

INVICTVS

DESIGNER

Tim Heywood

DRAWING UPON EXPERIENCE

Super yacht specialist writers Frances and Michael Howorth journey into rural England's heartland to interview the man with the golden pencil and the soft lead.

BY MICHAEL AND FRANCES HOWORTH
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With more entries in the world's Top 100 largest yachts than anyone else, Tim Heywood can be considered the world's most prolific megayacht designer.

Walk into a design studio specialising in the creation of luxury yachts and the chances are the scenes you are greeted with, will be vaguely familiar. The loft like building will have an artistic feel, the atmosphere will be charged with an almost electric air of creativity, a bevy of bright young designers are hunched over huge computer screens or are contemplating drawings and fabric swatches, a pencil held between their lips. Others will be chattering, swapping ideas and notions that will one day sail the oceans. Inside a much larger, more lavish office elsewhere in the building sits the man whose name is over the door. He is protected by his staff, many of who are milling around his office at his beck and call. His is the signature on the drawings and throughout the office his drones produce sheets of paper for him to sign. Design studios are all the same wherever you are - right?

Well no! Because, if you drive into the heart of the British rural countryside to Burley-on-the-Hill in the county of Rutland some 100 miles from Great Yarmouth on the North Sea Coast, almost as far inland as you can you can get on mainland Britain, you will find Burley House. It is here that the East Wing is both home and studio to one of the world's most renowned yacht design teams, Tim Heywood and his long-standing life and business partner Vanessa Reville.

We joined them in their stately home. It feels light years removed from the hustle and bustle of superyacht centers like Monaco or Fort Lauderdale, yet it is one of the most prolific if not the most famous of super yacht design studios. Yes there are computers, but chances are the designs you watch the maestro draw, are done by hand on large sheets of paper. Yes the walls are adorned with super yacht awards and trophies but nowhere will you find a cast of thousands toiling away in back room studios. There are no bright young things flitting about in trendy fashion wear and, despite the fact that we are 13 years into the 21st century, the design studio does not even have its own website. Even the mobile phone seems to be constantly searching for a signal.

"The first and perhaps most obvious thing about us," he says, "is our studio location and the lack of a dedicated website. This is obviously a conscious decision because I have never wanted have a web presence. Don't get me wrong," he adds, "It's a fantastic tool and indeed if I had a website I might get even more work, but I am in the fortunate position of having many clients who keep us busy here all year round. Word of mouth is so good at getting my name that I only take one advertisement a year. We are here in Rutland because I realised I did not need to be in London, clients rarely came when we lived there, and certainly many more have come up here in the past five years than ever came to Wapping. They can land their helicopter on the lawn or at the landing pad at Hambleton Hall if they want to. Stansted and East Midlands airports are close by and Heathrow is less than 2 hours away by car."

THE MAN

Tim Heywood is a multi award-winning yacht designer. He has produced some of the finest and largest yachts on the water. Among them the stunning 133m Al Mirqab, and a who's who of yachting that includes: Baton Rouge, Cakewalk, Carinthia VII, Ice, Kogo, Mayan Queen IV, Topaz, Limitless and Pelorus.

His life has not always been quite so grand. Graduating from the Central School of Art and Design in London with a degree in Industrial Design Engineering, he needed a job and set about putting his talents to good use. In London's trendy borough of Chelsea he found the design studios run by the then fledgling Jon Bannenberg, who was on the cusp of expanding. Heywood knew little of super yachts but within weeks of joining the studio he was smitten. His relationship with Bannenberg was to last for 20 plus years and ended very amicably when Bannenberg began to collaborate with Oceanfast in Australia. "I just felt it would not be helpful for me if I wanted to introduce a client to a shipyard in Europe if my boss part owned a shipyard in Australia," he told Invictus

Going solo and leaving the auspices of a well known name can frequently be tricky but this transition was well timed for Heywood coinciding as it did, with the trend for larger and larger yachts and the dawning of the MCA Large Yacht Code. Under the guidance of Vanessa, who he describes as his partner in everything, he and she

"I run a very different organization to the larger yacht design offices. I worked alone during the early days, and that's how we've carried on ever since."

set up his studio and apartment in a converted Thames riverside warehouse in Wapping, within London's docklands. Anxious not to steal the limelight, Vanessa wants to take a back room role and says she only looks after the business side of things. Tim, on the other hand, is infinitely more accommodating of the person on who he relies on totally for support

At the time of his departure from Jon Bannenberg Ltd the 96 metre Lürssen, Limitless, was under his control, but so amicable was the terms of severance that Banneberg entrusted Heywood to finish the

Many of Heywood's clients start conversations with 'I'd like a yacht like Pelorus' (see opposite), but she'll never be repeated.

project. "In fact Jon became my first client," Heywood says, "because he hired me to complete the work. Later the client hired me directly when he wanted to extend and refit the yacht. Limitless was in fact one of the longest projects I ever worked on because she was on the drawing board for some five years before they began to build her."

"The greatest debt of gratitude I have must be to Vanessa, for her support, followed by Jon Bannenberg. Jon took me from college and taught me a great deal. But equally the industry as a whole also owes him a similar debt. Prior to his setting up shop in London's Chelsea, naval architects designed everything. You could say he created the super yacht design industry. I spent 23 years with his firm and am a better man because of it."

It was around the time of the move away from Bannenberg that Tim also realised his first thoughts when it came to the design for a super yacht, centred on her exterior appearance, so quite consciously he decided that would become his area of speciality. It is not that he hasn't designed the interiors of a yacht, because he has. He did so for the Oceanfast built Fortunate Sun, a yacht he designed as Perfect Prescription, for an owner who used to own another Oceanfast, now named Perfect Persuasion. He does however believe that to undertake interior design really well, delivering what clients seek, would require a large studio based team of assistants. That would undoubtedly get in the way of what he likes doing best,

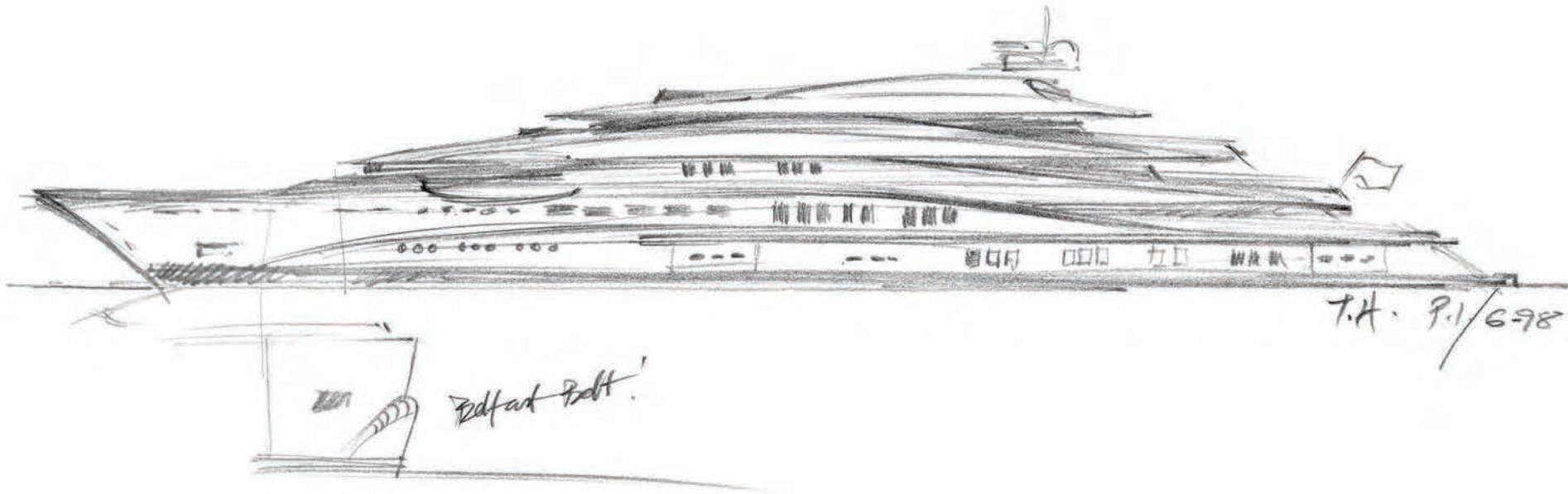
drawing spectacular shapes that enclose and define the living spaces styled by others.

THE PROCESS

Working in his studio on the lower ground floor of his home it can take between 500-600 drawings on each project before its ready to build and believe me that's a lot of pencil lead. If it takes that long, we ask, why not get an assistant to help you? "I have tried that," he laughs, "I once hired a promising designer to help with the huge workload of drawing plans for each project, but I quickly found that in the time it took me to instruct and teach him what I wanted, I could have done the task myself in half the time."

"Now I have found that I can use Adobe Photoshop on my computer, that helps me speed some of the work, but the majority of my work is still drawn the old fashioned way by me by hand. I run a very different organisation to some of the larger yacht design houses. I have always worked alone, that's how we did it in those early days and I have carried on the same way ever since. I love this work, first I create the sketch and then do engineering drawings and finally get to see my

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Heywood's initial sketch of Pelorus in 1998, and how she appeared when launched in 2003.



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creation sail away over the horizon into the sunset." "You know," he says, "generally the interior designer receives more accolades, greater world attention, and some would say that it is where the money is. But generally when it comes to the interior, clients and their wives, and then their sweethearts, make many detailed changes to the design. It can take hours and hours of time, even if it is their prerogative to do so. On the other hand, if my exterior look and feel was good, then invariably they tell me to get on with it and leave me alone until I have finished it." "You can ask who has got it right, them or me? I would have to admit that we have it right for us, while other designers have it right for themselves. I could not work as head of a large team. I can tell you truthfully some of the designers that do are occasionally envious of our lack of staff. It was when I realised I would probably need staff to design the interiors of large yachts that I decided to concentrate

on the exteriors." "The problem with creating interior designs comes when owners have a change of life partner. So the way we work now when we sign contract to design a boat is to recommend an appropriate interior designer that we can work with. We always create the General Arrangement (GA) plan and invariably the wheelhouse. I used to design the crew areas, but now restrict my interior design activities to the wheelhouse. I started doing this a long time ago because I enjoy being at sea and driving boats. To me the instrumentation layout is obvious and is often nothing more than an ergonomic and control problem." "As you can see," he says, "I love being an exterior designer, what I love is the sculptural shapes that you can create. I would much rather look at a yacht's capping rail than an interior doorframe. And as you will know from looking at my exterior designs I really do like

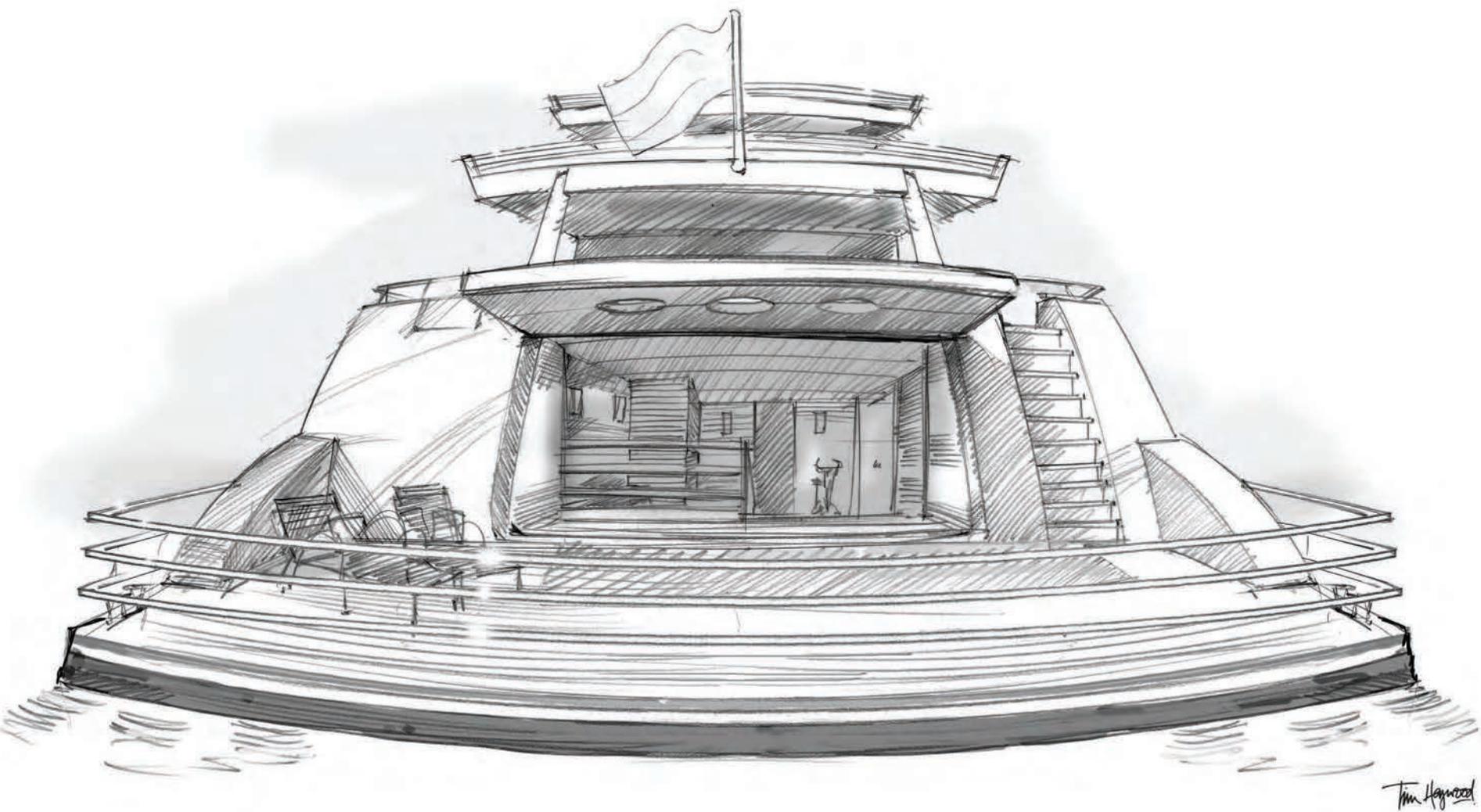


big capping rails!” “I have done an exterior design work for a private aircraft that had a very ornate interior that I designed as well. It was for a Boeing 737 and I designed the paintwork. I wanted to do more but they would not let me mess with the wing shape! It was for a client I still work for and a very exacting job. Lufthansa Technik who we worked with, said it was the most complicated of paint design jobs they had ever had to do. But what I love most about private airplanes is they make super yachts look cheap, a real bargain!”

THE MILESTONES

“Of all of my designs there are two that particularly stands in terms of being among the most creative, the most challenging and, even perhaps because of that, the most fun. The first was Pelorus. This was my first over 100 metres. It started out as a team effort that saw me working

Launched by Lürssen in 2012, the 147m Topaz is a stunning example of the sophistication of Heywood's recent work.





with the owner's team of representatives, with each wanting to give me input. I followed their lead but was never truly happy with what we ended up with. One day, sensing this, the owner looked at me and asked 'if you were to start from scratch again, would you draw this same yacht?' I said no, explaining I had been asked to produce what a team effort. So then he asked me if I would draw another for him, my own design unhindered by the input of others. Again I replied no! There was a gasp of irritation and he asked why not? So I unrolled another sheet of paper with a design I had drawn especially for him and suddenly he was all smiling again. That's how Pelorus looks the way she does!"

"Others see her as a benchmark design. You have no idea how many clients have started their conversations by saying 'how they love Pelorus and want something along the same lines'. Event would be the other yacht that stands out among those I have drawn. She is the first of the Amels Limited Edition 199 yachts. After the success of the 171/ 180 series Amels asked for a 60 metre version that they would market as a 199. I drew two sketches for them at an early stage of the discussion process. One featured a traditional clipper shaped bow and the second design featured an Axe bow, in a style I have chosen to call a Scimitar bow because it is somewhat different to the Axe bow shape they have used with such great effect on their Damen-built offshore supply boats. I have watched with great interest how the Axe Bow Fast Yacht Support Yachts slice through the water and my own shaped bow has that same endearing quality. She is certainly one of the most economical in terms of fuel consumption."

THE DETAILS

"I think I find it is easier to create the flowing lines on a bigger boat. You get a chance to be gentler with the angles, but design and form problems are very similar on any size of yacht. It is very easy to draw a yacht design, but it is complex to design a yacht that can be built easily. You have to think about the access a welder has to a piece of steel. There is no need to have him cut while standing on his head, or wedged tightly into a space he cannot naturally and comfortably fit into."
 "Every project we work on starts in a different way, but the instant it



In addition to his large custom yachts, Heywood has also designed a highly successful series for Amels.

starts familiarities begins to appear. It generally begins along the lines of 'I really like Pelorus and want to have one just like her'. I have to explain that she was a design from some years back and many things have changed since then. I make suggestions and using my trusty yellow Pentel pencil, loaded with soft 4B leads, to quickly sketch some ideas down and start the process. Then I listen to what the client says. Very often it is at this early stage he has a clear vision of what he wants. It is only later when things become more detailed will he become more vague. When I am away from my own office I will sketch it out on A4 size paper. If I am in my own studio I will reach for the A3 pad, which is twice as large."

"I work in two distinctly separate stages. Each detailed in a contract that sets out what we will do and how much we will charge. The con-

tracts vary each time but mostly follow the same path. Sometimes a lawyer will get in the way, but for the most part the contracts are straightforward and easy to follow. Stage one sets out what we will do and specifies the fixed fee. For that the client gets his basic designs, full GA, a model of the yacht and a watercolor style rendering of what the yacht will look like when in service. Until recently the famous water colourist Vic Carless did the work, but now that he has passed away I also create the visual. To create this I drop a photograph of model into an exotic scene originally drawn by Vic and then use Photoshop to create the watercolor effect. It is from these differing visuals and discussing them together that we progress to stage two. This first stage is critical, it focuses the mind on what is truly desired. The owner of Perfect Prescription carried model with him all the time while the yacht was in build. He put it on his bedside table no matter where he travelled, so at all times he had it when we discussed the yacht together. It proved to be a useful working tool.”

“Stage 2 is what we call the production stage. We again work for a fixed fee discussed in advance and for this we produce a more detailed design of exterior and wheelhouse, with a full 1:100 scale draw-

ing of the yachts GA. Then when everyone is happy we set to work creating the 500 plus drawings that are needed by the shipyard.”

“If clients make changes that necessitate more complex and extra detailed design work, then we may vary that charge. That seldom happens but we would of course, never say never. Equally it is very rare that stage one does not follow into stage two. In all the projects we have ever started, only four did not proceed to completion and of those one is simply waiting until his present yacht is sold before he presses the green button.”

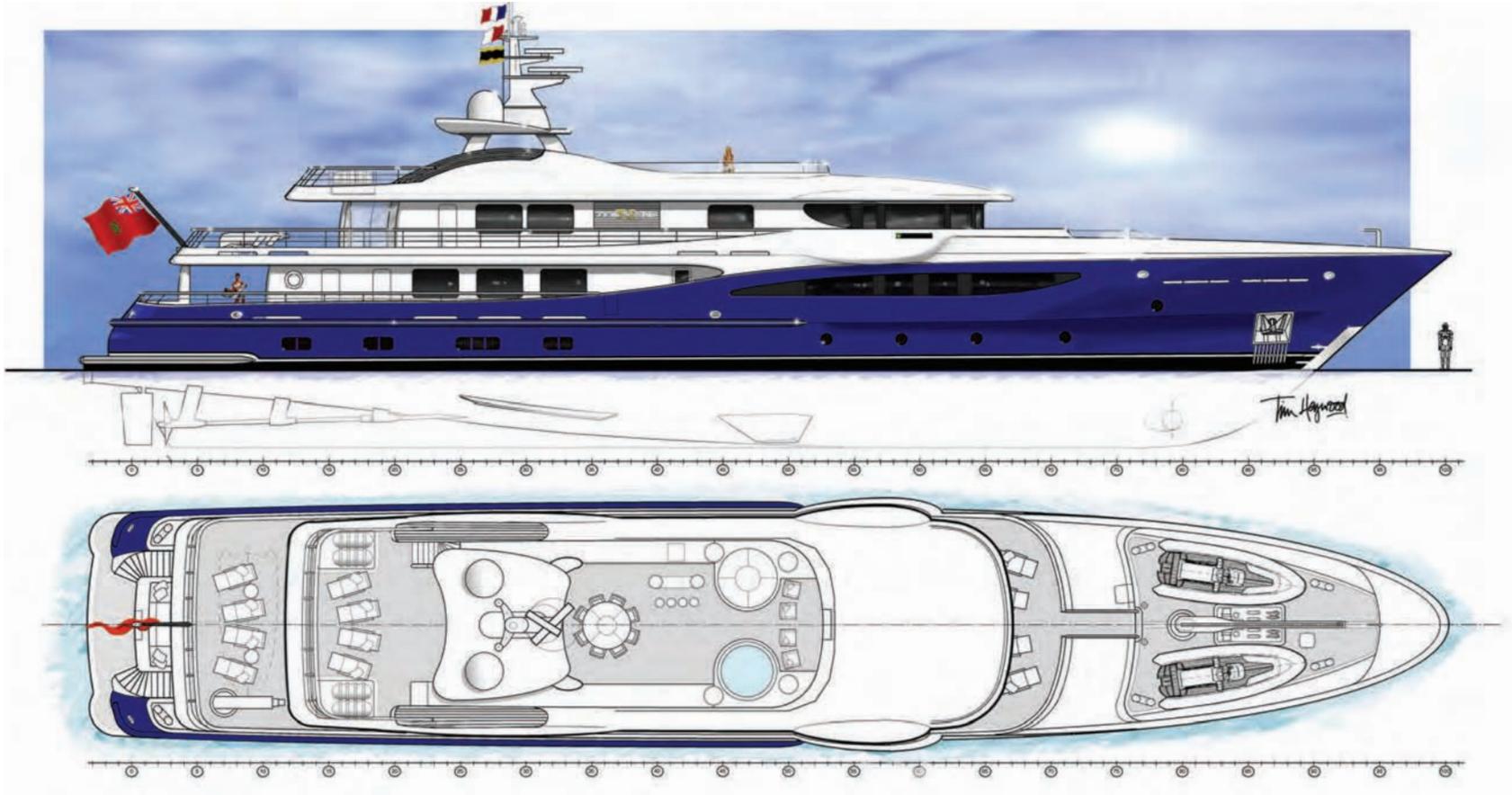
“Clearly fees charged also depend on where the boat is built and how large it is. Larger means more supervision and yards with less experience in building large yachts need more hand holding. Again the chances are we have got our estimate right at the first attempt and in fact I can only think of five occasions where there has been the need to ask for more in the way of fees as the clients requested additional design work. In each case it was exceptional circumstances and at no point have I ever argued over a proposed fee or an increase. It has just never happened.”

“When I am working for a shipyard, as in the case of Amels, then the

List of Completed Designs

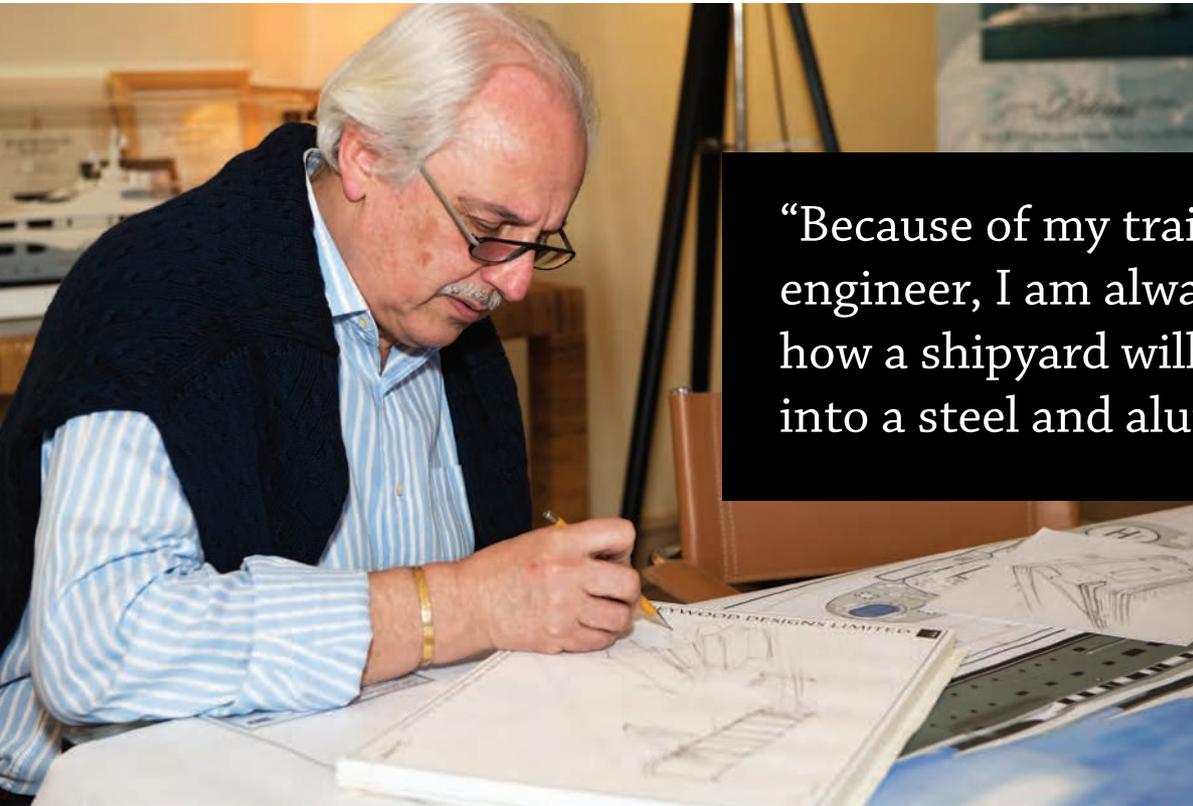
YEAR	YACHTS NAME	LOA	YARD BUILT IN
1997	LIMITLESS	96.25m (315'9"ft)	Lürssen
2002	CARINTHIA VII	97.2m (318'10"ft)	Lürssen
2003	FORTUNATE SUN	54m (177'1"ft)	Oceanfast
2003	PELORUS	115m (377'3"ft)	Lürssen
2004	BOEING 737	Private Jet	Lufthansa Technik
2005	ICE	90.1m (295'7"ft)	Lürssen
2006	KOGO	71.7m (235'3"ft)	Alstom
2007	DENIKI	52.3m (171'7"ft)	Amels Limited Edition
2007	LA MIRAGE	52.3m (171'7"ft)	Amels Limited Edition
2008	AL MIRQAB	133m (436'4"ft)	Peters Schiffbau
2008	DILBAR	110m (360'10"ft)	Lürssen
2008	LADY NAG NAG	52.3m (171'7"ft)	Amels Limited Edition
2008	MAYAN QUEEN IV	92m (301'10"ft)	Blohm & Voss
2008	WERE DREAMS	52.3m (171'7"ft)	Amels Limited Edition
2009	UNITY	52.3m (171'7"ft)	Amels Limited Edition
2010	BATON ROUGE	62.5m (205'0"ft)	Icon
2010	BEL ABRI	52.3m (171'7"ft)	Amels Limited Edition
2010	CAKEWALK	85.6m (280'10"ft)	Derecktor
2010	SEA RHAPSODY	65.5m (214'10"ft)	Amels Limited Edition
2010	ADDICTION	54.3m (178'1"ft)	Amels Limited Edition
2010	RADIANT	110m (360'10"ft)	Lürssen
2011	ARIELA	54.3m (178'1"ft)	Amels Limited Edition
2011	SPIRIT	54.3m (178'1"ft)	Amels Limited Edition
2011	IMAGINE	65.5m (214'10"ft)	Amels Limited Edition
2012	STEP ONE	54.3m (178'1"ft)	Amels Limited Edition
2012	TOPAZ	147m (482'3"ft)	Lürssen
2012	4YOU	55m (180'0"ft)	Amels Limited Edition
2013	ENGELBERG	55m (180'0"ft)	Amels Limited Edition
2013	EVENT	60.7m (199'0"ft)	Amels Limited Edition
2014	M25	75m (246'1"ft)	Cantieri San Marco
2014	NATO	73m (239'6"ft)	Cantieri San Marco

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The Amels 171 exhibits the signature 'Heywood Curve', a line that engenders a sense of femininity.





“Because of my training as a mechanical engineer, I am always thinking about how a shipyard will turn my drawing into a steel and aluminium structure.”

structure is slightly different. They and I are hoping to sell the project but as with an end user I have to listen to the shipyard building a series as much as I do the individual buying a yacht. They are both clients. The nice thing about designing a series as popular and successful as the Limited Edition is that I get the reward of many clients loving the design! Should the owner want to vary that standard design we are happy to quote for him to use us.”

“Because I am, by training, a mechanical engineer I am always thinking about how a shipyard will turn my drawing into a steel and aluminium structure. My hero is that great design engineering genius: Isambard Brunel and like him I try and think about space and practicalities of welding during the build and then maintenance issues likely to occur during the running of the yacht once built. I like to think that one day a young deckhand who found cleaning a yacht I designed easy to do will when he becomes Captain recommend me as a designer!”

THE HARD YARDS

We ask, how does he feel when he sees yachts that borrow design features first exposed in one of his designs? “You might think I’d be flattered, but you know what? I am not really! A design is a design, it is the property of the person who created it and it becomes the property of the person who he sells it to. Designs are not something you simply borrow. People who copy my designs clearly show their own lack of ability. Can we talk about Numptia we ask tentatively? Heywood smiles broadly. “Well no, not really. It would not be right to discuss the yacht attributed to another design house. But a lot of people have looked at the lovely symmetry first seen on Carinthia VII and wrongly assumed I drew the lines for Numptia.” We are on a roll with our tricky questions, so we push on and ask about the moral issues that he may encounter from time to time? “We are careful to make sure we do not get caught up in designing for people who would bring discredit so we make sure that, for example, they are not drug barons!”

Quick Fire Questions

MOTORCAR E Type Jaguar
MOTORBIKE Brough Superior
MOVIE OF ALL TIME Gladiator
BOOK Girl with the Dragon Tattoo
MOVIE STAR Harrison Ford
MUSIC TYPE Buddha Bar or World Music

MUSIC ARTIST Adele
MUSIC TRACK AND WHO IS IT BY?
 Lazy by X-Press 2 + David Byrne
AIR PLANE Concorde
RESTAURANT Hambelton Hall
FOOD TYPE English

FORM OF RELAXATION Driving
SUPER YACHT
 Pelorus even if I did design her myself!
WORLD CITY London
SUPER YACHT DESTINATION Maldives
CLASSIC SUPER YACHT Savaronna

Having survived the tricky question stage, which Heywood answered with disarming honesty and great charm we moved on to asking him what his best guess on what the next super yacht design trend will be.

THE PRESENT AND FUTURE

He has seen many evolutionary changes in recent years. “The canoe stern is long gone, the move away from slanted wheelhouse windows is almost complete, and clipper bows are being replaced with more upright plumb bows,” he says. “The canoe stern doesn’t offer the closeness to water clients desire and it was also difficult to accommodate a swim platform and storage for water toys. Slanted bridge fronts became a victim of regulation because they presented issues with reflected light. I have never been a fan of windows that slant either forwards or backwards. I try and work with an owners desire to be Eco Friendly, so we are adding catalytic exhaust systems and investigating the use of solar panels and different battery technologies, but so far nothing is so advanced that we can move away from installing really efficient diesel engines.”

With Pelorus now sold away from her commissioning owner’s fleet and sailing for owners from Abu Dhabi, Heywood’s designs are clearly making a mark in the Middle East. His most recent and largest delivery to the region was the 147 metre Topaz, to owners from that same Emirate. Topaz, like Pelorus, was built in Germany by Lürssen. Upon her launch she assumed her placing within the world’s top five largest yachts, a title she has held onto despite Lürssen having since launched Project Azzam with a reported overall meterage of 180. The 147 metre Topaz is a whole superyacht size bigger than the 115 metre Pelorus who a decade earlier was dominating the pages of the superyacht press. Comparing images of them side by side it is immediately apparent as to how quickly the world of large yacht design is moving forward. Innovative though she was, Pelorus has been improved upon with a high level of sophistication.

The evolution in the Heywood style is all too obvious to see. Retractable balconies, discreet lateral exterior stowage for the yachts tenders that owe so much to the cruise ship of today. Yet here again Heywood’s genius has shone through and he has made them almost inconspicuous within the line of the yacht. The advances in shipbuilding over the last ten years has had as much effect on the differences between the two yachts says Heywood, “Yes I am able to draw a sleeker more stylish system of incorporating a tender, but that falls away to nothing if a shipyard cannot build what I envisage,” he said. “I predict there will be a continual development of where I have been, I will be gently pushing envelope so that the owner desires it, the shipyard can build it ... and no one has a heart attack while we look at the drawings. I like the use of glass and will continue to do so, but in restrained way. When I see a lot of glass I consider the increased air conditioning required. Grand yachting in comfort needs yachts of a certain size. Someone will, in time I am sure, build a 200 metre yacht. Whether I will be the designer or not, I do not know. While they will undoubtedly get longer, I doubt they will get thinner. I see more curvatures in plan inspired in part by the feminine form. Remember in the English language, a ship is only inanimate object with gender.” Regarding advice to owners before approaching designers, Heywood is pragmatic. He says, “The client should look at existing yachts and decide what they do and do not like. Find a designer whose work you admire and go to him. It is not helpful to go to designer and say ‘I want something like this other designer has done’! Potential owners should visit the shipyard and be sure he trusts them to fulfil the job he wants. More importantly, he should get on with the team who are going to build the yacht. The occasion should be a joyous adventure and an exciting time in that owner’s life, not a



Hambleton Hall

Tim Heywood jokingly calls Hambleton Hall his staff canteen. But as a regular visitor to the Michelin starred restaurant housed within it, he is a well known to the staff and has no fear when it comes to recommending it as a place to stay. This is one of Britain’s finest country house hotels and one that will find favour with super yacht owners who want to visit Heywood on his home turf. The lakeside setting is spectacular and only some two and a half hours north of central London (England). The restaurant is a haven for gourmets and wine lovers and the rooms combine comfort and style. The helicopter pad is without a doubt a bonus for owners who like to bring the budgie. Walter Marshall was a man whose fortune was derived from a brewery business of the same name, but he came to Rutland to enjoy the fox hunting and built the house in 1881 as a hunting box. He did so at a time when the area was the Mecca of fox hunting, rather like St. Tropez is today for super yacht owners. The house provided an ideal base for hunting with the Cottesmore, Quorn, Belvoir or Fernie hounds and participation in the intensive social activities centred on outlying estates and houses. He left his house to his younger sister Eva Cooper. Although she started life as a keen devotee of the chase, from the age of 50 onwards she presided over a salon of bright young things including Noel Coward, Malcolm Sargent and Charles Scott Moncrieff. After her death, Lord Trent, Dr. Brockbank and Major and Mrs. Hoare enjoyed the house in their turn until the 1970’s. It was transformed into a small hotel and restaurant for discriminating diners in 1979/80. <http://www.hambletonhall.com>



"My reputation as a designer is important to me. I would like to think I have the respect of my peers. It would worry me if I did not..."

battle of the boardroom. If you were to ask me where in the world I would advise clients to build a 70 metre yacht, I would still have to say in a European shipyard. If you wanted me to narrow it down further, I would be forced to suggest Germany or Holland."

"We have been incredibly fortunate and lucky that the recent economy has not affected super yachting from a design and build point of view. Our projects are so long they have spanned those difficult times. One project was sold and new client carried on with us. There has been a geographic shift of clients in recent years but

the ethnicity or culture of the owner does not, as a general rule, affect my designs. Some clients have a different mode of use from others and that sometimes can affect the GA. For example some clients want cabins for bodyguards adjacent to the master suite, while others are more concerned with the size of an on board Karaoke bar."

"I do not think there have been any disappointments in my business life and for that I am very grateful. I really love what I do and, with Vanessa's help, the business works well. Of course there are occasions when I have doubts. I can sit and look at a finished drawing and wonder if the client will like it, but a few seconds later, I know that it is a great design and the client will love it - and when I show it to the client, he does! My reputation as a designer is important to me. I would like to think I have the respect of my peers. It would worry me if I did not. We have always run our business in a honorable way. I make sure we under promise and over perform. My clients seem happy with that concept and I hope they will long continue to think that way. **I**

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