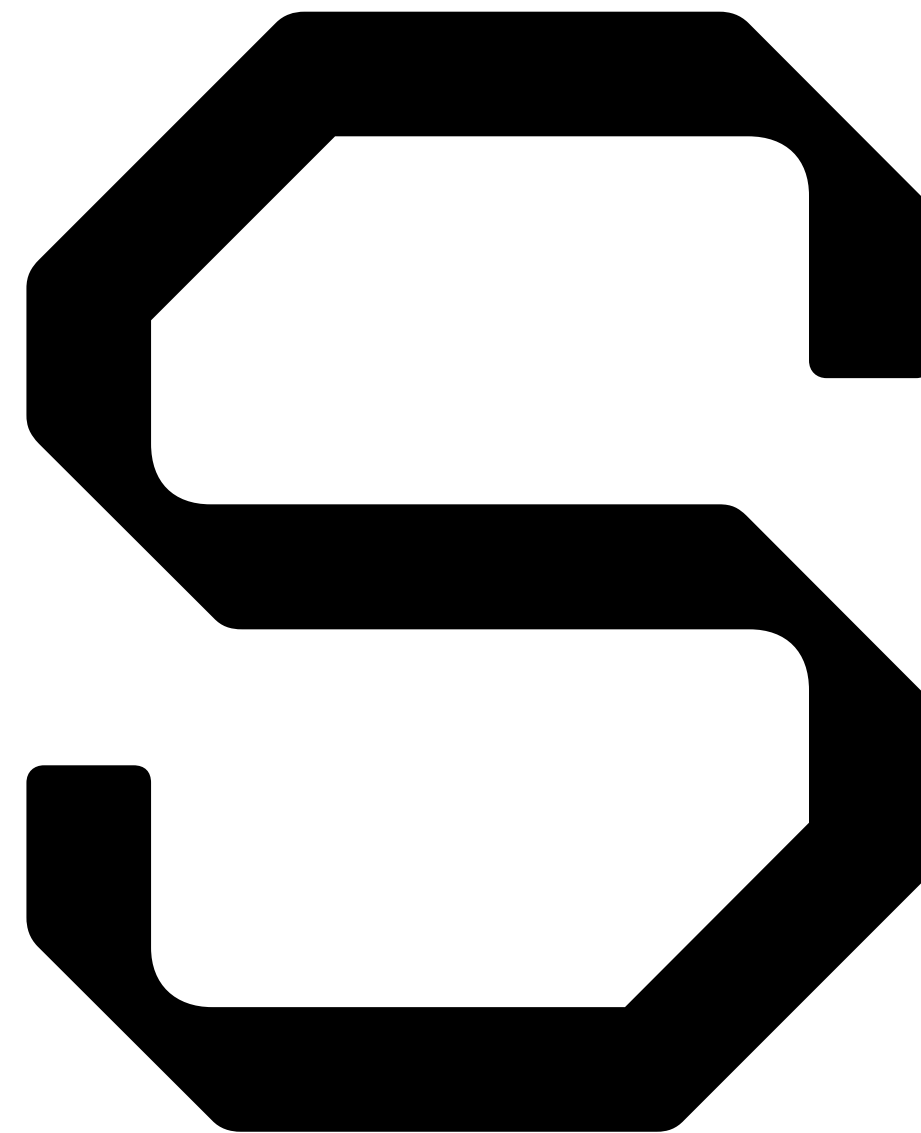




LOA
63.7M

GROSS TONNAGE
1,416

BUILDER
HAKVOORT SHIPYARD



WORDS
MARILYN MOWER

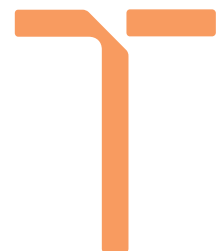
PHOTOGRAPHY
JEFF BROWN / BREED MEDIA

SCOUT

JONNY HORSFIELD HAS DESIGNED *SCOUT* AS A BEAUTIFUL HOME AWAY FROM HOME FOR AN ADVENTUROUS OWNER, HIS PARTNER AND THEIR CANINE COMPANIONS



The owners told designer Jonny Horsfield and Dutch builder Hakvoort that they saw no need to conform to trends. Scout's bold look, sunny canvas and bright yellow Cockwells custom tender suit them perfectly



THERE IS A SENSE OF PURPOSE TO SCOUT – WELL, ACTUALLY, MORE THAN ONE PURPOSE.

With her high bow, massive grey hull and towering decks, it's hard not to get the sense that this nearly 64-metre yacht is meant for open seas and far horizons. *Scout* is the largest yacht – by length and volume – delivered by the 100-year-old Hakvoort yard. Big shoulders, in the form of a sundeck arch, wrap down around the superstructure while a helipad on the mooring deck says she's serious about going places. But, as you get to know this boat, it becomes clear that her nature is anything but coldly utilitarian.

Scout's role is to be a safe and secure floating home on which owner James Berwind and his partner, Kevin Clark, will spend about seven months a year, accompanied by their rescue dogs, Brio and Scout. "We want to enjoy the sea and the fresh air and travel with our dogs," Berwind says. "We live casually outdoors so a yacht suits us; it's a vehicle to take us places." After Florida and the Caribbean, they venture to New England, remoter parts of the British Isles, the fjords of Scandinavia and Hawaii (for starters).

Berwind's previous yacht was a 45-metre full-displacement, drawn and styled by Ron Holland, with a quasi-explorer look and a large open top deck. "We knew we did not want the white wedding cake look," says Clark. "We don't have a need to conform and we don't take ourselves that seriously."

And, aside from top-drawer mechanicals and hefty construction specifications, neither does the yacht. Which brings us to *Scout's* other purpose: fun. There are fantasy elements reminiscent of how the future was once imagined à la Jules Verne's *Twenty Thousand Leagues Under the Sea* (1870) and Fritz Lang's classic 1927 film *Metropolis*. Throw in Atlantis, the futuristic underwater lair of 007's nemesis in the 1977 film *The Spy Who Loved Me*, and place it against a modernist backdrop spiced with imaginative custom furniture, and you have an interior that delights at every turn. H2 Yacht Design's Jonny Horsfield, who styled the yacht inside and out, is the first to say it's like nothing he's ever done before. There are so many clever details that it's hard to take it all in. And that's exactly the point. This is a home rather than a holiday pad and it must keep its occupants engaged and entertained for months on end.

It was brokers Stuart Larsen and Josh Gulbranson of Fraser Yachts who helped Berwind develop bid requirements for a yacht of 60 to 65 metres and then suggested he interview several design firms. Must-haves included a large sundeck. "We live on the sundeck – that was the one thing we borrowed from the previous boat," says Berwind. "We had two requirements for that deck: elevator access and a dayhead. But I was adamant that it be completely open from front to back. During interviews, the designers we talked to kept trying to put a small house in the middle. When I told Jonny it had to have a dayhead and an elevator and still be totally open, he said, 'Well there's only one way to do that – move them outboard and incorporate them into the arch.'" Berwind, admits he secretly had this in mind anyway. "He got the job on the spot." Then they set to work sketching the rest of the boat, the profile taking on its husky masculine look. Berwind's first pencil sketch, on a sheet of lined paper, hangs framed in the wheelhouse. It looks unmistakably like the finished product. "Jonny was very easy to work with and we were very lucky to have found him," says Berwind.



Sliding glass doors lead onto the main deck aft, with an enclosable al fresco dining area-cum-winter

garden and shaded lounge area. A fire pit and overhead heaters make these year-round spaces





The main saloon has a distinct Bond villain's lair feel to it - these owners have a sense of humour.

A Lego model of Scout is on display, while a map cranks open to reveal a TV for watching 007 for real



MAKING A SPLASH

When darkness falls and the guests make their way inside for the evening, the focal point of *Scout's* interior is the main saloon. It is packed with unusual features that delight the imagination. With its full height windows, it is a light and airy space during the day, but at night it is transformed by the large LED screen in the ceiling that looks very much like an oculus or a viewing hatch in a submarine. This large, round screen can project any image - from sharks to peaceful clouds to a starry night sky. Features like this create a stimulating and entertaining area that never fails to shock and impress and keep owners and guests entertained.

This feature is amplified by the handmade round 180kg coffee table that sits on the floor directly below the LED screen. With its mirror-like finish accomplished after some 200 hours of polishing, it reflects the images overhead and with its ripple surface, provides stunning animation. Milled and pressed by British art engineer Lee Rowland from a block of solid aluminium and plated with nickel, the surface of the table takes the appearance of rippled water on the perfect still pond. Coupled with three centred metal drops weighing a mere 300 milligrams and supported by an ultra-thin, nearly invisible carbon steel wire, the piece - is it sculpture or is it furniture - gives the mesmerising impression that water is dripping from the installation overhead and is really demonstrative of the intricate, quirky and surprising design details throughout every aspect of *Scout's* interior.

The coffee table in the saloon is by "art engineer" Lee Rowland to H2's design. The surface of mirror-polished nickel reflects movements from the skylight above - which is actually an LED screen



In the observation lounge, above, what looks like a telescope cover opens to reveal a buffet by DKT. The

hanging squid sculpture is by Alastair Gibson. Right, the owner's deck lobby and library



Larsen and Gulbranson sent their client's bid request to several yards and all replied with a new-build package, price and time frame. Hakvoort, however, added an intriguing second bid, offering to build the boat on an ice-classed steel hull, drawn by the respected Dutch studio Diana Yacht Design, which had already been started and stopped by a previous client.

"Noting the dimensions of the stopped project were quite similar to that of the *Scout* bid, I projected Jonny's layout on this hull," recalls Klaas Hakvoort. "That was in August 2015 and at the Fort Lauderdale show, they signed the letter of intent." Berwind adds: "The superstructure that had been started and the layout were nothing like we wanted but the idea of saving time, we thought perhaps as much as a year, was attractive, especially when we realised we could have 95 per cent of what we wanted on this hull."

And so building *Scout* began by unbuilding the other boat first, starting with removing its nascent superstructure and reworking the transom for a better beach club and a dive store. Horsfield's design called for more windows and skylights, and Hakvoort notes that that required a different framing plan to accommodate the larger openings. "The crane on the foredeck was quite a feat as well," he adds. Nautical Structures was the only supplier willing to attempt the unique knuckle-boom crane, with an 8,000kg lifting capacity that would fit the length of a new forward tender bay (behind a raised helipad) and maintain a low enough profile for forward visibility from the lounge. The entire area was strengthened down to the keel to support the crane and helicopter load and all of the bulwarks were enclosed for the safety of the dogs. In all, Hakvoort says the build required 80,000 work-hours of metal reconstruction.

"Did we actually save a lot of time? No. But I would absolutely do this again. The fixed hull gave limitations to the project and kept us from saying, 'Let's add a little more here or there'. We looked at the hull as a foundation to a house; everything other than the footprint was ours to define," says Berwind.

"James wanted the boat to look as if it had had another life before it became a yacht," explains Horsfield, which explains some old-fashioned ship gauges among the decor, and doors that recall watertight compartment doors on cargo vessels. Yet everything is finely finished rather than gnarled.

————— **"HE DEFINITELY DIDN'T WANT A DISNEY BOAT,
BUT HE WANTED FURNITURE WITH STORIES. THESE ARE FUN CLIENTS
WITH A SENSE OF HUMOUR.**

The owner trained as an architect and design interests him. My job was to listen to him and put his thoughts into something that could be built."

Forward of the saloon is the main lobby and a starboard-side guest entrance. Carpeted stair treads – one of the few carpeted surfaces aboard and a concession to the dogs – wrap around a clear glass lift. Forward are four guest cabins, identical in size but given distinctive colour schemes via mosaic tiles keyed to a photograph of a sea creature above each bed's headboard. Each guest room has oversized windows of toughened glass that don't require storm ports for crossings.

While there are outdoor dining options on the main deck and sundeck – each with adjacent bars – there is no indoor dining room, a growing trend. "We didn't have a formal dining room on our last boat. We turned a VIP cabin into a dining space, but I had no intention of doing that here," notes Berwind. "I thought possibly of enclosing the upper aft deck but then got the idea of making the forward lounge on my deck convertible. The only time we'll use it for dining is when we have to."



The four same-sized guest bedrooms have different colour schemes. Industrial, chic styling throughout is carefully chosen to make *Scout* look as if she is a converted ship, such as in this powder room, below





Bubbled glass screens in the owners' suite wrap around the head of the bed and create an underwater feeling to the entrance. Seagrass-like rugs, pebble cushions and a diving helmet add to the illusion





The greenhouse, aft on the bridge deck, and reached from the owner's terrace by a private staircase, is

Berwind's favourite spot on board, and even includes a potting shed so he can tend to the onboard plants



Above: the shaded spa pool on the sundeck. Below: the puppy park, on the owners' private terrace, where their beloved rescue dogs Brio and Scout can stretch their legs. Glass bulwarks keep them safely on board



This lounge, with its view over the tenders, is a light, bright, multi-use space to retreat to if cold or storms force the owners off their beloved sundeck. Two round tables, with stone tops inset with constellations, are flanked by L-shaped forward-facing love seats and casual high-backed chairs in tweed, all on a slightly raised teak and holly platform. A high-top table and two stools tuck up against the forward windows. Overhead, three skylights pour light into the room and over a “squid” sculpture, created by Alastair Gibson from carbon fibre and Formula One car parts. The aft bulkhead is faced with curio shelves, flanking an unusual bar: when closed it appears as a large globe, but it slides open in sections along lines of longitude to reveal shelves for drinks or snacks, storage for glasses and a drawer for plates. Aft of the lounge is a large and well-thought-out service pantry that links to the crew’s centre of circulation on port with a full-size fridge, dishwasher and loads of counter space for final plating. A lift for a full-size food cart connects this pantry to the galley on the lower deck. Storage, crew spaces and circulation pathways are large at the owner’s direction.

The master suite is entered through a library packed with an eclectic section of books, nautical antiques and miniature steam engines plumbed to run on compressed air. Much of *Scout’s* artwork is a collection of collages by New York artist William Steiger, who Berwind first encountered on Instagram. Steiger’s collages are made by meticulously hand-cutting paper, including nautical and star charts, with X-Acto blades. The pieces are painted with transparent layers of gouache before being glued down in layers to create the final collaged image. The collection includes channel markers, turbines and machinery, sextants, vintage diving helmets, propellers, compasses, seaplanes and the Atlantis from the Bond film.

“I sent him subjects I wanted to include but he found the images and made the collages using charts as backgrounds,” says Berwind. “The industrial/mechanical themes of his work really fit *Scout*.”

From this quiet space, with grey oak walls and a shaggy carpet evoking seagrasses, a corridor leads past large bathrooms port and starboard and their attendant dressing areas. Frosted floor-to-ceiling glass panels brighten the corridor with light from the bathrooms while maintaining privacy. Art sits in dark-stained lacewood niches surrounded by faux leather panelling. The master suite is the size of a Manhattan studio apartment and it seems even larger given the private terrace or “puppy park” beyond. The aft-facing bed is backed by panels of bubble glass and the high-gloss ceiling is sculpted to mimic waves.

From the puppy park, stairs lead to the deck above, where the yacht shelters a one-of-a-kind greenhouse. This is Berwind’s “me space”, with an enclosed teak shade house with slats for hanging plants in baskets and a potting shed on starboard with a sink and room for garden tools and pots. A passionate gardener, Berwind delights in caring for the yacht’s many plants.

Captain Kynan McDonald had free rein to design the bridge. His choice was for a ship-like arrangement with a floating console. Not only does this give critical visibility at night but it means all of the equipment can be easily accessed from the rear. A large chart table separates two raised sofas for guests or an extra watch. Leading-edge security systems were included to suit *Scout’s* intent for global expedition. “If you are going to have an expedition boat, advanced security is something you have to plan for,” says McDonald.

_____ **AND FOR OWNERS WHO ARE NOW ABLE TO EXPLORE THE WORLD
AT THEIR OWN PACE BY TAKING THEIR HOME AND THEIR FURRY FRIENDS
WITH THEM, IT’S THE FINAL BIT OF EXTRA PLANNING THAT MAKES
EVERYTHING POSSIBLE** ■

With her bulbous bow, knuckle stem, high foredeck and 4,899nm range, Scout is designed and equipped

for world cruising. The hull, by Diana Yacht Design, is ice classed. Removable bow railings admit a helicopter



Generators	2 x Caterpillar C18 320kW; 1 x Caterpillar C9 225kW
Air conditioning mfr	Heinen & Hopman
Paint	Awlgrip, Alexseal
Tenders	1 x 8m Cockwells custom limousine; 1 x 8m Novurania LX RIB; 1 x 5m Williams SOLAS RIB
LOA	63.7m
LWL	60m
Beam	11.2m
Draught full load	3.36m
Displacement	945 tonnes
Gross registered tonnage	1,416GT
Main engines	2 x Caterpillar 3512C
Speed (max/cruise)	15.2/12.5 knots
Range at 12 knots	4,800nm
Tankage	
Fuel	160,000 litres
Fresh water	26,000 litres
Thrusters	Jastram 225kW
Stabilisers	Naiad 925
Owner and guests (cabins/people)	6/12
Crew/staff (cabins/people)	9 + 2 staff cabins/18
Naval architecture	Diana Yacht Design
Exterior styling	H2 Yacht Design
Interior designer	H2 Yacht Design
Interior joinery manufacturer	Unlimited Interiors, Ruiter, Van der Meijden
Owner's project manager	Steve Jacover, Peter Towning
Construction materials	Steel hull; aluminium superstructure
Classification	Lloyds, Ice-Class
Flag	Cayman Islands
Builder/Year	Hakvoort Shipyard/2019