

Superyacht

INTERIOR DESIGN

EXTERIOR SPACE

CREATIVITY AND ARCHITECTURE



DESIGN

DOMUS DESIGN

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TOP YACHT



Apostrophe is a yacht that arguably passed under the radar last year, but this quiet beauty is worth taking note of. Her sleek exterior and art deco interior was awarded to English design studio Reymond Langton through the owner's representative Moran Yacht & Ship, after the client had seen the interior of 68m *Kismet* and 134m *Serene*. Looking at the exterior, Reymond Langton's aesthetic is clear but Apostrophe's interior is more unusual. "There's a lot more detail on this boat than there was on *Kismet*," explains designer Andrew Langton. "The inlays alone are far more intricate and are found across the boat, which is something that *Kismet* doesn't really have."

The full-beam master suite, forward on the main deck, best demonstrates the levels of detailing on a microcosmic scale. Having an art deco-inspired interior is nothing new, but the owner



wanted to take this to the next level, with the exact same artwork, fittings and finishes as seen in the initial renders presented. Langton tells us that while most of this was achievable, there were pieces such as the bedside lights, which are no longer produced, that added a level of complexity. The studio turned to Marek Landa of Crystal Caviar, who was commissioned to create historically sensitive bedside lights and a

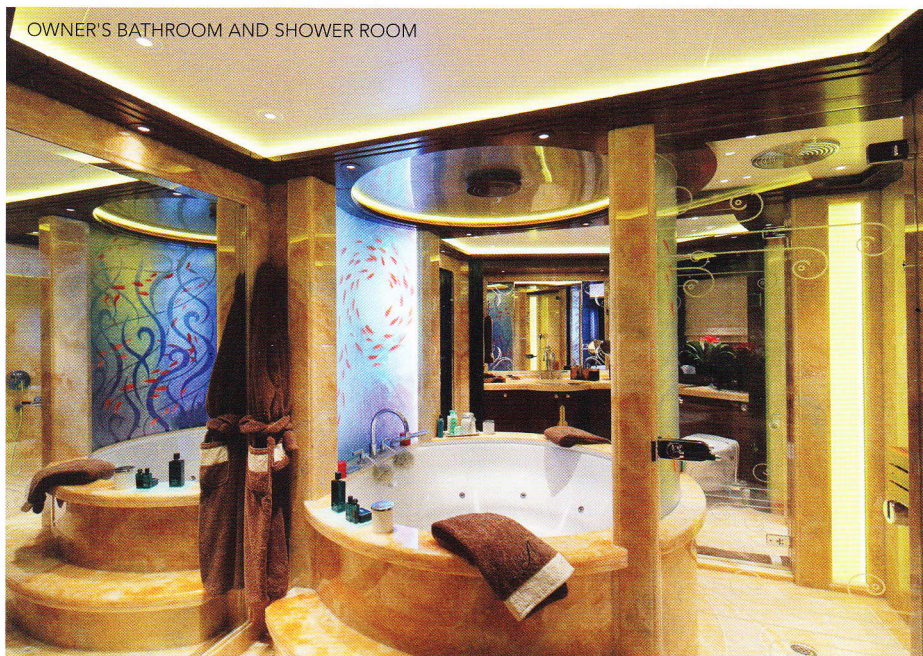
number of pieces for the whole project including the fretworked metal and glass chandelier that extends through the main and upper decks. "These were lights that we had originally seen in a picture during research for the project and incorporated them into the renders for the master suite," explains Langton. "Marek did a great job making them out of cast bronze."

In a homage to the warm tones of the

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PETER SEYFERTH/YACHTPHOTO.COM



OWNER'S BATHROOM AND SHOWER ROOM

art deco period, the base of the bed and desk top have been built from bubinga, with honey-stained rippled sycamore on the forward bulkhead leading to the bathroom, framing a flat-screen TV, which sits behind a motif panel. London's DKT Artworks, the creative force behind the interior art on board yachts like *Sea Owl*, *Serene* and *Kismet*, used crushed mother-of-pearl, camel bone inlay, acid-burned copper and a mixture of metal leaf to create a unique focal point for the room. Above the bed a wide headboard extends to the ceiling and ends with a plinth detail finished in silver leaf. The plinth features a curling tall grass pattern with a spotted edge on one side, a pattern that is repeated throughout the vessel in different variations on everything from glass, doors, panels and bed frames.

Inside the master en suite is an impressive bathing area with a Jacuzzi and shower room. A sheet of decorative glass separates the two areas, with a backlit piece fitted behind

the Jacuzzi, both supplied by DKT Artworks. Warmth is added to the space with the incorporation of the onyx miele marble.

Incorporating artwork inspired by Gustav Klimt was a key factor, so DKT Artworks was set the task of producing pieces inspired by the Austrian master that appear throughout the yacht. In order to avoid falling into the trap of creating mean imitations, DKT artists were sent on research trips to Vienna and Prague to study the originals. The finished pieces appear on the dining room and sky lounge bulkheads and in the lower deck lobby.

While recreating paintings as famous as those by Klimt may sound straightforward—reproductions are made all the time—capturing the subtleties of the original was absolutely crucial for the design team. "The most challenging of the pieces we produced was the one based on *The Kiss*," recalls Steve Keeling, one of the founding members of DKT Artworks. "It had to look as much like ►



DINING AREA IN
THE SALON ON
THE MAIN DECK.

PETER SEYFFERTH/YACHTPHOTO.COM



BED FOOTBOARDS IN GUEST SUITES
ARE FINISHED IN LEATHER, EBONY,
WITH MOTHER-OF-PEARL INLAYS



MAIN DECK LOBBY



the original as possible, but everyone has his or her own idea of what that should be." Keeling explains that if you look at illustrations in books or online, there is a difference on colour emphasis, as the effect of gold is difficult to replicate in print: "As you move around the original piece, a lighter or darker finish is revealed, with light catching the gold leaf differently depending on the angle."

In addition, Klimt used varying levels of matt and gloss finishes—yet another level of complexity. While taking different samples to compare next to the original, Keeling tells us that the most useful reference would interestingly come from a BBC programme that explored three main colours used in art, one of which was gold. "It showed footage of *The Kiss* and the changing surfaces on it," says Keeling. "It would prove to be extremely useful!"

The lower deck includes four guest suites, two double and two twin cabins. Each suite includes a high level of detail, arguably more than is typical in these areas on board other yachts. The bed footboards are finished in leather, with the corners fitted with ebony that have mother-of-pearl inlays in a similar shape to that found on the ceiling in the master suite. All the metalwork on *Apostrophe*, from furniture to bedside tables, cabinets and wardrobe door handles, was custom made.

"Each guest suite includes architectural elements with bits of solid brushed nickel, which make the room really stand out," says Langton. "There are no painted surfaces on this yacht, it's all heavy-duty materials and you can really tell, the feel is amazing." For Langton, this comes down to the shipyard. "The shipyard did a great



of dark-stained walnut and macassar ebony throughout the yacht. It is all about subtle touches on board *Apostrophe*; the curved glass wall in the master suite and sky lounge on the upper aft deck are a departure from the norm without being too radical, and straight lines have been softened with backlit wavy cornice, while the clever use of mirrors on the sky lounge ceiling helps to create a greater sense of space.

"At the end of the project the owner shared how his favourite part of the boat was the entrance to the staircase on the main deck," says Langton. "It's an interesting space, as we've got a pillar of light come chandelier with a prismatic glass at the end of it—it's another extraordinary piece by Marek. We did an amazing chandelier on *Serene*, which the owner really liked, and we wanted to create something special on this project as well."

"As you move around the original piece, a lighter or darker finish is revealed, with light catching the gold leaf differently depending on the angle."

job and didn't muck about," he says.

"There was no imitation or use of one-millimetre-thick metal covers. They used pieces as thick as twenty millimetres in places. The finish in general is a testament to the craftsmanship of the yard."

There are many areas of this vessel that stand out, from the detailed patterns on doors and glass to the texture of the leather walls that are framed by the use

of 'showstoppers' at Monaco last year, but *Apostrophe* is one of those yachts that has successfully merged the eye-catching with the restrained detailing, presenting an interior that demands your attention and admiration. ■