



# TERRIBLY



**On the surface and under the skin, Delta's 154-foot *Mr. Terrible* resets the scale**

When it comes to the latest delivery from Seattle-based Delta Marine Industries, the yacht's name, *Mr. Terrible*, at first can be quite surprising to say the least. To many residents of California, Nevada and Arizona, however, the name conjures images of the "best bad guy in the West," a mustachioed bandit brandishing a gas pump nozzle in lieu of a six-shooter. The bandit is the logo of the owner's company, Terrible Herbst, and a symbol that graces service stations, casinos and motorsports team products throughout the region.

Delta aficionados might notice that the 154-foot (47-meter) *Mr. Terrible* bears a familial resemblance to

# TERRIFIC

STORY BY  
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**MARTIN FINE**



*Gran Finale*, an award-winning yacht delivered by the yard in 2002. They'd be right. Although slightly longer, the semi-displacement hull for the new yacht was laid up in the same basic hull mold as *Gran Finale*, and the superstructure draws on much of Juan Carlos Espinosa's contemporary styling from that project as well as Espinosa's interior arrangement. However, as is typical of the custom new-build process, the new boat's styling and interior were heavily modified; in this case by the Delta Design Group's lead designer, Adriel Rollins, who worked closely with the owners throughout the project. The results of both exercises, from the standpoint of both design and detailing, are striking. »



Right and below:  
Smooth, bold planks  
of koa and rough-  
textured rattan  
contrast with cool,  
translucent glass  
and warm textiles.



Having a cruising speed of nearly 20 knots, *Gran Finale* broke new ground for Delta, a company long known for its displacement vessels. *Mr. Terrible* boasts equally impressive performance, derived from a pair of MTU 16V4000 engines that each provide 3,650 brake horsepower. This propulsion package allows the boat to attain speeds in excess of 20 knots at a half-load displacement of 403 tons. Equally impressive is the fact that at a reduced speed of 14 knots, *Mr. Terrible* has a range of 2,700 nautical miles.

Savvy yachtsmen know that the key ingredient driving the construction of high-speed vessels is weight control. No matter the quality of the vessel's lines nor the care

given to the calculations from which the scantlings are derived, extra weight instantly translates to lower speeds and, potentially, to costly contract disputes. Weight often has a way of pushing design limits, especially in yachtbuilding, where interior finish and outfitting are subjects of great concern for demanding owners. And, despite the oft-repeated—and somewhat misleading—mantra that “fiberglass is stronger than steel,” it is by no means a featherweight product, especially when laid-up in solid form, which is the method used by Delta for its hull bottoms.

Having dealt with this aspect of yachtbuilding on many projects, Jay Miner, Delta's chief naval architect and

the executive in charge of the Delta Design Group, is well aware of the problem, noting that the laminate schedule for *Mr. Terrible* calls for the hull sides and superstructure to employ a sandwich construction that includes Baltek vertical-grain balsa for the core.

“Weight,” notes Miner, “is one of the biggest issues [in yachtbuilding]. It’s an issue that does not go away, even up to the last day of construction, and it’s something that you ignore at your peril.”

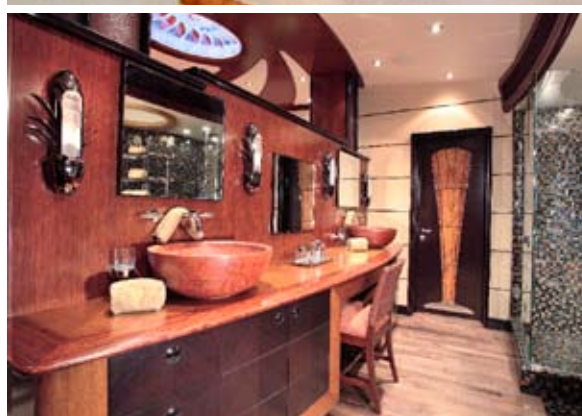
That said, Miner further explains Delta’s approach to the overall problem.

“We have always been conservative in engineering our structures, so initially, we probably introduce a little more weight into the primary components of the vessel than comparable builders might, so that makes the issue of the interior that much more important to track.

“We’ve developed some parametric approaches to estimating interior weights, but a lot of that is born out of research we’ve done over a number of years, where we have weighed typical components and generated targets on a per-square-foot basis for various accommodations. But that always has to be tempered with some knowledge of the specific finishes. Some clients favor more stone; some favor more wood. So that has to get rolled into the equation.

“We use carbon [fiber] for two purposes, but we find that we’re using it as much for stiffening long spans and for flexibility issues as we are for controlling the weight. As in some other projects, significant benefit was taken from using it in some primary locations for overall support of the deck-house structure as well as for overhangs and long spans of interior overheads because nobody likes stanchions; they like big, open spaces. It’s also a great benefit for controlling the frequencies of those responses [to cantilever structures] in vibration, not just in global flexibilities or in a seaway due to vessel motion, but also controlling vibration response of long, slender overhangs and that sort of thing.

“We do that along with periodic weighing of the vessel during the course of construction, then tracking that »



Above: Dichroic glass in the form of a nautilus decorates the master suite’s skylight. Left: The island theme carries through to the master head.



Above: In the bridge-deck lounge, colorful carpets set into the sole show off the joinery. Right: The yacht's remarkable joinery is on display on the bridge.



against our projections to see how we're doing. When it comes to vendor-supplied items—cranes, tenders, large appliances, skid-mounted machinery—that's all weighed as it comes in, so we roll the actual numbers into the weight estimate and replace the placeholder.

"It's a combination of all those efforts, but we have the ability to weigh a million pounds on our load cells here, so we do that on a periodic basis, usually when we move boats from one location to another. There are major milestones based on stage of construction, where we're going from one building to the next. Then within the final outfitting bay, we usually have some specific milestones for when we weigh, before we make our final commitments on the boot stripe. We always want to be sure that we give ourselves a little room on the front end for growth, which inevitably happens," Miner concludes.

A tour through the engine room of *Mr. Terrible* is proof-positive that not only has the company provided an impressive level of outfitting, it has taken the level of finish to one usually associated with show cars. For example, the boat's main engines were detailed by fairing the components and repainting, adding mirror-polished chrome accessories, some with high-relief medallions of the owner's trademark bandit. Manifolds for fuel, bilge and other systems have been built of 316-grade stainless steel, and all tubing and components, including valve bodies and handles, were mirror-polished. Even the bilges were faired before getting several coats of white linear polyurethane.

Of course, as impressive as finely executed machinery spaces might be, it is interior outfitting that accounts for the greatest percentage of cost in a yachtbuilding project, and it is here that *Mr. Terrible* showcases the remarkable quality of joinery that has made Delta yachts famous. Mark Obernberger, design coordinator for Delta Design Group, noted that the client requested a Polynesian theme for his boat, and it was this mandate that dictated the materials, finishes and details that adorn the yacht's luxury spaces. Woods chosen for furniture and bulkheads are predominantly bubinga and wengé, with koa used to great effect in several areas throughout the boat.

In some places, modern, more industrial materials such as stainless steel and glass were employed. The stainless steel treatment, applied to a polished surface with artistic strokes of a grinder, melds with the woodwork, adding forms »

## DESIGN DETAILS

*Mr. Terrible* not only claims an unconventional name, she also sports an atypical interior with a riotous range of woods and textures. I queried the yacht's owners and designer Adriel Rollins about the concept behind the design and the materials used.

There are two omnipresent themes: a Polynesian panache and a pervasive presence of aerodynamics. You may wonder, what in the world does that mean? Well, in short, it means that on board *Mr. Terrible* you can repose in a South Seas environment, but relaxation does not necessitate grinding to a complete halt. After all, you are on a yacht and the whole point of owning one is to have the world the way you want it and to be able to move freely from place to place.

To proffer that sense of movement, Rollins points out that the handrails, crown moldings and cabinet details are designed to "be ergonomic and to appear as if they had undergone a wind tunnel test."

According to Rollins, the idea was for the boat to look like it was *from* a tropical setting, not just *look* like a tropical setting. In other words, the owners should feel like they are living in paradise, experiencing all the aesthetics of the South Pacific, as well as enjoying leisure, adventure and fun. To that end, he created repeated tropical floral and aquatic patterns. He used enough exotic woods to tele-transport those on board to the middle of a rainforest.

Koa, indigenous to Hawaii, is the featured veneer. (For all woods used, see "Wild



### WILD WOODS

- » **African walnut** (flooring)
- » **Bloodwood veneer** (pilothouse side of no-light privacy blind)
- » **Bubinga** (main structural joinery, cabinets, overheads, staircase, etcetera)
- » **Cerejeira** (vanity tops and face, and highlight inlays in exterior tables)
- » **European pear veneer** (artist Aaron Levine created amazing pentagonal tessellations with laser-cut veneer used in skylounge credenzas, game table and pilothouse's no-light articulating blind)
- » **Honduran mahogany** (starburst weave veneer pattern at port and starboard entrances)
- » **Lacewood veneer** (laser-cut veneer used to create gradation effect along with pear wood)
- » Quartered, figured **makoré** (feature veneer used for pilothouse console and table, and salon credenzas)
- » **Wengé** (ebonized treatments, most nosings and baseboards)

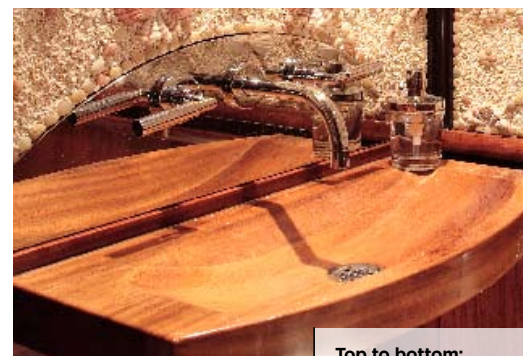
Woods" above.) Tropical textures abound. The facings on the credenzas, the dining hutch and vanities are all bamboo. Woven leather in the overhead above the dining table creates the sensation of being under a thatch roof. A reptile pattern adds drama to the drawer on the dining buffets as well as on the game table in the skylounge.

Caramelized rattan in the concave panels on columns adds another dimension. Rollins says these were inspired by an experience he had in Central America

after Hurricane Mitch when he helped a friend repair a mahogany dugout canoe.

The art niches were fabricated from brushed stainless in an underwater pattern. The resultant effect enlarges smaller spaces by creating a reflective depth with more light to allow the backside of 3-D art to be seen to its full advantage.

The owners of *Mr. Terrible*, impressed with the glasswork aboard Delta's *Triton* and *Happy Days*, specified custom lights and colorful art glass from the outset. Their brief included spiraling nautilus domed skylights, an array of swimming jellyfish and a collection of fruit, all made from dichroic fused glass. This chemically treated glass can be both reflective and opaque, creating a kaleidoscope of color. The chandelier over the dining table was specially fabricated with stainless steel palm leaves with blown glass fruit lamps installed in domed bubinga



**Top to bottom:**  
From her curved bubinga staircase to her hand-carved sinks and hammer-formed tubs, *Mr. Terrible* redefines the word "custom."

solid-wood mounts. Likewise, the wall sconces are computer-machined crown-corbels, conceived from sketch to installation to be safety-conscious in terms of heat, but also to throw a patterned light. Desert cacti inspired the sconces in the master stateroom. Ocean-style glass tiles were used instead of stone in the bathrooms and showers. —JILL BOBROW





MR. TERRIBLE

With flawless paint-work and chrome, the engine-room details rival the finest show cars.

that in some places mimic sea-grass beds. Lighting fixtures also employ metal components that in various places resemble palm fronds or celestial features. Slumped glass is used for room dividers, sinks and lighting fixtures, as well as for the skylight in the master suite, the design of which blends elements of a chambered nautilus and a comet.

Introduced into this eclectic mix are rich textiles, beautiful stones and other natural materials, such as reed. In some applications that harken to the roots of the owner's business, industrial components from the automotive industry are employed.

What is most impressive about the execution of the interior is the almost overwhelming amount of detail that was designed into nearly every piece. The flawless application of complex shapes of contrasting wood or

polished stainless steel applied to wood-clad columns, built-in furniture pieces or overhead panels is a sumptuous feast for the eyes.

Adding to the panache are several complex mechanical features integrated into the design. Some, such as vertically telescoping cranes, have become more common on large yachts over the years, but others result from project-specific problem solving. For example, there are two features in the after section of the boat that are beautifully executed. One is a hydraulically actuated swim ladder that deploys from just underneath the swim platform. It extends aft then rotates down to form an inclined ladder to the platform. The other feature is the stairway that leads from the aft deck to the swim platform. In this case, the entire staircase shifts position to allow the passerelle to deploy for use.

"Those are sorts of things that look so simple in the end, but they're so hard to do," says Miner. "You look at them afterward and say, 'Well, obviously, that's the solution,' but to understand what went into getting to that point is [far more difficult]." □

## READER'S RESOURCE

Delta  
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Seattle, WA  
98108 USA  
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fax: 206-762-2627  
www.deltamarine.com

**BUILDER:** Delta  
**YEAR LAUNCHED:** 2007  
**NAVAL ARCHITECTURE:** Delta Design Group  
**EXTERIOR STYLING:** Espinosa Inc., Delta Design Group  
**INTERIOR SPACE PLANNING:** Espinosa Inc., Delta Design Group

**INTERIOR DESIGN:** Delta Design Group  
**LOA:** 154'0" (46.94 m)  
**LWL:** 138'3" (42.14 m)  
**BEAM:** 28'8" (8.74 m)  
**DRAFT:** 7'1" (2.2 m) (half load)  
**MAX. DISPLACEMENT:** 403 tn (half load)

**ENGINES:** 2x MTU 16V4000, 3,650 bhp @ 2100 rpm  
**MAX. SPEED:** 23 kn  
**CRUISE SPEED:** 20 kn  
**RANGE:** 2,700 nm @ 14 kn  
**FUEL CAPACITY:** 14,786 U.S. gal (55,971 L)  
**RANGE:** 2,700 nm @ 14 kn  
**GENERATORS:** 2x 99-kW

Northern Lights  
**STABILIZERS:** Quantum QC 1800 ZeroSpeed  
**BOW THRUSTER:** Quantum QT120  
**FRESHWATER CAPACITY:** 2,077 U.S. gal (9,149 L)  
**WATERMAKERS:** 2x FCI Neptune, 4,475 U.S. gal (16,940 L) per day  
**AIR CONDITIONING:** Aqua-Air, 30 tn  
**ENTERTAINMENT SYSTEM:** AV Concepts  
**COMMUNICATION SYSTEM:** Yachtronics  
**WINDLASS:** Maxwell SY-22  
**GPS/DGPS:** Northstar  
**RADAR:** Furuno  
**CHARTPLOTTER:** Transas  
**AUTOPILOT:** C-Plath  
**VHF:** ICOM  
**WIND/SPEED/DEPTH INSTRUMENT:** B&G  
**SECURITY SYSTEMS:** Proprietary  
**PAINT:** Awlgrip  
**CONSTRUCTION MATERIAL:** Composite  
**OWNER/GUEST CAPACITY:** 12  
**CREW CAPACITY:** 7  
**CLASSIFICATION/CERTIFICATION:** ABS #A1 AMS Yachting Service

