

BOAT

International

US
EDITION

// MEETING

MUCHOS MAS

FROM CANADA WITH CLASS

**WHAT, NO
SHADOW BOAT?**

WHY IT MIGHT BE TIME
TO TAKE THE PLUNGE

**ST LUCIA:
DISCOVER THE
CARIBBEAN'S
BEST-KEPT
SECRET**

**"I LOVE THE FEELING OF
ADVENTURE A BOAT GIVES
YOU. YOU FEEL FREE"**

ON BOARD WITH US OPEN CHAMPION
RAFAEL NADAL





FOR YOUR EYES ONLY

This 241 footer is so shrouded in secrecy that she goes by an alias.

Caroline White passes security to get the exclusive scoop

T

his is a tangled tale. The story of this superyacht starts in the middle, involves duplicate characters and it hasn't quite concluded, even yet. And we can't name her - or the crew. Oh, and there's a second boat involved - a sidekick support vessel. But these threads are special: a 241ft yacht built at a leading German yard, an ultra-tough support vessel from a major Dutch yard, and not one but two sets of top-notch designers. And - adding a dose of intrigue - both boats are ultra secret, until now.

We had to agree to sign non-disclosure agreements and volley months of emails until we were finally choppered in for a glimpse inside. It was worth it. The boat is a coherent and homey yacht, which functions in perfect harmony with the 219ft support vessel commissioned later by the owner to run alongside her.

To begin at the beginning (sort of): Imperial Yachts brought its client to Nobiskrug in 2011, where there was a project that it thought might suit him. "The hull was already under construction, shortening considerably her delivery period. She was an excellent financial proposal from a premium German yard like Nobiskrug," says Evgeniy Kochman, founder of the Monaco brokerage house.

"Under construction" is somewhat of an understatement. Project 783 was about a month away from delivery to her build owner, who had recently taken possession of another 241ft from the same yard, *Mogambo*. The boats share an engineering platform but UK-based studio Reymond Langton, which was responsible for both yachts, had given them distinctive characters inside and out. While *Mogambo* got a dark toned,



There are few yards able to pull off such sculpted design, on such a scale and to such a high spec

Aft of the spa pool and the glass-enclosed gym on the sundeck is this spacious lounging area, which can be transformed into an outdoor movie theater





Project 783's support vessel, 6711, a 219ft Damen Sea Axe, was delivered in 2014. She packs about a dozen

tenders and a trove of toys, and has a helideck plus accommodation for all her crew. She is for sale separately



In the main salon Andrew Langton developed his "architectural" approach to interiors, which he then adopted on other yachts, using flat walls, huge 9ft 2in head height and floor to ceiling windows for a very residential look

PHOTOGRAPHS: PREVIOUS SPREAD FRANCISCO MARTINEZ, THIS PAGE FRANCISCO MARTINEZ AND GUILLAUME PUISSON

masculine décor and a slick gray and white paint job outside, Project 783 was, in Andrew Langton's words, "all white and bright, very feminine and modern. Outside we had very long, clean lines, making her look graceful," he says. "It's the first time we did concave shapes and we developed that into [298ft Lürssen] *Lady Lara*, that sort of styling. It was a new thing for us."

There are few yards able to pull off such design, on such a scale and to such a high spec. "We specialize in building our yachts in steel with GRP," says Mark Velthaus, project manager at Nobiskrug. "So the

hull, the structural elements of the superstructure, they are all in steel, and all the exterior styling of the superstructure is in GRP, which is an advantage when it comes to building very particular shapes. It gives the designers more flexibility in their design."

Imperial's client certainly appreciated the results. "Her modern hull and superstructure design, far from the old and classic shape seen everywhere on all seas, corresponded to our client's tastes," Kochman says. He also liked what Langton describes as the "architectural" approach to the interior spaces. "We've got

2.8 meters [9ft 2in of height] on the main deck, something crazy like that, so you feel like you're walking on a really massive boat. It's very impressive," Langton says. "Then we have very square, flat walls." There are very few downlights and lots of LED recessed lighting that sort of sculpts the walls and the ceilings architecturally. That was a big feature for us and something we've carried on doing with our projects since then."

The living spaces outside were just as much of a draw. These run from an enormous main aft deck, with dining as well as sunpads, to an outdoor movie





Designer Mark Berryman describes his reworked interior as “classic with a bit of contemporary Asian – we used a lot of bamboo.” The dining area, left, is separated from the salon by a smoked glass partition; the owner’s cabin, below, has space and style in abundance; and the owner’s office, bottom, has a fold-down balcony

theater (with more sunpads and dining) on the sundeck aft, and, on the same level, a spa pool and a glass-enclosed gym.

The décor, however, complementing those feminine lines with pale tones and silver detailing, was not to the prospective owner’s taste. Enter designer Mark Berryman. “He’s definitely an oak man through and through. He likes his warm woods,” Berryman says of the owner. “We probably ripped out about 80 per cent of the interior.” And they had six months.

Out went the main salon bar, replaced by a library with a piano, while seating and cabinetry was reconfigured here and in the sky lounge. The most significant changes were in the main deck owner’s suite. It had been divided into a full beam cabin forward, with a smaller space aft containing a fold-down bed by a shell door, which itself folded down to create a terrace. “Our client does a lot of work while he’s on board so it was important to make that a bit of an office space for him,” says Berryman. The desk faces inboard to avoid distraction when the door is open.

In terms of décor, the only element that remained was the bleached sycamore on bulkheads and deckhead panels, which there wasn’t time to remove and that could be incorporated into the new style. Berryman describes the new theme as “classic with a bit of contemporary Asian – we used a lot of bamboo.”

Throughout the lower deck guest suites warm European oak is combined with tactile, caramel colored rattans and bamboo, wicker chairs by Glyn Peter



PHOTOGRAPHS: FRANCISCO MARTINEZ



The upper deck movie theater is likely to be the most popular “techie” area



A movie theater is forward of the salon on the bridge deck, which has games consoles built in as well as a big screen. The sundeck has an outdoor movie theater area too

Machin and driftwood lamps, while neutral fabrics help retain the airy feeling that is such a valuable feature of the spaces. In the master suite Berryman says the overriding feature is the abundance of space. Those massive head heights combined with the full beam hidden storage and full height windows (with oak shutters that disappear into pockets) make the 6ft 6in x 6ft 10in bed seem positively diminutive in the vast space. You hardly notice the sofa, custom designed by MBD and built by Henrik Lang in Hamburg, or the breakfast table, built by Parkway Interiors in the UK.

Forward, checkerboard doors slide open to reveal dressing rooms and a sprawling bathroom in beige limestone, contrasting hazelnut-toned Noce Travertine and – the dual centerpieces – a

monolithic bathtub by Kaldewei and a glass-sided rain shower vast enough to replicate a thunderstorm.

Berryman employed a few ceiling tricks in the suite. The cabin features a lighter shade of bamboo in the recessed overheads to “not bring the ceiling down” and the bathroom has an acid etched set of backlit ceiling panels, which “gives the feeling of a skylight above.”

But it is in the main salon where Langton’s “architectural” approach blends most appealingly with Berryman’s design. There’s a distinctly residential feeling generated by those flat walls, massive head heights and full height windows, combined with cozy elements such as bookcases, niches for objets d’art, lamps and plants. The temporary separation of spaces has been stylishly handled too,

from the shoji screen-style smoked glass that slides between the main and dining salons while allowing light through, to the panel between the owner’s cabin and office that looks like a permanent wall when closed – both of which operate smoothly at the push of a button.

There are clever tech touches all over. “The master cabin has biometric security access,” says the captain. “You’ve got a palm reader to get in – or you can issue a fob, if the person staying there is not a regular guest.” The rack rooms and ship’s server have the same security measures, to protect private data.

The upper deck movie theater – set up for games consoles as well as films – is likely to be the most popular “techie” area. But guests may well prefer to spend their days in the beach club, which features a hammam and steam room as well as a dive compressor. Forward of this space lie two large side-opening garages: the port holding the main guest X-Craft tender, and the starboard, relieved of its RIB by the support vessel, containing various water toys and wetsuits.

Behind the scenes, making all this work together, are impressive service areas. The equipment in the galley was significantly beefed up. “There are induction hobs, a



The 12 guests enjoy a deep and wide swim platform and, inside, a beach club with hammam, steam room and dive compressor. There is easy access to the main aft deck via curved stairs

“Her superstructure design, far from the old and classic shape seen everywhere, corresponded to our client’s tastes”

deep fryer in the corner, an electric grill, two combi steam ovens... they’re the business,” says the chef. There’s also a television that broadcasts to the kitchen from a camera above the table on the bridge aft deck. “It is great to see what’s happening because sometimes a guest might stand up and walk away, so everything has to [be put on] hold.”

Up on the bridge, edits involved a new digital planning station – imagine a giant iPad built into a desk. “When we are with the owner, all the passage planning gets done here or it flips and becomes an extra monitor for the computer,” says the captain. “We can do things like pull Google Earth up or look at weather forecasts online.”

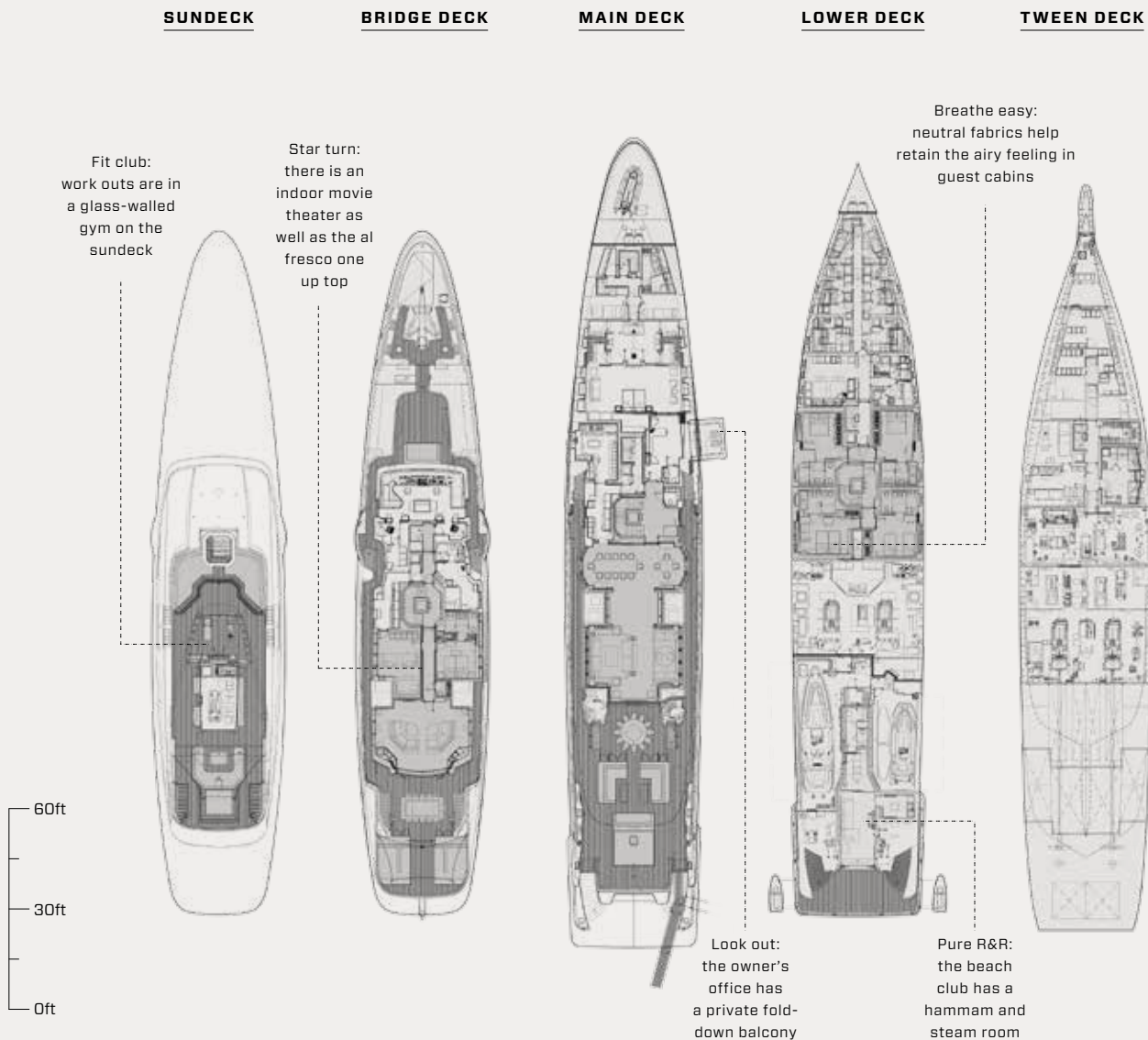
The radars were upgraded to Northrop Grumman by Sperry Marine, which the captain describes as “pretty impressive software,” as is the depth sounder, forward-looking sonar and much more. Here, as in the sprawling engine room, there are ample private spaces for crew to do their jobs: two offices off the bridge and a large engine control room down below.

The finished yacht – and her support vessel – have been carrying her owner on world-roaming adventures almost continuously for five years. So why is the story not quite finished? Both the mothership and support vessel are for sale individually. But with the experience they now pack on board, the next chapter should be a lot simpler than the first. □



PROJECT 783

NOBISKRUG



LOA 241' 2"
LWL 203' 4"
Beam 41' 3"
Draft (full load)
 11' 11"
Gross tonnage
 1,682GT
Speed max/cruise
 17/15 knots
Engines
 2 x MTU 4000 M60

Range at 15 knots
 5,500nm
Generators
 3 x MAN D2866
 (2 x 345 kW; 1 x
 190 kW);
 1 x D2866E
 120kW emergency
 generator
Fuel capacity
 47,000 gallons

Freshwater capacity
 10,000 gallons
Tenders
 1 x 32' X-Craft;
 1 x 26' X-Craft
 RIB;
 1 x 14' rescue
 tender
Owners/guests 12
Crew 23

Construction
 Steel hull;
 steel and
 composite
 superstructure
Classification
 DNV-GL 100A5
Naval architecture
 Nobiskrug

Exterior styling
 Reymond Langton
 Design
Interior design
 Mark Berryman
Builder/year
 Nobiskrug/2012
 Rendsburg,
 Germany
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 w: nobiskrug.com

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