

STRATOS

OCTOBER 1998

LIFESTYLES WITH ALTITUDE

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**NEW ZEALAND
ON THE FLY**

**YACHT REVIEW
SAINTE JILL**

**ATAVIST
THE PAINTINGS
OF SALLY ANNETT**
by Ian Kuah

**DINING AND TRAVEL
SUCCULENT
SEATTLE**
by Lou Bignami

BILLY JOEL
RESTLESS FOR THE OPEN WATER
by Mark Masciarotte

*Private
Miles*
PROGRAM PARTNER

Ste Jill

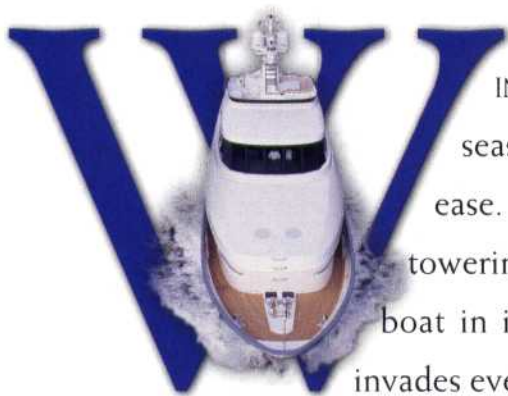
IF MIES VAN DER ROHE WAS RIGHT THEN THIS WELL-PLANNED 124-FOOT MOTORYACHT FROM SEATTLE'S DELTA MARINE HAS BEEN MOST APPROPRIATELY CHRISTENED.

All *in the*
Details

Story by Mark T Masciarotte

Running Shots by Neil Rabinowitz

Interior Photographs by Martin Fine



INTER IN THE ALEUTIANS. It is a forbidding, perilous time of year, a season in which no living creature can, even for a moment, feel at ease. At sea, there is constant danger. Danger in the wind that builds towering waves, exploding their tops into clouds of spray that coat the boat in ice, threatening her stability. Danger in the relentless cold that invades even the warmest clothing, stealing life's precious warmth like a thief.

It goes without saying that it takes a stout boat to protect a crew in the Alaskan winter, a boat that provides functionality, safety and creature comforts regardless of the weather. After building more than 600 fishing boats for the Alaska market, Delta Marine Industries has earned an enviable reputation for constructing high quality, reliable products. Their entry into the luxury yacht market in the mid-1980s marked an important turning point for the company, and once the decision was made, the company's owners decided to build yachts in the same manner as they had always built commercial boats: efficiently, sensibly and with great attention to detail.

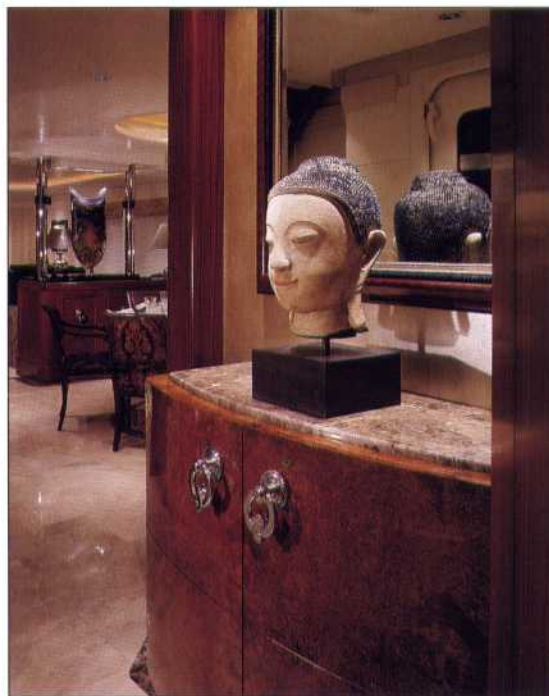
One of the most recent examples of the company's work is *Sainte Jill*, a 124-foot composite motoryacht delivered several months ago. For this project, Delta Marine's capable in-house engineering department collaborated with interior designer and stylist Jonathan Quinn Barnett, whose base in Seattle facilitated his work with the builder and the yacht's owner, a local businessman.

In the course of designing the overall scheme for the boat, Barnett worked within the parameters set by Delta Marine's naval architect, Jay Minor, whose responsibility it was to ensure that the boat's construction, systems and performance met the company's strict criteria. Barnett has employed a successful design technique by using a specific graphic device—a seahorse, in this instance—to sustain a theme throughout the project by carefully introducing the device into fabrics, hardware, furnishings, art and accessories.

Yet another eye-catching icon that has been incorporated into the design is a series of stainless steel castings that depict a stylized marinescape. Designed by Barnett's brother, Mark, the castings are presented as large plaques on exterior doors and as small medallions on some of the interior joiner doors in the luxury accommodation. Barnett explained that their purpose is to bring both parts of the boat together, to create a more seamless relationship between the inside and the outside. His goal was to make these castings work together "to provide visual cues for the guests that allow them to relate a particular medallion to a particular space."

It is well known in the design world that little things count. To underscore the fact, the renowned Mies van der Rohe was often heard to say that "God is in the details." It is, in fact, the details that set this boat apart. Although she is designed around Delta Marine's standard 124-foot tooling, and is, therefore, similar in many ways to her sisterships, *Sainte Jill* has been highly customized and is finished to a level that elevates the series to a new plateau.

For example, in the stairway fascia that leads to the bridge deck, square black plugs (painted to simulate ebony) are set into the mahogany stringer. These insets are nearly identical in size to the medallions that appear on the guest cabin doors, and although distanced from one another, the shapes define a mental image that subconsciously ties the areas together.







The interior designer's goal was to give *Sainte Jill* the look and feel of the great luxury liners from the Art Deco era, such as the *Normandie*, while still providing her owner's with a sense of home

ANOTHER SENSORY IMPRESSION that passengers get is formed by the use of natural light, which is gathered wherever possible. The head in the master suite is fitted with skylights that illuminate the room all day, no matter the weather. Except for those in the day heads, doors to the heads are glazed, with rich, leaded stained glass panels in the luxury accommodation, and with oval, frosted glass lights in the crew quarters.

Where ambient light needs artificial reinforcement, especially in work spaces, snowy colors are used to finish bulkheads and overheads, and blond woods are employed in soles and joinery. Once again, it is the details that make these normally utilitarian spaces special. In the crew mess, for example, a backsplash of small terra-cotta tiles lend both color and texture to a simple work area. In the galley, which is finished primarily in white with maple joinery accents, hand-painted tiles adorn one of the bulkheads, the vibrant colors echoing a pair of magnificent hand-painted sinks installed beneath the window.

Light also plays an important role by accenting the remarkable artwork that was commissioned for the boat. The owner's appreciation for art glass is made evident in each of the public areas. Striking works by William Morris, Bertil Valien and Seth Randall are prominently displayed and can be lighted in various ways to suit the desired mood and to bring focus to the particular space.

As one walks through the boat, it is apparent that Barnett has mastered the use of texture as a design device. Smooth, satin-painted wooden surfaces are embellished with patterns inscribed by a series of kerfs that relieve the eye while creating a theme that can be followed throughout the space. Satin paint is used, explained the designer, because it is more contemporary and introduces a tactile element to the joinery. Because high gloss finishes are a "maintenance nightmare," they are used only as accents on paneling and furniture.

Likewise, bulkheads are designed to alternate between wood and fabric panels, the latter softening the space while introducing both pattern and color. Variants in pattern and texture are introduced by the use of beautifully matched stone and through the use of figured woods.

Overall, the design blends many of the linear elements of Art Deco with classical treatments in a scale that emphasizes the owner's art and furnishings.

"What the owner likes about the Deco era is that its style is modular, compartmentalized," said Barnett, "but he also goes in for subtlety, which is why we have chosen some classical elements in some of the molding and paneling details.

"I wanted the boat to have the feel of a great ship, like the *Normandie*, while creating the illusion that it is more like a home."

That said, there are still interior elements of the old liners present, especially in the main and dining saloons. To some extent, those great vessels incorporated the ship's structure into the interior. To capture this look and

to prevent giving the impression that the joinery is "a veneered layer where wood is used as wallpaper," Barnett has employed articulated panels in the overhead and has treated them with express joints that provide a pattern that helps to consolidate the interior.

Despite its lush furnishings, *Sainte Jill* invites guests to look outside, to enjoy what the designer describes as the "postcard-like" panorama provided by the boat's large windows, the treatment of which has been played down or, in some areas, eliminated altogether. By this method, and by carefully blending interior and exterior details, the relationship between spaces can be made to appear seamless as passengers look through the glass.

Space planning, inside and out, has been used to best advantage. The owner's suite is beautifully finished in solid and fiddleback sycamore with amboina burl and black lacquer accents. In addition to its sleeping and bathing areas, the suite provides distinct places for working, relaxing and dressing. Rather than being pushed outboard to meet the hull, the superstructure in this area has been widened sufficiently to provide generous living quarters while allowing for side decks that facilitate the movement of the crew around the boat, an important consideration to Barnett's way of thinking.

"Easing the crew's traffic flow enables the owner to have a greater feeling of privacy," he explained. "It actually creates the illusion that he has a bigger boat."

BELOWDECKS, the guest accommodation is both spacious and elegant. The three staterooms with heads ensuite open off an elegant lobby on the lower deck whose domed overhead is lined with antiqued silver leaf. A fourth door leads to a gym and a fifth to a laundry. In the cabins, pattern and texture again make the statement. Madrona burl and cherry accent the entertainment cabinets. The doors and moldings are of

SPREAD: Fine art glass pieces by Morris and Valien accent the formal dining room. **BELOW LEFT:** The owner's suite is beautifully finished in solid and fiddleback sycamore with amboina burl and black lacquer accents.





Honduras mahogany, the wainscot panels of makore pomelle. Supple, embossed leather in a woven pattern lines the bulkhead behind the nightstands.

At the head of the main stairway, a passageway leads to the bridge deck lounge and to the wheelhouse. This area is finished almost entirely in rosewood with accents in black, high-gloss lacquer. A door in the lounge's aft bulkhead leads past a bar and out to a covered lounge. Here, again, one finds a simple, but elegant, detail.

Residing on the starboard side is a gas grille, installed in a work area with built-in drawers and a clever, sliding cutting board. Simple enough, but a closer inspection reveals the lighting source. It is not in the overhead, where its glow would spill over to the

nearby seating area, or to the adjacent whirlpool tub. It is mounted low, recessed into the bulkhead and angled just so, a conical brow beautifully sculpted above it to fair the fixture into its surroundings.

From this lounge area forward of the boat deck, guests can easily access the sun deck lounge above or the aft deck lounge below. Both are spacious, well finished and are furnished with settees, tables and bars. The sundeck is also fitted with a flybridge console and pair of wing control consoles that can be retracted when not in use. A similar station has been provided on the aft deck to facilitate operations in ports, such as those in the Mediterranean, that require stern mooring.

There is no doubt that the generous use of wood, stone, stainless steel and glass added weight to *Sainte Jill*

that threatened her ability to make speed. To insure against such an unacceptable situation, Delta Marine employed aviation-style materials and techniques in the boat's construction. Her superstructure makes use of foam sandwich construction, which substantially reduces weight aloft. High density foam has been employed in the fabrication of crown and cornice moldings, and in the margins surrounding overhead panels, which are cut from sheets of lightweight, rigid, closed-cell plastic foam. The domes used in the overheads and the structures around the windows—including mullions, returns and sills—have been custom molded of FRP. To attenuate noise and vibration, bulkheads and overheads are partially decoupled from the boat's structure.

One result of the weight-saving measures is that *Sainte Jill* is able to reach a maximum speed of twenty knots and can easily cruise for extended periods at sixteen. Motive power is supplied by a pair of 16V-92TA Detroit Diesel engines, each capable of providing 1,450 horsepower. The boat's 6500 gallon fuel capacity provides a range of 1,500 nautical miles at twelve knots. Her 1,000 gallon potable water capacity is re-supplied at by means of a 1,500 gallons-per-day reverse osmosis watermaker.

Two 50-kilowatt Northern Lights diesel generators provide three-phase power for general electrical needs and for charging the starting and house batteries. To maintain a comfortable environment, a chilled-water reverse-cycle air conditioning system has been installed with individual thermostatic controls in each living space. A fin stabilizing system helps to dampen the boat's motion at sea, ensuring a pleasant ride in all but the worst sea conditions.

The list of navigation and communication equipment includes two 72-mile radars, an integrated gyrocompass/autopilot system, two GPS receivers, an electronic chart plotting system, dual-scan sonar, a video depth sounder, four VHF radiotelephones, an SSB radiotelephone, and a satellite communications system for voice, fax and data. An array of audio and video equipment has been installed throughout the boat and is available in each cabin as well as in each of the lounges. Satellite television signals can be acquired at sea by means of a gyro-stabilized antenna system.

To date, *Sainte Jill's* performance has been exemplary. Shortly after her trials in Seattle, she embarked on an extended cruise that has thus far brought her to the Caribbean. From there, she will continue east this spring to allow the owner and his family to enjoy the summer season in Europe. ■

TOP: The very masculine decor of the bridge deck lounge is finished almost entirely in rosewood with black lacquer accents.

BOTTOM: For water sports and more utilitarian purposes, *Sainte Jill* has been equipped with a Nautica rigid bottom inflatable, that along with a pair of personal watercraft, is stowed on the boat deck. Launch and retrieval is accomplished by means of a custom-built electro-hydraulic crane with a 3000 pound capacity.

