

## 32' DOUBLE-ENDER

**SARAH**

## DIMENSIONS

LOA:	31' 5"
LWL:	25' 10"
BEAM:	10' 3"
DRAFT:	4' 9"
DISPLACEMENT, 1/2 load:	11,100 lbs
BALLAST (lead):	5,100 lbs
SAIL AREA:	474 sq ft
DISPL/L RATIO:	287
SAIL AREA/DISP RATIO:	15.24



*The first SARAH. I wanted her to be stiff so she had a lot of outside lead ballast. Here she's close-reaching in 20 knots apparent and not heeling all that much.*

**SARAH** was my second double-ender, designed in 1976. Unlike the *FRANCES* she had a counter stern with the rudderpost further forward and tucked beneath it. She still had a full keel, just less of it in the fore and aft direction. The shorter keel gave her less wetted surface and generally better performance than any double-ender with an outboard rudder. I designed her for an aspiring boat builder in Traverse City, Michigan who thought he'd try to steal some of the thunder a boat called the Westsail 32 was creating on the west coast. Rumor had it that for all its popularity including a write-up in *TIME* Magazine, the latter sailed like a tethered rock. *SARAH* was an attempt to preserve the double-ended shape of the Westsail at something like the same length, but to offer a boat that sailed a whole lot better. Which it did.

Designing yachts is a relatively easy thing to do. It's inside work, with no heavy lifting. Getting other people to *PAY* you to design a yacht, however, borders on the impossible. Half the teenage males who ever belonged to a yacht club believed (as I did) that they can do it. And the number of legitimate yacht design clients at a given moment in time can be counted on the fingers of one hand. In order to actually get the work and make it pay, you have to look like, and in fact be, an expert. Which I was— but nobody knew it.

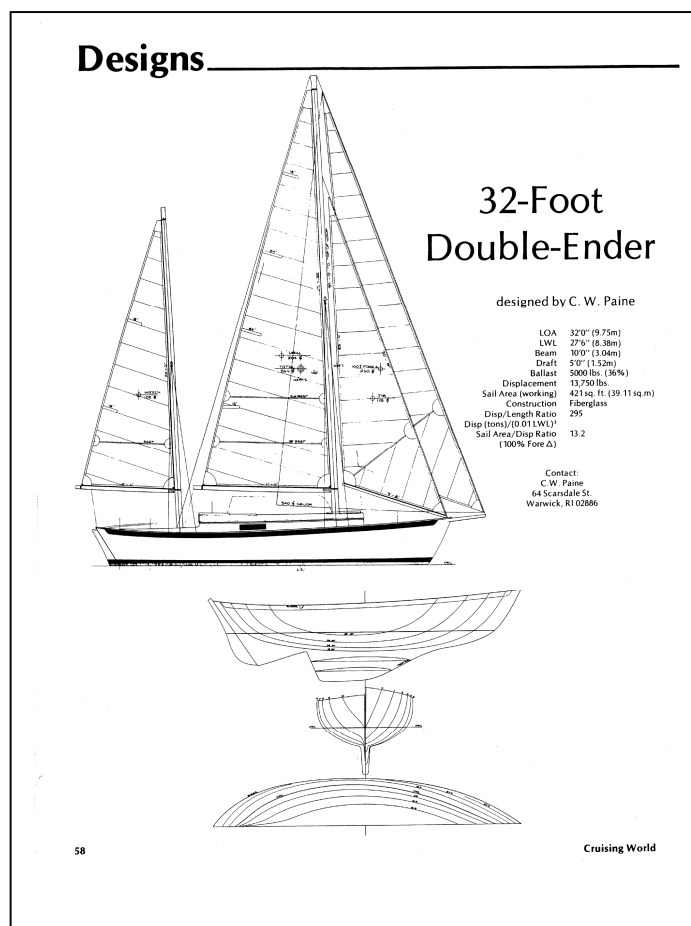
I had an inkling of all this when I returned home from India in 1973. I recognized that I had to capitalize on my experience at Carter's, which was priceless. Meaning I had to screw up my confidence and go on the selling trail. There was a brand new magazine starting up in Newport, Rhode Island that intended to specialize in cruising yachts.

I walked unannounced into the new offices of *CRUISING WORLD MAGAZINE* on Thames Street in Newport and met Murray Davis, the editor. I told him I was starting a new design office that would apply racing yacht technology to the sort of yacht that he was going to make his specialty, and wanted to write about what I was going to do. He was wary but like magazine editors everywhere had to fill those blank pages between the advertisements with something, so he heard me out. In the end he agreed to publish the page you see at the right- a quickie preliminary design I'd pulled together for the purpose. And he said, "Write three articles, send them to me, and if they're any good you can write a whole series." I wrote the first two. He liked them and said, "I'll go with this—write as many as you can." Over the next two years I wrote ten articles on various aspects of high(ish) performance cruising yacht design and this, along with the fact that Tom Morris was doing very well building my designs, gave me the start I needed to make a living designing yachts.

Shortly after the article on the 32-foot double-ender was published in *Cruising World* I was hired to design *SARAH*. It lacked the overly deep keel and stupidly short rudder and foolish skeg of my preliminary design—it was going to be actually built, so a bit more thought had to go into it. The first builder never got so far as to finish one complete boat. The molds for *SARAH* migrated from Michigan to South Dartmouth, Massachusetts where Lyon Loomis had a small shop. Lyon had better luck and built six *SARAHs* before he- or rather the marketplace- gave up on her. Lyon was very much like Tom Morris when it came to quality—his boats were way above average. But Tom saw early on the value of advertising and promotion. *SARAH* was a far better design than the Westsail 32, which sold in the hundreds. But nobody *knew* it. I learned from this experience that selling is not the sordid business I had once thought it was. Tom Morris went to boat shows and advertised in all the magazines and he sold boats. Lyon didn't do these things, and his excellent product died a premature death.

I also drew plans for a cold-molded wood version, and at least one of these was completed. Back in those days I would do anything to put food on the table and this included selling plans to amateur builders. I gave this up shortly afterwards when I began to realize that only a tiny fraction of those who bought plans had any idea what was financially and maritally involved to actually finish building a boat. And that if you "sold plans" you weren't taken seriously as a designer.

By this time I had three professional builders selling my designs and promoting the value of my name, not to mention sending the occasional royalty check. I also had other magazines requesting articles, which was a double blessing—it got my name out there and was another source of income. The boating field was still in a huge expansion phase, with expensive wooden yachts being replaced by less expensive fiberglass ones. As these things happen, Tom Morris liked the *SARAH* and was ready for another addition to his fleet. It was all so much easier in those days when America's economy was expanding rapidly and marinas were being built left and right with nothing to fill them. But I wasn't complaining.

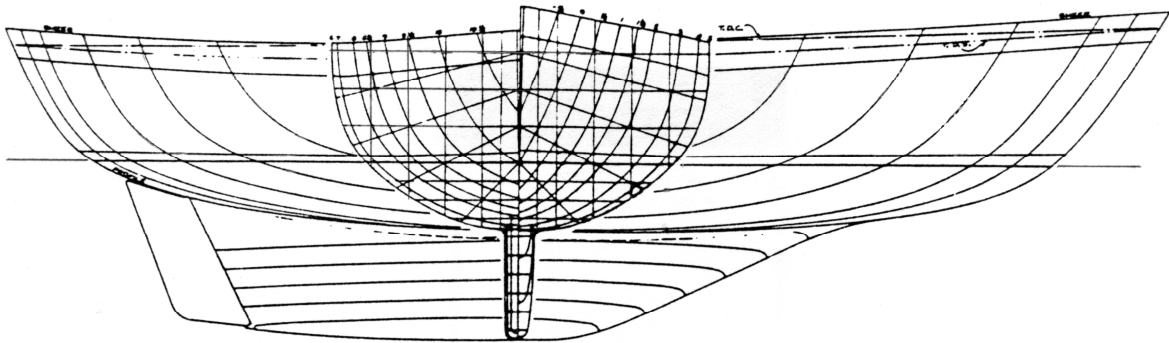




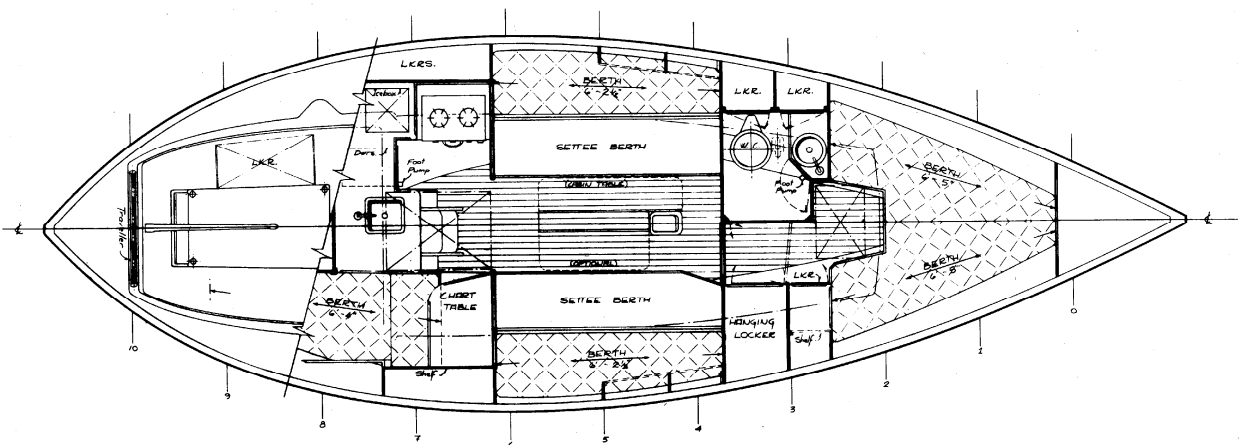
*SARAH could really go on a reach!*



*She was beamy enough to fit a pilot berth.*



*Once again you can see the Dick Carter influence. With more beam, flatter deadrise, and a more NACA-like but still not perfect keel foil, she offered much better performance than the FRANCES.*



*The standard interior had two pilot berths. Most owners eliminated one of them and substituted stowage lockers on that side.*