



# MONDANGO 3



A TRIUMPH OF COURAGE OVER FINANCIAL UNCERTAINTY, THIS 56.4 METRE KETCH ARRIVES MORE THAN FIVE YEARS AFTER ITS OWNERS STUMBLER INTO SUPERYACHT CONSTRUCTION. THE RESULT IS A NEW ZEALAND MARVEL

Passion and energy, to a greater or lesser degree, are necessary motivators in most superyacht projects and the owners of the *Mondango 3* have them in spades – and no small amount of courage as well.

The combination has provided the momentum to proceed with the creation of their new 56.4 metre Dubois Naval Architects ketch through a period when many other builds were put on hold, or cancelled in the wake of the global financial crisis.

If there was any surprise over their decision to proceed, it was only one of several that have marked this couple's adventures in superyacht construction. In December 2008 they launched *Mondango 2*, a 52 metre Dubois ketch at Alloy Yachts in New Zealand, confessing that they had never intended to build a superyacht and certainly not a sailing boat. They had set out to buy a used motor yacht, where somebody else had solved the 'teething problems' of a new build. However, a sighting of a Dubois sloop set them thinking about sailboats.

With a preference for ketches, they nearly purchased *Drumbeat*, the 53 metre ketch built by Alloy Yachts in

2002. When that broke down, they decided that, having broken the resolution to own a motor yacht, they would also abandon their desire to buy an existing vessel.

They commissioned a new build and so enjoyed the experience that the launching was bittersweet. They started as reluctant builders, but become ardent converts, loving the challenge and opportunity to create something unique and personal. 'I would do it again in a heartbeat,' declared the owner's wife at the time.

And so they did. Five years later they were back in Auckland putting the finishing touches on *Mondango 3* and preparing to embark on new adventures at sea.

'We did 70,000 miles with *Mondango 2* and loved it,' says the owner. 'But inevitably, as you use the boat, you start to say, if we built another one, we would do this or that differently. That is how the process began.'

That explains the passion. They were also brave enough to build in a tough market. The global financial crisis not only saw fewer buyers, but more yachts for sale, many of them at heavy discounts. With *Mondango 3* already in the water, *Mondango 2* remained unsold.

'The timing was not great,' nods the owner. 'We are confident we will get a sale, but did not realise how bad it was going to get. With the benefit of hindsight...'

In formulating the new project, fundamental features

In reaching mode (left) the combined spread of sailcloth is 2,800m<sup>2</sup>. The view from the helm (top) is a clear uncluttered expanse of teak



would remain similar. Once again, it would be a ketch and the same team assembled for its creation: Dubois Naval Architects, Alloy Yachts and interior design by Raymond Langton. The differences focused on draught, the accommodation layout and the stowage of tenders.

*Mondango 2* had a fixed keel and bulb with five metre draught. But at that depth, there were occasional groundings on poorly marked approaches, or where channels had shifted. 'It was never anything major, just a touch here and there, but you were left pulling and straining to get floating again and it was a hassle.

'The other thing was that even with a keel and 98 tonnes of ballast, the boat tended to roll a bit in a following sea. When I talked about the new boat with Dubois Naval Architects, we addressed both issues.'

The obvious solution was a variable draught arrangement and they chose a swing keel, as opposed to a vertical sliding dagger board and bulb. With the swing keel up the draught is reduced to four metres, opening up access to more anchorages and harbours. With the keel fully down, the draught increases to a whopping 11 metres. Compare that with the 58 metre sloop *Kokomo*, which has a 130 tonne fin-and-bulb drop keel, increasing the draught from 4.8 to 8.1 metres.

The *Mondango 3* keel comprises a fixed 122-tonne stub encasing the swing keel, which is a solid stainless-steel plate. Two hydraulic rams control it and it includes a sacrificial fuse in the engine room. In a grounding, the

The yacht offers extensive sunbathing areas (above and opposite). Below, the interior design is 'light and textured' (opposite top)

fuse breaks and the plate rides up. When the situation is brought under control, the fuse can be replaced and the system fully restored without hauling the boat.

'The designers assured us that the deeper draught would mitigate the motion at sea. Already in the limited sea trials we have seen the effect of that. We track better and the motion is much smoother,' says the owner.

Apart from any benefits in motion, the deep draught assists performance upwind and close reaching. Early sea trials confirm this is a powerful performer. The North Sails wardrobe comprises triple headsails on Reckmann furlers, and fully battened main and mizzen on furling booms. The carbon fibre Southern Spars rig features a 62.3 metre main mast and 54.5 metre mizzen, both of which support a gennaker and mizzen staysail respectively.

The combination of tank-tested hull shape, advanced underwater foils and an immense sailplan translates into considerable horsepower. 'In our first sea trials we were close to equalling the wind-speed,' says the owner. 'In 16.5 knots of breeze we were pushing 525 tonnes of displacement through the water at 15.5 knots.'

The changes in the accommodation area relate to the location of the owner's suite. 'I am a very light sleeper,' comments the owner. 'With the standard arrangement of the owner's suite aft, you get the noise of waves slapping under the transom.' The solution was to move the suite to the forward end of the guest accommodation area and shift the guest suites back. Fears that positioning the owner's suite next to the engine room would expose it to machinery noise proved unfounded. 'It is quiet and very comfortable,' confirms the owner. 'And because we are about at the widest point in the hull, we have more space.'



THE COMBINATION OF TANK-TESTED HULL SHAPE, ADVANCED UNDERWATER FOILS AND AN IMMENSE SAILPLAN TRANSLATES INTO CONSIDERABLE HORSEPOWER





**'WE WERE CLOSE TO WIND-SPEED. IN 16.5 KNOTS OF BREEZE WE WERE PUSHING THROUGH THE WATER AT 15.5 KNOTS'**

Streamlining tender stowage and retrieval probably accounted for most of the additional 4.2 metre length of this boat over its predecessor. 'We did not like the system of having the main tender located in the pickle fork up on the foredeck and the crew tender in the lazarette,' says the owner. 'It caused aggravation. We wanted both tenders to stow under the foredeck.'

The ketch configuration on *Mondango 3* moves the main mast forward, somewhat shortening the foredeck, but still leaving enough space to accommodate the diesel-powered seven metre guest tender and 5.4 metre crew tender below decks.

Tender docking and boarding stations include the standard aft-boarding platform, but also a side-boarding platform in the starboard side of the hull, providing a larger and safer link with the side-boarding stairway.

The extra length aids the aesthetics, particularly as the longer foredeck minus the pickle fork now reads as a clear, uncluttered expanse of teak all the way back to the

mast. Behind the mast, the superstructure stretches back with the wraparound sweep of glass terminating neatly at the mizzen, while the line of the roof projects further aft to shelter the cockpit. The effect is to contain the main structure between the two masts, nicely balanced by the extended foredeck and the generous aft deck. The combination of the long dark-blue hull with its distinct sheerline, and the contained superstructure, presents a low and beautifully proportioned profile.

At sea, the operation of the yacht is controlled entirely from the flybridge, which is protected from the sun by a demountable awning supported on four posts. In bad weather, the twin helm stations can be enclosed by a hydraulic dodger, which rises from a concealed housing forward of the windscreen and extends back to cover

A feature of the dining area (top) is a walkaround wall. The yellow cushions of *Mondango 2* are repeated on this yacht's flybridge (right)





## THE ATMOSPHERE IS COOL AND SOPHISTICATED, WITH SMOOTH CURVES CREATING A FLUID AESTHETIC THROUGHOUT

the helm seats. Additional back screens can be attached to provide all-round protection for watch-keepers.

The aft cockpit, with extensive dining and lounge spaces, is the social centre. The cockpit side windows and curved aft glass-panel slide down to allow the breeze through. This area can now be completely climate controlled when conditions are too hot or cold for comfort. It is a convivial space for guests to take their ease, enjoying the views and contact with the environment.

For the interior, the treatment is quite different from *Mondango 2*. The earlier yacht featured strong colours, with an emphasis on reds and golds, and a distinctly oriental theme to reflect the owners' Hong Kong connections. This time, the theme is international and contemporary, with more muted shades. The only exception is on the flybridge, where the trademark bright yellow cushions of *Mondango 2* have been repeated.

'Everywhere else, we have gone from bold colours to a contrast of light and textures,' says the owner's wife. 'When we sat down with Pascale Reymond and talked about what we should do differently this time, we both said virtually at the same time: light and texture.'

Pale wall panels contrast with dark detail strips, while the cream headlinings and wool carpets provide a neutral backdrop for earthy fabrics and furnishings. Multiple textures come in the form of timber – oak, ziricote, elm, palm – in various combinations and finishes. Leather is sculpted into layered wave-like panels, to wrap intricate balustrades, or encase the floating stairs. Glass is fashioned into artworks or floor-to-ceiling lighting panels; fabrics, cushions and

The interior features pale wall panels contrasted with dark detail strips, while multiple textures come in a variety of combinations and finishes

furnishings feature splashes of turquoise and scarlet, while treated salmon-skin is rendered into mirror frames.

The atmosphere is cool and sophisticated, with smooth curves creating a fluid aesthetic throughout. Reymond refers to 'an organic, sweeping architecture that adds both beauty and soft-edged practicality to a sailing boat that will be used for extensive open-water cruising'.

The saloon flows directly from the cockpit and features a bar and lounge area with giant windows all around providing panoramic views. The formal dining area is separated from the saloon by a walkaround wall, which conceals a 267-centimetre TV on the saloon side. Forward of the dining area is the internal navigation station, which in turn leads down to the service and crew areas. Six en suite cabins provide for a crew complement of 10.

Access to the guest accommodation is via cantilevered leather-clad stairs leading down from the saloon. With the owners' suite set amidships and occupying the full beam of the yacht at its widest point, the guest suites comprise two VIP suites and two twin-berth suites, one with an additional Pullman bed, ranged on either side of a lobby leading aft.

Again, the décor themes are cool and contemporary, with splashes of colour in the fabric selections. There are

dashes of whimsy too: a hint of art deco here and there, energetic wave-lines traced in delicate palmwood inlays along the oak wall panels and Louis Vuitton-style steamer trunks that recall the romance of steamship voyages.

As the owners of this fine new vessel prepare to leave Auckland, their mood is once again bittersweet: delighted with their new creation and the build experience, but concerned about the future of New Zealand's world class superyacht industry in a cautious post-GFC world market.

Their plans encompass a prodigious journey through to summer 2017, taking in the South Pacific, Indonesia, Southeast Asia, the Andaman and Nicobar Islands, Sri Lanka, South Africa, South America and both US coasts as far north as Alaska and New York.

And what about the next boat? Both shake their heads and agree they are entertaining no such ambitions. 'We are going to enjoy this one and not think about the next one,' they say. 'We would not want anything bigger. This one meets all our criteria and then some.'

Then again, this yacht is testament to already broken resolutions about building boats – so it may be a case of watch this space.



# MONDANGO 3

## MONDANGO 3 Alloy Yachts

**LOA** 56.4m  
**LWL** 50.2m  
**Beam** 11m  
**Draught**  
4m-11m (variable)  
**Displacement**  
525 tonnes  
**Gross tonnage**  
498GT

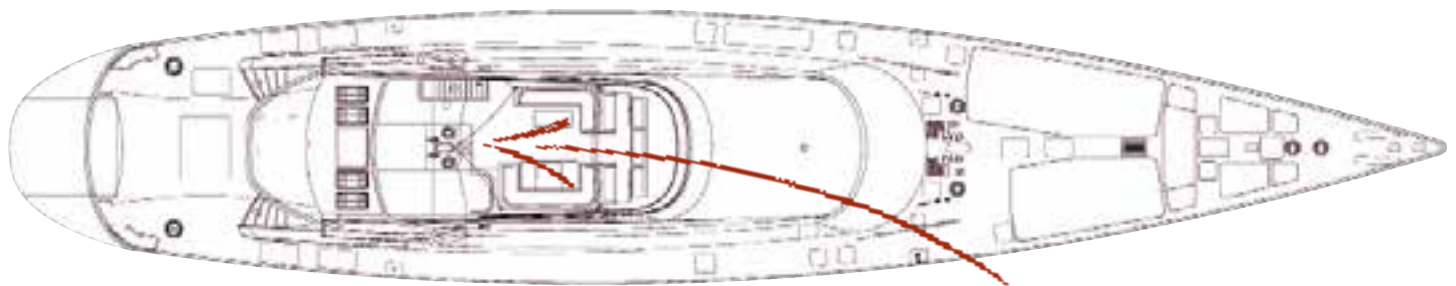
**Engine**  
Caterpillar C32,  
1,450hp @ 2,300rpm  
**Speed (max/cruise)**  
16/12 knots  
**Range at 10 knots**  
4,500nm  
**Thrusters**  
TRAC bow and stern

**Generators**  
2 x Northern Lights M1064H  
**Fuel capacity**  
50,300 litres  
**Water capacity**  
11,000 litres  
**Sails**  
North Sails  
**Masts and booms**  
Southern Spars

**Owner and guests** 11  
**Crew** 10  
**Tenders**  
1 x 7m Smuggler Strata  
700; 1 x 5.4m Smuggler 540  
**Construction**  
Aluminium  
**Classification**  
#100 A1 SSC YACHT MONO  
G6 MCH UMS & LY2

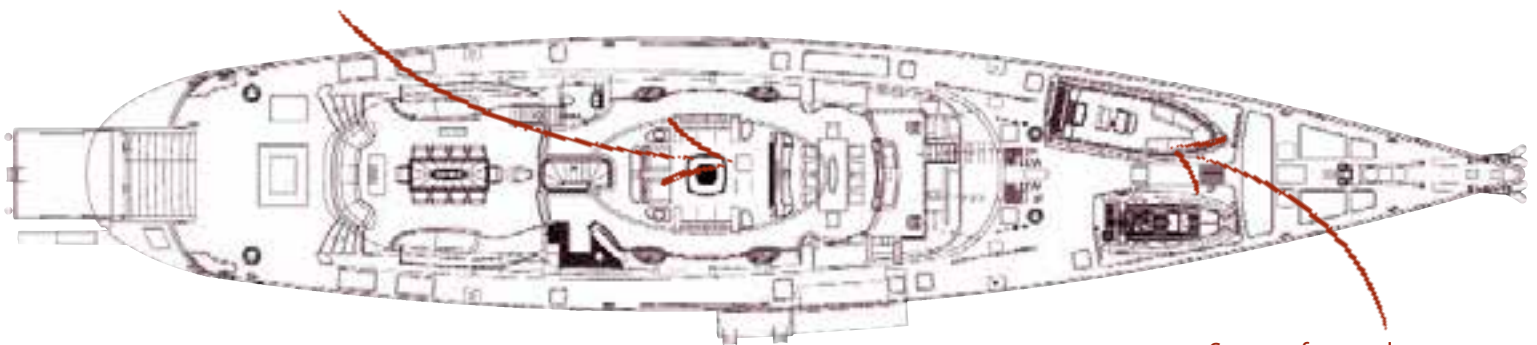
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The saloon has a bar and lounge area, and is separated from the dining room by a walkaround wall

Plenty of open-air lounging areas are up on the flybridge, around the spa pool on the aft deck, or on the foredeck



The master suite with aft-facing bed is located amidships for stable, comfortable sleeping

Storage for two large tenders is below decks forward of the mast



The combination of the long dark blue hull with its distinct sheerline, and the contained superstructure, presents a low and beautifully proportioned profile

