who might be unfamiliar with life afloat.

They can create memorable talking points – a soundtrack for an unforgettable experience, if you will – by adding a bit of the unexpected to the otherwise commonplace. Take the sauna aboard *Solo*, featured in this volume, for example. Italian designers Francesco Paszkowski and Margherita Casprini elevated the experience by cladding the sauna's interior in wood salvaged from a medieval Finnish castle, adding a unique flair that also honours the origin of the sauna experience itself.

Finishes, some exotic in their use and others simply exotic in their materials, are the new darlings of detail categories. Honed rather than polished stone surfaces are trending; open-grain woods hand-rubbed with accenting metals or pigmented waxes are, too. Plaster, resin and molten metals are part of the design movement as well. Metallic leaf finishes have branched out beyond gold and silver to include copper, bronze platinum, palladium, brass, bronze, aluminium, and marbled variations of many of these, giving designers the chance to adorn all manner of objects with the detail of a precious finish. On *Tis*, one pair of spectacular wardrobe doors feature silver leaf as a base for a hand-painted floral figure design.

{Elandess
and *Tis*}

*Above: the lift on *Tis* was intended to look like a 19th century Champs-Élysées elevator. It features a gold leaf ceiling and a velvet seat within. Left: Contrasting materials create an edgy vibe on Elandess*



Terence Disdale Design has built a loyal client following through its use of materials in unexpected and highly artistic ways, often relying on objects instead of art to define spaces, as on three almost identical staircase lobbies aboard *Eclipse*, featured in Volume 25. Sometimes the details selected can be as humble as smooth river rocks or as dramatic as rare artefacts, but what makes them memorable is the way they are displayed and integrated into the language of the yacht.

Giorgio Vafiadis (see *Dream* and *O'Ptasia* in this volume) uses texture and contrast to create personalised interiors within the current trend of simplicity. He prefers to specify organic surfaces that allow for the interplay of light and shadow. "Light reflects texture adding softness and visual interest," regardless of the space, he says.

Today's yacht-borne self-expression often comes in the form of lifestyle elements. The younger generation of owners has shifted the focus to fun beach clubs, wellness spaces and deck areas, with designers honing in on these details as a result. Often they are placed away from the accommodations to become a destination for guests to visit, thus heightening the experience.

One example is the Studio Vafiadis-designed *O'Ptasia*, where the wellness area is on the lower deck, adjacent to but separate from the



{Apostrophe}

This stunning glasswork by DKT Artworks mimics a wave meeting a sloping shore, bubbles and all. It adorns a bar designed by Raymond Langton Design on board Apostrophe (see Volume 28)

beach club. This stern space features glass sliding doors to keep the area at the optimum temperature in all weather. To function as the prime entrée to the sea, the swim platform features a section that raises and lowers for easy water access.

Tis has a resort-style spa inspired by Capri that features a bas-relief hand-painted lemon grove that climbs up the walls to a domed ceiling. The space is also scented with a jasmine and lemon fragrance. “It adds to the whole sensory experience, to relax guests and transport them to the islands of the Mediterranean,” says Winch.

Winter gardens, such as on Tankoa’s *Solo*, are an interesting trend, reflecting owners’ intentions to extend their seasons or range. These indoor/

outdoor conservatory-style spaces point to a shift in the way yachts are being used.

“Clients are spending more time on board with their families. We want to ensure their yacht is a ‘home away from home’ and so we find ourselves incorporating more residential elements,” says Winch. “Opening the glass windows is like opening up your patio doors into your garden at home.”

Although not a winter garden, the main deck pool and seating areas on Feadship’s *Lady S* designed by Michael Leach Design and Raymond Langton are flanked port and starboard by clear glass panels that slide out from hiding at the touch of a button. Glass panels are a recurring detail inside *Lady S* as well, with dramatic chiselled wall



panels and backlit hand-painted glass by French specialist Atelier Bernard Pictet, and crystal legs on dining chairs by British designer Tim Gosling. Pascale Reymond loves to use details to both tell a story and to define an experience, often specifying in her proposal details as small as leather stitching patterns, wood, metal, crystal and mother-of-pearl inlays, and cabinet knobs.

The experience of life on board is paramount, and this requires attention to minutiae. In the impressive underwater Neptune lounge on the Abeking & Rasmussen-built and Harrison Eidsgaard-designed *Elandess*, amphitheatre-style seating is upholstered in soft, durable outdoor fabrics that “mimic the colours outside,” says Ewa

Eidsgaard. In fact, the use of exterior materials heightens the notion that you are almost outdoors.

Designers must continue to innovate, and technological advancements in the fields of lighting and AV tech have helped. The complex lighting systems now seen on yachts wouldn’t be possible without tunable LEDs, which are relatively low maintenance, energy efficient and present none of the heat issues previously caused by halogen lighting. As a design detail, lighting and colour temperature is vital for scene setting.

Onboard systems integration specialist Videoworks is working with new “e-responsive materials” that will have a huge impact on yacht systems. “E-responsive materials have physical

{Lady S}

Unusual materials define Lady S, such as this side table covered in resin with shagreen insets by Based Upon. Crystal dining chair legs (right) do not to obscure the 450kg faceted stainless steel table base. The Gosling chair is shown against a Bernard Pictet glass panel



{Alicia and Elandess}

Far left: for the rebuild of 90-year-old Alicia, reclaimed woods and sourced antique fittings bring a patina of age and a lived-in feel

properties or behaviours that can be changed in a controlled fashion by external electrical stimuli,” says Maurizio Minossi, CTO of Videoworks. With this technology television screens can be built into glass panels to avoid the eyesore of large black screens, and obtrusive air conditioning systems can be replaced with a decorative element capable of generating electrical power to cool a room without specific directed airflow.

It is a fast-moving climate, and as Dan Lenard of the Venetian firm Nuvolari Lenard points out, what begins as innovation very quickly becomes accepted as industry standard. “Ten years ago we introduced the infinity pool at the end of the yacht on *Alfa Nero*, as well as carrying the first pool on the

upper deck, and both of these exterior detail features have become common solutions today in yacht design,” he says.

Lenard describes the interior of Oceanco’s 90 metre *DAR*, the work of the studio’s head of interior design, Valentina Zannier, as innovative for its symbiotic blend of detail materials used.

“You don’t want to notice an interior because it’s shouting at you,” he says, “On *DAR* there was a subtle assimilation of materials, treatments and finishes. Like a philharmonic orchestra, you can hear the violins and the cellos, but they all play the same tune. When you pay attention to the detail, creating a custom latch or hinge for instance, it makes it an experience. Even the opening of a door

{Elandess}

London-based Harrison Eidsgaard chose materials ranging from eel skin to stone, nacre, plaster, glass and steel for Elandess. Two-tone mosaic adds texture to the bathrooms

on that boat is different to the experience of opening a door on any other boat, and that is key.”

Walking up its staircase, too, is an experience, thanks to the eye-catching decorative fish motifs that run along its length. Designed by Zannier, the staircase was implemented by DKT Artworks, a London and Prague-based company known for providing specialist decorative finishes and bespoke artworks to some of the most famous superyachts at sea. As well as *DAR*, recent DKT projects include creating a bespoke antique bronze and marble effect statue for the master suite of *Elandess*, as well as inlaying mother-of-pearl in a textured stucco finish for the central staircase.

Despite already working with a wide range of

techniques and materials, such as bas-relief, trompe l’oeil, gilding and verre églomisé, the company continues to expand its repertoire. “We’re looking into IMO-rated materials for larger yachts, as we feel it’s important to build on finishes and materials that comply with these regulations,” says founder Steve Keeling. “We’re also looking into resins, faux stone (as weight is always an issue) and how we can develop more user-friendly materials that are more considered towards the environment. That’s a big focus for us right now. We’re looking into using low volatile organic compounds and more recycled materials, for instance.”

There is undoubtedly a change in the industry’s approach to sustainability. “There’s a fresher view



coming in from some quarters,” says Keeling. “Extravagance may be acceptable, but waste less so. We are mindful – I don’t really have a problem using fine materials in a balanced way; a shagreen box is a beautiful thing, but a large wall of shagreen makes me feel uneasy.”

Design briefs from younger clients are more often than not for more contemporary, bordering on minimalistic, interiors. The 63 metre Rossinavi *Utopia IV*, for example, with flowing shapes designed by Enrico Gobbi of Team 4 Design, warms up oak walls with leather panels and walnut furniture in Italian styles.

Now a number of new yachts seem to have a

less-is-more approach. “If you have a billion dollar budget to produce a boat, spending the entire billion dollars will not necessarily make that boat better,” says Lenard. “It’s about satisfying the expectations of the customer, but you have to define the edges, you have to propose the right balance without waste, and if you get it right, it becomes a beautiful, iconic and long-lasting design.”

For Eidsgaard, the balance is in adding individual character to spaces while maintaining harmony from one to the next. “Each room has a different personality through its intrinsic function, furniture, tone and type of materials used. You could see the same architectural details

{Tis}

Spaces on board Tis are inspired by a variety of influences, but consistent detailing links them all

{Dream, Lady S and Spectre}

Whether it’s classic chandeliers (on Lady S, top, and Spectre, below) or a contemporary spin (on Dream), precise choices define a style

specified in elegant darker colours in formal spaces like a dining room or a main lounge and in much lighter materials in relaxed family rooms or the staterooms, for instance.”

Architectural details give period cues as well, and can set up an entire atmosphere, as is the case with *Latona*, built by CRN. Belle époque swirls metaphorically transport guests to a different time as well as place.

When it comes to creating these striking seafaring objects, there will always be extraordinary attention paid to the design details. Just as lining up the grooves in the heads of exterior screws signals an extreme attention to craft, the choice of

texture on a handrail, the placement of a bar, the hinges on a door, or the colour of a cushion must all be carefully considered to create harmony in the overall design. “It’s about finding the balance between detail and pure simplicity,” says Winch. “Perfecting the minutiae while always considering the space as a whole.”

Of course, therein lies the skill of the designer – attention to detail. Each of the following yacht features presented in this volume highlights a particular design detail, some large and some small; some interior, some exterior. We hope you enjoy seeing how these myriad details bring essential individuality to each project.



LOA 90m

Gross tonnage 2,926

Builder Oceanco

Words Cécile Gauert

Photography George Ajoury
& Francisco Martinez

DAR

Oceanco's 90 metre has fixed a perennial problem: how to enhance the views from inside while keeping the outside world from looking in



DAR's sporty and elegant lines came from Luiz de Basto wanting to design a yacht without stacking

decks. The shark shape and frameless glass windows featured in his very first sketches

A group of journalists lingers at a sculptural bar, while a yard employee leads yet another wide-eyed visitor past delicate leaf shapes traced in the floor of a light-filled spa

towards butterflies that have been painted so vividly on a bathroom wall they seem ready to fly away when the door opens. We're exploring the treasure trove of details on the Oceanco-built *DAR*, showcased at the 2018 Monaco Yacht Show, and it is bewitching us. But there is one feature that stops everyone dead: the panorama of Monaco unfurling beyond a floor-to-ceiling glass wall.

The view dominates the upper saloon: tenders shuttling in and out of the port, white yachts in the packed marina, apartment blocks on the hillside and the blue sky above it all. Walking to the edge of the space and leaning against full-height glass produces the sensation of being suspended in mid-air. There is no distortion: it's like looking through sunglasses that enhance colours and reduce glare. To the outside world, however, the glass might as well be a magical cloak shrouding all that is within. Even with lights on, it is impossible to make out what is behind the glass from the outside.

"You can see Monaco, but Monaco can't see you," says Luiz de Basto, *DAR*'s designer. "The concept of the design is a completely connected interior and exterior."

This immersive effect; the moment of surprise as the outside world pours in; the absence of boundaries between inside and out: all of these details and impressions were imagined by de Basto eight years earlier while he was sitting in his Miami high-rise office overlooking Biscayne Bay.

His quest at the time was to design an 85 metre yacht that concealed its volume and decks within a shapely glass envelope that would give its owners what he says they value above all else – privacy.

"Glass was the main inspiration as a way to improve contact with nature," he says. And the project itself moved closer to nature: as de Basto developed the idea further, he thought about one particular sea animal that would eventually lend its name to the evolving project – the shark.

"The association with the hammerhead shark jumped at me when I searched for a way to create wing stations. I've always been very interested in nature and the animal world, probably because of my childhood in Angola and early contact with the big outdoors," he says.

Just as the hammerhead's wide-set eyes give it exceptional vision, the shapely wing stations could enhance the captain's ability to see down long hull sides. De Basto took his idea further. "If you look closely, you see that the mast is like a dorsal fin. Everything sort of flowed from there," he says. "In three or four pages, the yacht was born, almost like you see it here."

Of course, it's one thing to imagine and draw a concept; it's quite another to bring to fruition a design that is as technically complex as this would undoubtedly be.

The next step de Basto took was to show his idea to Dutch superyacht builder Oceanco. "I thought they would be the right match for this particular project, [which is] sportier and more unconventional than most and with lots of glass," he says.

They had a meeting at the Fort Lauderdale International Boat Show a few weeks later. Oceanco liked the overall design and the technical challenges associated with the project and started working with de Basto on a design package. The yacht grew a few metres to an even 90, but the integrity of the design remained, with the builder noting that it "went to great lengths to keep the overall look – but also the details of his design – and remained faithful to the concept, which is strong and well thought out."



Above: totally private, the owner's deck forward, with spa pool and sunpads, is accessible only from the

owner's lounge and office. Below: the oval pool, raised for children's safety, is the heart of the upper deck aft





Social areas are aft, where they are protected from the wind. The owner requested the pool be moved from

the main deck to the upper deck, where the seating is laid out in multiple conversational groups



Valentina Zannier at Nuvolari Lenard created a calm, elegant and comfortable mood using

light timbers, curves and organic design themes. Above, upper saloon, below, Sea Entrance lobby



Right: The 3D cut leather panels used throughout are by English artist Helen Amy Murray. The backdrop

for the seating area in the owners's saloon has an olive tree motif. Top: A games table in the main deck saloon



The six varnished glass panels in the main saloon are by Verob. DAR won Motor Yacht of the Year,

and Displacement Motor Yacht 2,000GT and Above, at the 2019 World Superyacht Awards



Above: the dining table features metal art panels by English company Based Upon. Below: American artist Thomas Nelsson covered real branches and leaves with silver for the upper saloon bar



One of the most complex aspects of the yacht is its most obvious feature – the seamless black glass that encloses the superstructure. “*DAR* has about 390 square metres of glass in the superstructure alone, not counting doors and hull windows,” says de Basto. “The glass panels are 1.8 metres by three metres each, glued to the aluminium superstructure with no mechanical fasteners.” Adding all of its windows and doors, the yacht carries about 22 tonnes of exterior glass, made by German glass maker TILSE, which developed a special sealant and glue that had to be approved by Lloyd’s. Elaborate calculations were made to assess the interaction between glue, superstructure and glass, and to see the relative movement in a seaway to make sure the glue would be able to cope, according to Oceanco.

From a purely engineering point of view, this required a massive amount of R&D, which continued as construction began – once the concept had attracted the eye of a buyer.

The owners of the yacht that would eventually become *DAR* entrusted captain Klaudio Marcelic to make some inquiries on their behalf. The commercial team at Oceanco showed him the project they had been developing. Marcelic says he was attracted by the boat’s “clean and distinctive lines”, and in January 2014 he contacted Oceanco CEO Marcel Onkenhout.

“Project Shark was outlined as we see it today from January to May and then presented to the client. The letter of intent was signed one month later,” Marcelic says.

A larger team, which now included the owner’s project manager and interior designer Valentina Zannier of Italian studio Nuvolari Lenard,

went to work on fine tuning features to more precisely fit the owners’ requirements and ideas.

All of these needed to be incorporated within the design envelope that they really enjoyed, particularly the total black surface, the hammerhead and the shark fin.

Realising this smooth “total black” glass effect, so essential to the original design, was one of the greatest technical challenges, as there are no exterior frames. The thickness of the glass varies with the location, but the heaviest is 30 millimetres and consists of three layers. In the superstructure above the main deck there are 186 windows. Of these windows, 112 are bent in one direction and 28 are double curved.

To create the look de Basto had designed, “the glass had to be in one flush surface from the main deck to the sundeck. To achieve this, a lot of special solutions had to be found, which included measuring the superstructure in 3D multiple times at different stages of the build,” says Martin de Jager, engineering project manager for Oceanco. “From this, a three-dimensional model was then developed that was used not only for the shape of every individual window but also for the thickness of the filler where painted surfaces adjoin the glass. Another challenge was where to route pipes and HVAC [heating, ventilation and air conditioning] ducts. With the large glass surfaces there was little room to place piping and ducting [near] the outside of the superstructure. Usually the underside of side decks can be used for ventilation grills. In the case of *DAR* [which has no walkarounds for the sake of privacy] this was not possible.”

Where did all the pipes and ducts go? “We’ve put them everywhere. If you open up the ceiling, it is completely full,” de Jager says. In spite of this, the ceiling height is never lower than 2.25 metres and reaches up to 2.4 metres in some areas.



The onboard main deck wellbeing space is extensive, with hammam, sauna and gym. The design

intent was to use a mix of Turkish touches and brighter mosaic colours such as white and platinum



Adding texture and intriguing detail, the oak tree bas-relief and trompe l'oeil panels that line the

corridor and the sculptured resin fish on the staircase were created by a group of artists at DKT Artworks

Alterations to the original layout included the addition of a helideck and the relocation of the pool from one deck to another. This 1.6-metre-deep oval basin features a waterfall that retains its trajectory even as the yacht moves, a detail de Basto insisted upon. He designed all exterior decks, including folding carbon masts for umbrellas that complement the contours of the yacht when they are stored, and a huge sofa that seems to hover above the deck as it spins on a small axis to the sitter's desired position. The owner's deck includes a completely private spa pool flanked by windows that reveal the world to the owners, but not the owners to the world.

Although two design firms handled the treatment of the exterior and interior decks, the overall feeling remains surprisingly cohesive and relaxing throughout. The theme of nature, originated by the shark, continues, but is developed, inside.

"The client brief was to have a comfortable, light and very bright interior, with no dark timbers and inspired by nature," Zannier says.

Motifs of fish, leaves, olive trees, blossoms and waves are cleverly integrated in a wide variety of materials, from paint to plaster, carved leather, engraved glass and embroideries. Linen is used in an unusual way, substituted for accent joinery on doors and drawers. Wood is used sparingly and when it is, it is mainly light-hued timber with an unusual finish, sycamore dyed grey, maple veneer steamed and bent into curves to form a floor detail and a little dark veneer used to contrast with limed ash.

Zannier says she is particularly fond of the staircase that wraps around the lift, which is finished in antiqued bronze – buttons and control panel included – and features a decorative glass panel as flooring. Along the surrounding wall a school of fish in Venetian plaster swims its way up the stairs, one of several features made by DKT Artworks of London. Tiny exquisite details are everywhere, including drops of resin mimicking water droplets on a window sill.

It all looks so effortlessly elegant. However, "with 120 different fabrics, 24 saddle leathers and a variety of artistic finishes and glass, the interior was very complex to execute," notes Oceanco. The task of outfitting this intricate interior went to List and Sinnex.

On the technical side, the yacht is just as impressive, fitted with a full Dynamic Positioning System and a classed integrated bridge. Its enormous garage accommodates a pair of 10.5-metre custom tenders, one open and the other a limo, built by Hodgdon Yachts in Maine.

The yacht's long foredeck is large enough for a helicopter to land and take off and conceals crew tenders and a telescopic mast. The owners did not want a teak foredeck, and de Basto opted for a grey paint that is cohesive with the overall colour scheme and does not create glare.

This enormous project now complete, de Basto delights in sharing the details. "I am glad to see it built and so close to the original sketches. That is amazing because of the many pressures any design of this size is subjected to from all sides during the construction process. Those pressures can derail an innovative, non-conventional design very quickly," he says.

When he walked on to the yacht for the first time, de Basto says it was like he was entering his sketch.

It's a grand design that has become an even grander reality ●



Accommodation is for up to 12 guests in two VIP cabins and four doubles. The first Med cruising season was

"positive and enjoyable" – and that says it all, notes owners' representative Klaudio Marcelic





Bio-design details

Luiz de Basto’s shark-inspired exterior design arose from the very first sketches as he contemplated how a yacht could be designed without visually stacking decks on top of each other. “Bio-design is something that always intrigued and inspired me, not only searching for similarity of forms, but also as inspiration for functionality,” he says. “The curved black glass of the main superstructure is a continuous organic form that reminded me of a shark shape, so I decided to shape the mast like a fin.” This defines the profile, but in plan view there is another

unique detail that no doubt contributed to *DAR* capturing a World Superyacht Award for Motor Yacht of the Year. “We also needed wing stations, and the hammerhead shark is the perfect natural expression of outside eyes searching for a better, clean sightline, which is exactly the same function that a wing station performs – unobstructed sightlines along the hull. Of course, we are not really designing a shark; we are designing a yacht – a man-made object – so nature is just the starting point, not the destination.”

Almost 400m² of glass, made of several layers to control UV and temperature, is glued to the

structure, with no use of metal fasteners, reducing the amount of metal used in the superstructure



LOA 90m	
LWL 77.2m	
Beam 14.2m	
Draught full load 4m	Owner and guests (cabins/people) 7/14-18
Displacement 2,355 tonnes	Crew/staff (cabins/people) 16/27; 2/4
Gross Registered Tonnage 2,926GT	Naval architecture Oceanco, Azure Yacht Design & Naval Architecture
Main Engines 2 x 4,828hp MTU 20V 4000 M73L	Exterior styling De Basto Designs
Speed (max/cruise) 18.5/15 knots	Interior designer Nuvolari Lenard/Valentina Zannier
Range at 13 knots 5,500nm	Interior joinery manufacturer List; Sinnex
Tankage Fuel 283,000 litres Freshwater 115,000 litres	Owner’s project manager Klaudio Marcelic
Thrusters Voith; Veth	Construction materials Steel; aluminium
Stabilisers Quantum	Classification ✱ 100 A1 SSC Yacht Mono G6 ✱ LMC UMS SCM ECO IBS
Generators 3 x MTU	Flag Cayman Islands
Air conditioning mfr Heinen & Hopman	Builder/Year Oceanco/2018
Paint Awlgrip	
Tenders 2 x 10m Hodgdon limo tender; 1 x 6.2m Cobra Petronus	



LOA 74.5m

Gross tonnage 2,059

Builder Abeking & Rasmussen

Words Marilyn Mower

Elandess

Rewriting yacht layout trends to meet her owners' needs creates some magical family spaces in the process

Photography Mike Jones/Waterline Media



Elandess's majestic lines won her an impressive four titles at the 2019 Boat International Design

& Innovation Awards, including Best Exterior Styling Motor Yachts 60m and Above

**The owner of Elandess came late to yachting,
but he has definitely
made up for lost time.**

He was 50 before he spent any significant time on a superyacht, celebrating the milestone birthday on a charter with his family. He was hooked, and in the last 16 years he and his wife have taken delivery of three custom yachts of 47 metres or more, each more finely tuned to their ever-changing lifestyle. The latest is 74.5 metre Abeking & Rasmussen *Elandess*, the closest they’ve come to yachting perfection.

I join the owner on board, moored on the Thames in central London, where the yacht has sailed straight from the shipyard. He is seeing his new superyacht “dressed” for the first time and his enthusiasm and joy are palpable as he begins a tour of the boat with designer Peder Eidsgaard, Ewa Eidsgaard and her interior team, plus Abeking & Rasmussen’s project manager André Jonker.

Elandess is one of that rare breed of full custom yachts that sprang from a blank sheet of paper. The profile and GA, both by Harrison Eidsgaard, were well developed before the yacht went to tender. Just how custom *Elandess* is would be revealed deck by deck.

Peder begins the tour at the swim platform, leading us inside past the tender bay to a bright corridor illuminated by the rooms beyond. The light filtering from starboard is so blue it seems to beckon you into the space. I follow it to the Neptune lounge – part grotto, part submarine, part amphitheatre, part sanctuary and all completely brilliant. Its soaring three-metre-high ceiling is amplified by a wall of near full-height glass, one third of it below the waterline. Blue painted floors match the colour of the ceiling and seating, upholstered in an Extex outdoor fabric with a surprising chenille finish. The room is a showstopper; I imagine hours could be whiled away here.

“I knew one other boat had attempted this,” says the owner, explaining his vision. “I also knew that the yacht industry had made great strides in recent years with the use of glass. Putting all that together, we set about designing our own version of such a space – one that would be fun for youngsters and adults alike.” Catching up later at the Monaco Yacht Show after a Med season, the owner reveals that it “proved a huge hit with all visitors and across all ages”.

This Neptune lounge is not a theatre like the similar semi-submerged lounge on 83.5 metre Feadship *Savannah* (*Elandess* has another place for that) and her owner is right: the industry has made great strides with the use of glass. The viewing ports on *Elandess* are larger than *Savannah*’s. The six glass panels – three large and three small – delivered by GL Yachtverglasung are close to 10 centimetres thick and so strong that they don’t require storm shutters. “They were so heavy, we had to put them in with a crane,” Jonker says. Even the small panels, at 490 kilograms, are heavier than can be installed by hand. Opposite the Neptune lounge is a generously sized gym also utilising full-height glass offering views out to sea. Next, going aft, are a hair salon and a quiet, relaxing massage area.

“The yard performed the engineering of the yacht and managed the approvals with Lloyd’s Register and the flag state [Cayman Islands],” notes Edmund Beckett of Burgess Technical Services, which served as the owner’s representative. “There is nothing like it in the rules,” he says of the semi-submerged lounge. “It’s not prohibited, but just not considered in the existing rules.” The yard approached the design with a thorough risk assessment that encompassed everything from how the space is treated in the freeboard calculations to considering alternative damage scenarios, which are over and above those typically required, and how any flood water would be handled in the event of a breach.

For another surprise, the Neptune lounge and gym lobby open into a glass-enclosed passage through the upper level of the engine room, where guests can look into the heart of the yacht. Safety is paramount here, too, with the glass walls of the passage rated A60, meaning they could be subjected to fire for 60 minutes before degrading. A heavy door at the end of this catwalk opens on to the guest lobby, ushering us to the family suites. Here, six similar-sized cabins that can be made into three suites range off a central corridor. Pairs of cabins on port and starboard can be combined via concealed doors, while at the end of the corridor a hidden door creates a vestibule, linking the adjacent cabins.



Above: the master suite's office. Below: the owner wanted the option of making the dining saloon more

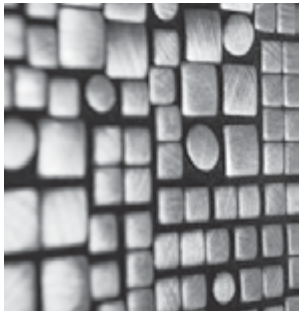
intimate. Sliding wall panels, which display art, also can be opened to create one huge formal saloon space





The sliding panels that separate the dining area from the saloon are clad in graphite eel skins by

Foglizzio. The chandelier is by Harrison Eidsgaard – a strong lighting design was a key priority from the start



Harrison Eidsgaard's choice of fine details throughout contributed to Elandess also winning the 2019 Boat

International Design & Innovation Award for Best Interior Design Motor Yachts 500GT and Above





Sliding doors turn the observation lounge into an outside/inside space, or drapes can darken the

room for movies. The huge sectional sofa is covered in Bentley basketweave chenille by Chase Erwin



The upper deck lounge has a breezy New England feel with high overheads and blends seamlessly into

the aft deck living and primary al fresco dining space. The floor covering is woven palm fronds



Aqua and silver combine in Armani/Casa's Milano fabric used for the panel behind the master bed.

Cool tones continue in the bathroom, with striated Serpeggiante and Cipollino marble and black wood



It was a layout conceived by the owners to accommodate their three grown-up children and assorted grandchildren. When the owners travel with adult friends, the beds in the rooms can be arranged as singles, as king-size beds or as an L-shaped sofa arrangement to create VIP suites, Peder notes, showing how the nightstands can be repositioned and even turned into coffee tables to facilitate different arrangements.

The suites' individual colour themes arise from indirectly lit two-tone mosaic tile walls, providing a textured focal point in each of the bathrooms. The cabins are connected to the rest of the yacht via a circular staircase, with soft daylight rippling down from a skylight in the bottom of the sundeck swimming pool and glinting off mother-of-pearl flecks in a plaster surround by DKT Artworks. "We certainly put the family suites' arrangements through their paces this summer," the owner says. "We were neck-high in children and grandchildren from 43 to two years of age, plus nannies, and a variety of going-to-bed and getting-up times, etc. The family suites took everything our children and grandchildren could throw at them and proved to be both flexible and effective."

The owners' pleasure with the arrangement is equal to their involvement and the trajectory of their learning curve. "Once we decided to build our own yacht, since we had friends building at Heesen and De Vries, we went to visit those yards. My wife liked Heesen and they had a 47 metre available, so we signed a contract in January 2005. I had heard of Bannenberg & Rowell, so I asked them if they would do the interior and they said they would be delighted.

"We happened to go aboard a 60 metre yacht at the Fort Lauderdale International Boat Show in 2006 and were surprised at how much more we could get. "I met Abeking & Rasmussen and we began talking about a boat of that size. They told me that they were sorry, but they were holding a slot for a 57 metre for another client who had yet to commit, and it would be two years before they could start a boat for me.

"I told them that if they could clear the position with the other client,

and if they could make the boat

60 metres instead of 57,

I would sign a letter of intent the following morning.

They did, and I did, and the next thing was that Bannenberg & Rowell were designing two yachts for us with delivery dates a year apart."

In August 2008, they took delivery of the Heesen and put it into charter. It sold 14 months after they took delivery of the Abeking the following year. They also began a global adventure, spending about 80 to 90 days aboard annually. "On a yacht, you see a lot of things you don't see out the window of a hotel suite." Wanting to share that with a growing pack of grandchildren was the impetus for a larger boat.

As we chat over lunch on the upper aft deck, the London skyline spread before us, the owner shares his thoughts and opinions from his point of view as an entrepreneur about various aspects of the large yacht industry – an industry he calls "conservative, nervous and slow to innovate".

"In early 2015, Abeking came along with Peder Eidsgaard to present a speculative design for our next boat," says the owner. "I didn't like the particular design, but I liked some of his ideas and the way he worked." Soon, the three of them were conceptualising a boat. Peder sketched a profile with a not quite plumb stem, which he calls an Atlantic bow, and a surprisingly low overall profile achieved by recessing the wheelhouse neatly between the upper deck and sundeck.

With a rough GA and the profile in hand, Beckett managed the bid process, which was eventually won by Abeking. With all the participants selected, the project surged forward. Key concepts were a main deck master suite, a large office and a design envelope offering multiple opportunities to be connected to the sea. "The broad-brush likes and dislikes were handled quickly and then it was off to details," Peder says. Design meetings were scheduled in three-hour chunks. Peder and project lead Nick Houghton, Ewa Eidsgaard and designer Christopher Kvilums brought hundreds of samples to sketch meetings and found the owners so decisive, they went from first design to CAD drawings in just six intense weeks.



Elandess's part-submerged Neptune lounge is one of only two such spaces in existence. Industry

developments in glass strength, structure and safety mean more will undoubtedly follow

Detailing a unique view

The family spend a great deal of time on their yacht and it was therefore imperative to have various destinations to visit aboard the boat and experiences to enjoy either alone or in a group. The Neptune lounge makes a perfect classroom, entertainment zone and chill-out space at the same time.

Because of its location, adjacent to an opening tender garage astern and

opposite an opening terrace for the gym, the engineering of this aft section required special attention to ensure stiffness to the structure, and yet none of the blood, sweat and bulk is visible.

The sheer scale of this room, with its impressive three-metre ceiling height, makes it like no other. The six large glass panels manufactured by GL Yachtverglasung are

nearly 10cm thick and are so strong that they do not require storm shutters for passagemaking.

"Creating the design theme with its intricate wrap-around elements, which change from fabric to wood and back to fabric was a three-dimensional challenge for me as a designer," says Peder Eidsgaard. "For the builders it was almost impossible."

"During the first trip we sat here, below the waterline, and got almost hypnotised by the calm and the quietness," says the owner.

Elandess won four prizes at the 2019 Boat International Design & Innovation Awards for interior and exterior styling, as well as the lifestyle feature design award for the Neptune lounge.

Passing the stair column on the main deck, a curved wall upholstered in silver-white chenille fabric leads first to the owner's office with a handsome desk of polished metal and edge-lit glass designed by Peder and made, as is most of the furniture, by Rodiek. Beyond, the master suite is a massive – and massively quiet – space that beat contracted noise levels by 10 decibels. It centres on a contemporary take on a classical raised bed. Its grey leather frame is stepped to provide integrated indirect lighting. Raising the bed gives the owners views to the horizon through the full-height glass doors to the side balcony. Milano, a silver and pale aqua fabric by Armani/Casa, sweeps decoratively up the wall behind the bed, establishing the cool tones used throughout the room.

Moving aft, the main dining area is a grand affair. The centrepiece is an extending, organically shaped dining table for 14 to 20 guests, topped with Based Upon's blue tramazite resin surface technique, with an edging of shaped pewter and polished stainless steel.

The next level is where the boat gets really clever. The forward part of the deck is dominated by a family space that includes a library and cosy reading nook to starboard and a large observation lounge forward with curved floor-to-ceiling windows offering views sweeping across an outdoor seating area. Sliding glass doors grant access. Unless you were looking for it, you wouldn't notice that the overhead gets lower as it approaches the windows, or that there is a slot for a large movie screen to descend. The room is simply furnished with the largest sectional sofa Harrison Eidsgaard has ever installed on a yacht and a handsome high-top table by Hull Studio made from one slab of live edge American walnut.

"We envisioned a room where we could gather the family for burgers and a movie night," the owner says. And it has, indeed, become just that. "This room has worked out brilliantly, especially if we want to have a more casual dining experience, and the grandchildren used it several times to chill out and watch a movie. We particularly enjoyed having pre-dinner drinks on the foredeck seating area, which is out of view of the wheelhouse. It's rare for yachts to have that capability."

Aft on this deck, full-height glass doors slide out of the way for indoor/outdoor living with an enormous dining table under cover of the upper deck overhang and a sunny seating area beyond.

Stairs lead to the huge sundeck. "You get up here and you walk about and after a while you say, 'Hey, where's the bridge?'" Jonker says, laughing, "You realise it's not on the deck below that you just came from."

No, it's not. Between the sloping overhead of the observation lounge and the raised forward portion of the sundeck lies *Elandess's* secret bridge, accessible from crew circulation pathways on the port side. It lies between the decks and atop the central AV equipment room, ship's office and captain's cabin.

"Many boats this length would have another deck," Jonker says. "But the owner loved Peder's profile and it was our job to make it fit." In fact, creating a central core of service areas, electrical and plumbing trunks and crew circulation is a touchstone with Harrison Eidsgaard.

The owner likens the bridge to the cockpit location of a 747, although it is obviously much larger. For harbour manoeuvres, Captain Chris May points to wing stations that pop out of the superstructure, granting him unobstructed views from bow to stern. There is no obvious access to the bridge from the guest areas, which keeps it a quiet and focused workspace, he says.

The pièce de résistance from the owner's perspective is the sundeck, a place created for spending the entire day. The centrepiece is the eight metre by 2.5 metre pool containing 22 tonnes of fresh water warmed via waste heat recovery. Hidden beams below the pool distribute weight to the outer edges of the superstructure and down to the hull. "Dispersing the weight was the easy part," Jonker says. "Discovering how to empty the pool was harder. We had to place two 280 millimetre [diameter] pipes to empty the water to the dump tank in just three minutes without impacting on the owner and guest areas [below]."

Flanking the pool and under a hardtop is a large seating area around a dining table to starboard with an outdoor bar to port. Up a few steps and aft is a seating area that can be covered by a retractable awning. Still farther aft, sun loungers with movable backrests allow guests to face forward or aft without moving the furniture. This deck is where the children's safety measures really come into play, with stair guards and solid glass with stainless cap railings.

"I think the boat exceeds our expectations," says the owner. "She's sleek, solid and incredibly comfortable with the variety of social spaces we set out to create."

**"One way or another,
we've allowed everyone to keep in touch with the elements of the sea,
which is what a boat is all about.**

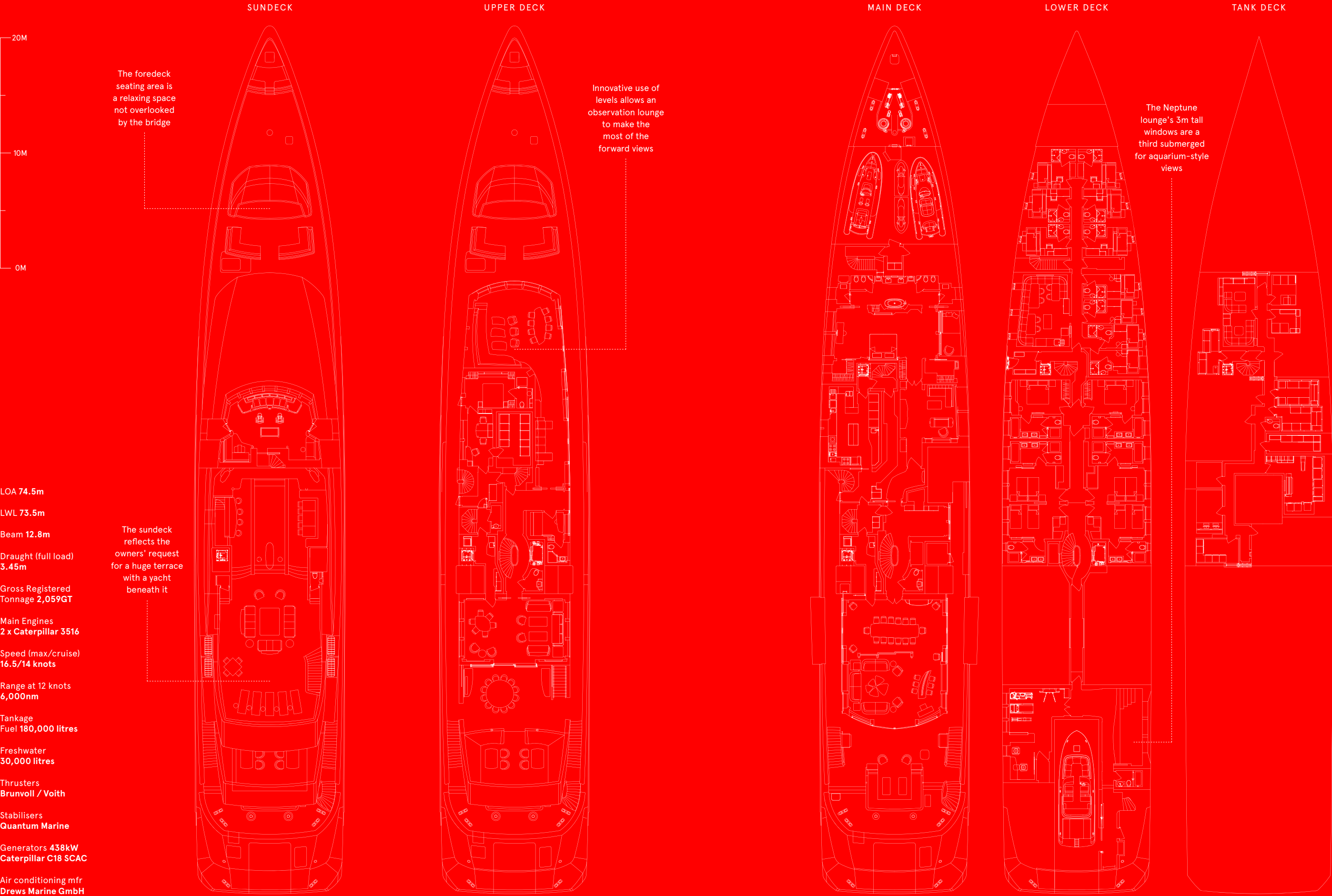
Together with the yard and the designers, we certainly pushed the envelope" ●



Above: the sofas and ottomans in the huge multi-use sundeck were built by the yard, using fabrics by

Holland & Sherry and Holly Hunt. Below: bow seating forward of the observation lounge is an owner favourite







LOA 111m

Gross tonnage 4,650

Builder Lürssen

Tis

Many neophytes would balk at the idea of commissioning a 100m-plus yacht. But these determined owners knew exactly what they wanted

Words Marilyn Mower

Photography Winch Media and Klaus Jordan



The 'mahogany' trim on her stern is faux-painted steel. The hull of this global yacht received Lloyd's Register

1-D ice class notation, meaning she is capable of year-round operation in very light first-year ice

Designer Andrew Winch and I had been keeping up a running conversation about *Tis* as she neared completion at Lürssen's yard in Bremen, Germany, and during the owner's first cruise.

Our exchanges had mainly been about details, design theories and photography for this feature. Excitement had risen as the date for the long-anticipated photo shoot approached. On the appointed day, an email from him landed in my inbox. My fingers paused over the message as I hesitated opening it. What if it was raining? What if the photographer had missed the flight? What if the owners had decided to keep cruising? Nothing to do but open it.

"I was reminded of an interesting fact by the chief officer," wrote Winch. "*Tis* is designed to Passenger Yacht Code (PYC) with two certified helicopter decks, helicopter refuelling, two safety RIBs, guest RIB open limo tender and closed limo tender. But she is ice class! A full ice explorer ship, but dressed as a perfect Côte d' Azur yacht! She is the perfect world cruising package!"

His enthusiasm for the work of his large team and the builder Lürssen was palpable, and charming. It was as if he had even surprised himself that such a formidable and capable yacht also could be utterly beautiful. I knew the feeling – I had spent hours and hours climbing through her while she was in build.

According to Fort Lauderdale-based yacht broker Rob Moran, *Tis* is built for owners who travel frequently between many of the world's great cities, slowing down occasionally to spend time at their country estate. It seems impossible that 111 metre *Tis* is their first yacht. However, according to Moran – who negotiated the deal – it wasn't until they had experienced cruising on a number of yachts that they felt ready to build, having fully decided on the form for their ideal platform for life aboard.

"I met them in Monaco in 2005 when they came to charter *Phoenix* and they became some of our best clients, chartering six to eight weeks a year," says Moran. "They chartered *Kismet* on a regular basis for three or four years and also *Northern Star*. In 2008, we had a meeting with them on *Kismet* and they began talking about building their own boat." His team began developing preliminary specifications.

"Sometime after that while he was chartering *Northern Star* in the Balerics he called and asked me to get 'the Lürssen guys' down for a meeting," recalls Moran. "They came and he signed a letter of intent for a 95 metre, then we got busy designing in earnest on a hull platform with which we were familiar." But, as often tends to happen, the project grew, and before long, it was coming in at 100 metres, big but still possible with the current hull envelope. "But then he and his wife asked for more things for their yacht. Suddenly we were looking at 111 metres, which would require a [wider] beam and new mechanicals, it was a whole different boat!" In fact, *Tis* is completely custom from keel up.

As the initial design work on the 95 metre plan had progressed, Moran had introduced his clients to five design firms and had shown them three other similar-sized yachts they managed construction of: *Phoenix 2*, *Ace* and *Solandge*. "They selected Winch Design and we had signed the contract in Florence," says Moran. "Now we had to go back and say, 'Hold on, there's a new boat with 50 per cent more gross tonnage'. The main driver for the growth in interior space was their request for a spectacular entrance on a spectacular staircase – a *Gone With the Wind* experience – and huge entertaining spaces."

Interestingly, although the length of the hull grew, the upper superstructure did not, notes Winch, and this, he says, has created an even more elegant profile. "They wanted a classic-looking boat, not one that was trying to look as if it was going fast."

As I explored the high volume yacht during the flurry of activity of her final fitting out, lead designer Julia Dean filled in the gaps left by yet-to-be-delivered furniture pieces with a fat book of renderings of every space, rich sketches of joinery details, and pages detailing every fabric selection, every carpet, scone, window covering, mirror and ottoman. Dean explained the design theme was not just one look, but was inspired by all of the owners' favourite places, including, Provence, Tuscany, New York, London, Morocco, South East Asia, and a Russian dacha. These disparate influences were carefully modulated and colours lightened to flow amid an overall backdrop of classical Parisian elegance; indeed some of the spaces rival Versailles for elegance, with Louis XIV to XVIII-inspired furniture on the main deck and carpet patterns mimicking those of the era from Parisian salons.



The relaxation area at the centre of the spa on the bridge deck has a hand painted bas-relief

lemon grove on the domed ceiling. There is also a gym, hammam, beauty salon and massage room on this deck



The very involved owners visited the yard monthly during the near four-year build. At their request, there

is the classical elegance of Claridges, The Bristol and The Hermitage hotels in the interior details

With a platform measuring 111 by more than 18 metres, and owner and guest spaces spread over five decks, there is substantial space to create destinations within the yacht itself, a feature championed by the couple's desire to live aboard for months at a time. *Tis*, therefore, features not just rooms of differing colour or formality, but rooms of different use. The yacht is set up to cater to a formal lifestyle, and has a network of stairs, passages and lifts fore and aft on the port side so that crew can go about the business of tending to the machine and the guests simultaneously and nearly invisibly.

Two years ago, the world's top marine journalists were treated to a glimpse of the project under construction as it lay in dry dock. At that point, its interior was just roughly divided in terms of space. Even at that stage, the astonishing element was the two-storey saloon with a double staircase sweeping up to an informal sitting area on the owners' deck above.

The large Passenger Yacht Code has very strict rules when it comes to safety measures aimed at fire prevention; it especially intends to stop the vertical spread of fire through a vessel by eliminating paths for fire to spread. It is not easy to pass regulations with the design of an open two-storey space. The upper and lower spaces must be considered a single zone that can be separated from the rest of the vessel by fire doors, and there are restrictions to the amount of flammable material that can be used for walls, floors and ceilings. Working together with the interior subcontractors, builder and designer, engineering such a magnificent space becomes a determined dance trading back and forth flammable and inflammable surfaces, dividing those that burn into small sections by the use of fire breaks such as sections of stone or marble or faux-painted metal. The designer's job, of course, is that owners and guests see none of this.

The guest suites are spread over two decks, with four, including two very large ones, on the lower deck, purposely positioned to suffer the least amount of motion. Should conditions at sea become difficult, the starboard VIP, named the *Dacha* suite, is designed to be a sea cabin for the owners. Four more guest suites are on the main deck, forward of the centre of circulation.

The designers' skills at manipulating details is impressive; every suite has the same basic features of bed, chairs, tables, lamps, ottomans, desks or dressing tables and sconces, yet they are different in each suite, carefully selected to evoke their namesake city theme. One imagines guests delighting in showing off their differing abodes during the course of a cruise.

The owner suite is, as befits a yacht of such scale, very grand, and with three metre overhead heights. It comprises six rooms – seven if you count the owner's galley – including a private massage/hair salon. Two fixed balconies and a large covered forward terrace radiate off the cabin, while aft is an informal saloon overlooking the main saloon below, and farther aft a 16 metre by nine metre al fresco dining space. Sliding glass panels can turn it into a climate-controlled winter garden. The owner's formal office is located on the main deck opposite a very formal dining saloon. Positioning his office here gives it imposing status, to be sure, but, more importantly, preserves the owners' deck above simply for their use and relaxation.

Any connoisseur of Winch Design will, of course, be expecting drama or innovation or both for the main component of the yacht's vertical circulation.

Staircases are a Winch signature, and the one aboard *Tis* could be the firm's magnum opus. For starters, there is the staggering size and elegance of the main deck lobby, all gleaming polished stone, columns and enormous windows at the base of a four-deck atrium soaring 15 metres. The balustrades and the handrails are gilded wrought iron straight out of a fantasy; Monaco's Hôtel de Paris pales in comparison. Once you grasp the detail and elegance of the staircase banisters with their trailing leaves and flowers, you must come to terms with the adjacent lift. It may be a hydraulic wonder that rises and falls silently through all the decks at the touch of a button, but Winch Design has given it the illusion of a 19th century Champs-Élysées lift, complete with a seat and gold leaf on the ceiling. "It's not a tube, it's a jewellery box," says Winch. Its glass walls and door face balconies at each landing, giving both the lift and the atrium a stunning sense of space. The metal work by a German blacksmith is nonpareil.



The furniture includes antiques from the owners' collection and pieces made to match them by the

original French suppliers. Above: the informal upper deck saloon. Below: a sitting area in the owner's office





*It is easy to imagine
Scarlett O'Hara sweeping
imperiously down the
spectacular staircase from*

*the sitting area on the
owners' deck to the lower
part of the two-storey
saloon on the main deck*



*The main centre of
circulation, however, is a
sweeping spiral staircase
winding up through a four-*

*storey atrium. The adjacent
glass lift is a Beaux Arts gem
complete with a little velvet
seat for the weary*





On the main deck, the owner's imposing office sits opposite the formal dining saloon. The three

chandeliers above the dining table are custom made by Czech crystal specialist Preciosa



Not all spaces on board are overwhelming in their proportions. The intimate tea room, forward on

the top deck, is just one example of how going small can create a cosy vibe while still remaining elegant

Yet it is the small and intimate spaces that may in the end define this yacht. The contrast between areas that seem as large as a Newport cottage ballroom and as petite as a delicate tea room are what give *Tis* her delightfulness. Without doubt, certain elements are meant to impress, but the intimate space of the relaxation lobby in the spa and gym area and the cosy cinema on the lower deck add a playfulness that some grand yachts of this size can lack.

A perfect example is the tea room perched on the uppermost deck, facing forward. The walls and window mullions are hand painted in a soft near-pastel green, the dragged brush technique adding charm and keeping the surfaces from screaming "new". Low windows, sofa seating and sliding doors to small outside seating groups conjour up afternoons of quiet and perhaps confidential conversation across strawberries, finger sandwiches and small cakes, the afternoon sun glinting off an enamelled samovar. If anyone is missing from the party, hunt for them here, where the views go on forever.

Or perhaps they might be relaxing under the bas-relief hand painted lemon grove on the softly lit domed ceiling of the relaxation room at the centre of the spa on the bridge deck, a pleasant contrast to the brightness of the rest of the yacht. There is a charming mural of *Tis* at anchor, and antiqued mirrors framed like windows. The spa also features a beauty salon, hammam and massage room, and an expansive gym overlooking the swimming pool and the attached glass-bottom spa pool that grants views of the sea. Swarovski crystals backed by tiny lights and embedded in the pool tiles shimmer day and night. Speaking of night lights, the fully certified helipad can be tented and turned into party central, with an impressive AV and light system designed and installed (as is the cinema) by Advanced Home Theater of Miami.

But then, owner and guests might be absorbed in activities at the beach club, which functions as the yacht's water-level reception area and chill out space. With mahogany panelling, sofas, a dining or games table and a full bar, it seems far too refined to be called a man cave, but there are large screens for watching televised sports, a traditional banya, and a sauna, so then again, perhaps it is. Sun loungers on the wide stern platform or on the fold-down terrace off the sauna encourage relaxing in nature and give guests two platforms for diving into the sea. "The beach club is large and impressive. They wanted to create a sense of welcome for guests, as it is often the yacht's front door," says Winch. "We spent a great deal of time discussing it. Sometimes he will have business associates on board and this will be their hang-out space."

Such a complex interior demands a way to keep track of it all, and build captain Rob McGuire, who served 13 years on *Northern Star*, used the opportunity of the build to perfect a VR-type 3D photo-based system that documents every wire, every duct, every power junction, pipe and surface on the yacht. It is like a virtual reality record of the vessel that should make servicing and future refurbishments a breeze. No longer would a carpenter have to wonder what was behind a panel should the owners want to make modifications, or add shelves or a television screen. Every detail down to the size of wire and the dates of work done is catalogued. McGuire calls his system Black Fish Media.

Moran explains that the owners chose to build the yacht to PYC standards so that they could carry more people with them rather than charter a second boat, and with that decision came the need for a massive upsizing in freezer, cold and dry storage, and water-making capacity. From the builder's perspective, Lürssen's sales director Michael Breman says that shifting to PYC certification required "more life-saving appliances" and increasing the fire-fighting system. PYC also comes with tighter numbers for stability calculation. Other than that, and the owner's galley addition, there were very few change orders, notes Moran. "With Winch, nothing is left to chance."

Mechanically, *Tis* relies on a standard propulsion system with two main engines and three large gensets. She also has dynamic positioning. The keel was laid in 2015, so was not required to be Tier III compliant, although she is already fitted with a HUG particulate filter exhaust sytem so could be converted. The owners did insist on a certain speed and low levels of noise and vibration in the contract, which was achieved and then some.

Tis is a yacht designed to easily sail around the world,

and her globally inspired decor appears as if it has been joyfully collected by a family that loves living on the sea



The owners have their own deck, where ceiling height stretches to 3m. There are two fixed balconies and a

terrace, plus a galley, hair salon/massage room and sitting area that overlooks the main saloon below



Each guest accommodation is named after a different favourite city or region frequented by the owners.

On these pages are the New York (upper left), Paris (centre), Provence (left), and London suites (above)

Details create a sense of travel

Guests aboard 111m *Tis* could be forgiven if they experience a bit of déjà vu when entering their cabins. At the owners' request two of the suites reflect the classical elegance of Claridges in London and The Carlyle in New York, while The Bristol in Paris and The Hermitage in Monaco inform other interior details.

Carpets were researched in Paris to find patterns typical of the era. The eight guest cabins are a travel tour de force, representing as they do eight places with special meaning to the owners: Marrakech, Provence, the South China Sea, Tuscany, New York, Paris, London, the South China Sea and the look of a Russian dacha.

The themes are thorough, down to appropriate accent wood selections – walnut for the dacha, mahogany with fruitwood inlays for Paris, wenge for New York, painted or antiqued surfaces for Provence, etc. The style uses a hand-painted or "dragged brush" technique to add a richness to the doors and crown

mouldings while most of the wall surfaces are in framed upholstered panels. Every feature supports the location theme, for example bamboo informs the lamps and mirrors for China Sea, tiny rosettes and honey bees detail Provence and geometric mother-of-pearl inlays give flair to Marrakech.

