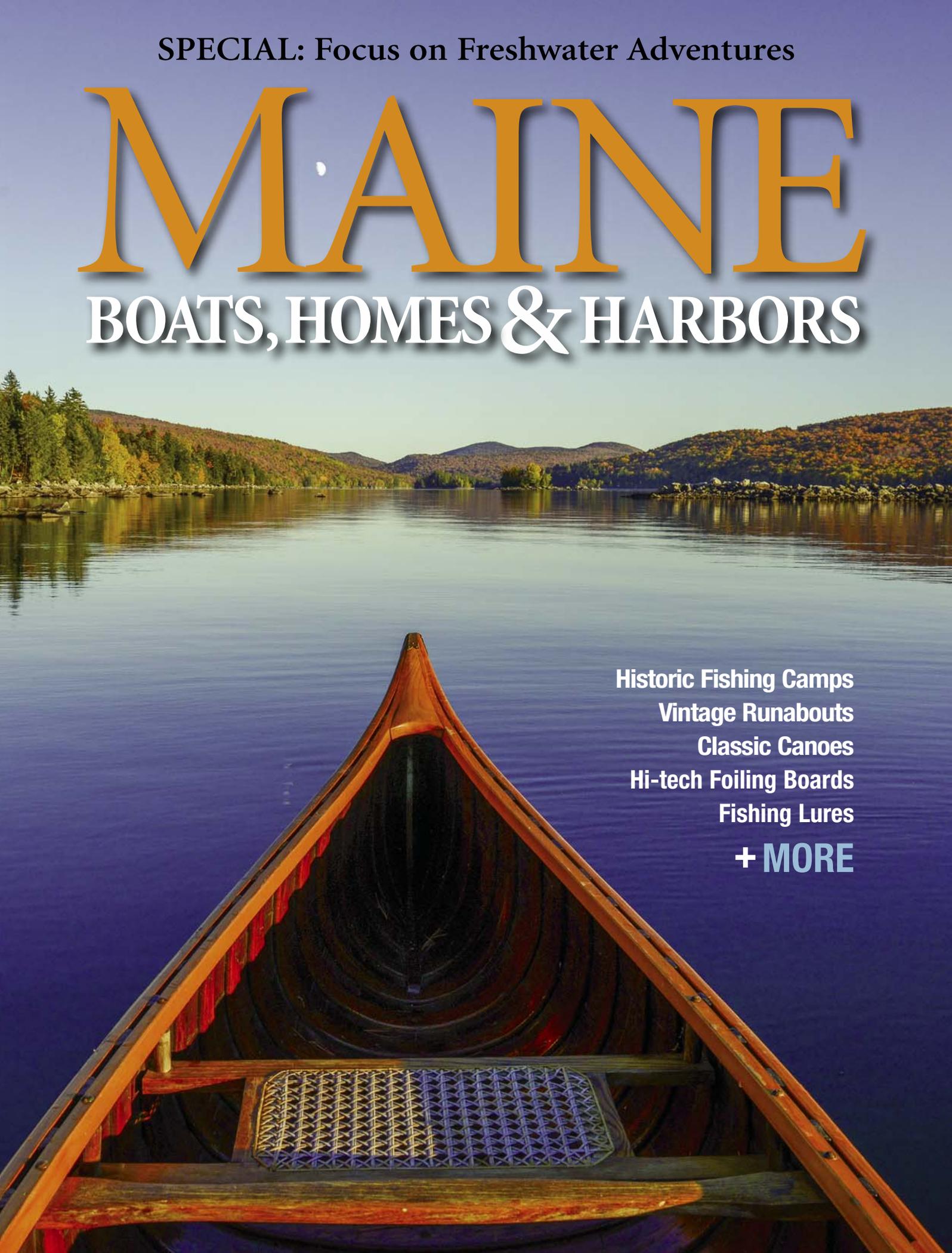


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A wooden canoe is positioned in the foreground, its bow pointing towards the center of the frame. The canoe's interior is dark, and a woven mat is visible at the bottom. The background features a calm lake reflecting the sky, with rolling mountains and dense forests in the distance. The overall scene is peaceful and scenic.

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PHOTO THIS PAGE: The lakes region in western Maine is known for pristine water and fast-running streams that draw fly fishers from all over the world. Here a fisherman staying at Lakewood Camp tests his luck in the Rapid River. Photo by Ben Pearson. See story page 38.

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ON THE COVER: Looking down the arm of Richardson Lake, one of many pristine bodies of water in the Rangeley Lakes region. See page 38 for a story on three historic fishing camps in the region. Photo by Ben Pearson

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Spring Colors

EVERY SPRING, I paint like Leonardo da Vinci. Flat on my back, I paint with my arms extended over my head, paint dripping in my eyes. The difference is that my creation is not a masterpiece, just another coat of bottom paint on my deep-V, wooden Hunt powerboat, *Buffalo Soldier*.

For more than 30 years I have applied nasty, thick, poisonous bottom paint to the bottom of this boat. First, I have to mask it off. My aim is not true, and since the boat is of lapstrake construction, the taping is a bit of a project. It must be done, since only this top edge gets seen; the rest is underwater. But that unseen part is the really important part, doing its job to keep the bottom from fouling.

Boat painting is another of the waterfront jobs that I do rather badly. I was once accused by a professional yacht painter of painting my sailboat with a broom. Still I persist. On other parts of the property, my wife Polly is planting the garden. She mulches and plants, I sand and paint. Together we get the spring chores done. I have always relished this image of us as saltwater farmers, although it is more of a mirage than a reality.

Although the aches and pains of spring fitting out increase every year, and the time to do each job gets longer, there still is great satisfaction to be had on a spring day, crawling out from under the boat, pulling off the masking tape along the waterline, and seeing the crisp line



John K. Hanson Jr. at the helm of *Buffalo Soldier*

between the blue of the anti-fouling and the white of the topsides. One more job done. Now to the launching ramp. Let the summer season begin. ★



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Publisher: John K. Hanson Jr.

Associate Publisher: Dave Getchell Jr.

Editor: Polly Saltonstall

Managing Editor: Jennifer W. McIntosh

Copy Editor: Gretchen Piston Ogden

Contributing Editors

Ben Ellison, Ben Emory, Ted Hugger, Nancy Harmon Jenkins, Ron Joseph, Carl Little, Bill Mayher, Rob McCall, Eva Murray, Sandra Oliver, Art Paine, Greg Rössel, Laurie Schreiber, Peter H. Spectre, Mimi Bigelow Steadman, Ken Textor, Lynette L. Walther, Karen O. Zimmermann

Contributing photographers

Billy Black, Tyler Fields, Alison Langley, Benjamin Mendlowitz, Art Paine, Heather Perry, Sarah Szwajkos

Contributing Illustrators

Candice Hutchison, Caroline Magerl, Ted Walsh

Design: KAT Design

Production: Tim Seymour Designs, LLC

Advertising

John Hanson, Dave Getchell Jr. • 800-565-4951

Tom Morse, Southern Maine • 207-772-2122

Scott Akerman • 207-939-5802

Advertising Coordinator: Julie Corcoran

Finance Director: Laurel Frye

Office Manager: Marie MacDonald-Fowles

Boats of the Year Editor: Laurie Schreiber

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Show Manager: Gretchen Piston Ogden

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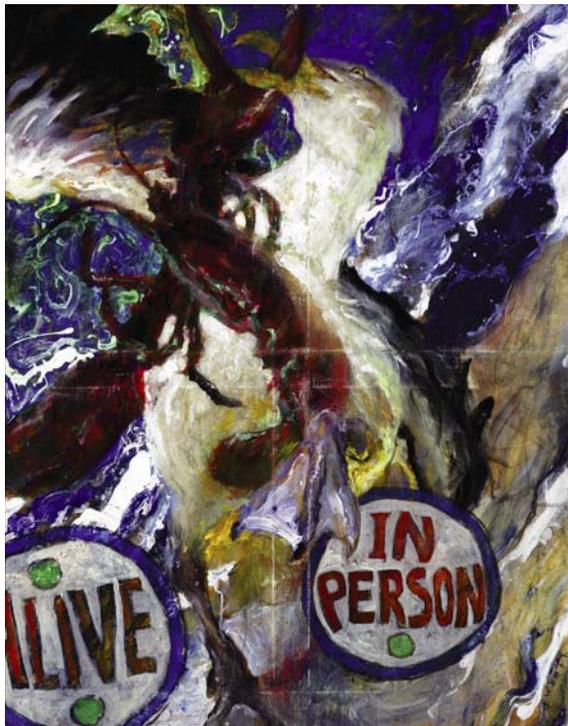
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JAMIE WYETH, THE SIDESHOW BANNER - TWELFTH IN A SUITE OF UNTOWARD OCCURRENCES ON MONHEGAN ISLAND, 2018, MIXED MEDIA, 49.5" X 39.5"



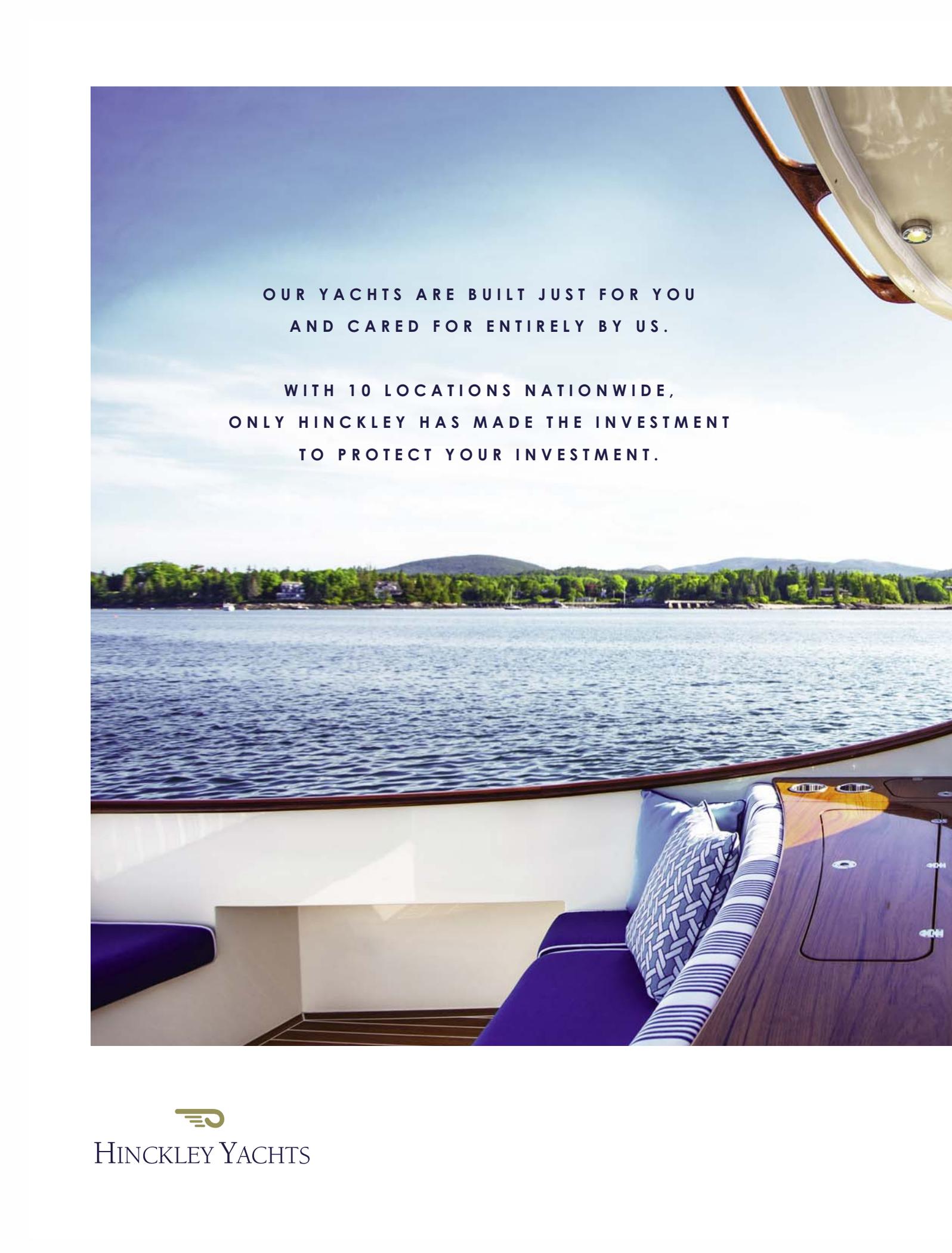
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MAINE I LOVE | PHOTOGRAPH AND TEXT BY EMILY MCDEVITT

#happyplace: Long before hashtags, filters, digital cameras, and social media, I embraced my love and eye for photography on a six-week float plane adventure from Maine to Alaska with my dad. It was the summer of 1988, I had a borrowed Nikon, a lens and a bag of slide film. Deep in the Northwest Territories of Canada, a litter of pure white husky pups resulted in a laughable number of images, received many weeks later in the mail. It became legend in our family, but also birthed a hobby that would become one of my greatest passions. I loved sending off film, and waiting for the developed images to arrive. And then, digital photography. I was slow to adapt and still prefer to place my eye to the tiny box, quickly scan the soon-to-be-captured image, and then, SNAP! I take multiple images, but nine times out of ten, it's my first click that is THE one. I photograph to tell stories and my photography took on a whole new meaning once I became a mom. Moments in time. I am never without my Nikon at our family cabin on Shin Pond. This moment on the dock at sunset was just one of many that I now hashtag "happy place." I'm just a mom with a camera, and it's hard to take a bad picture when you are surrounded by love and the beauty of a summer lake in Maine.

For more Shin Pond adventures, read Jonathan McDevitt's essay on page 24. Go online for a slide show of images.



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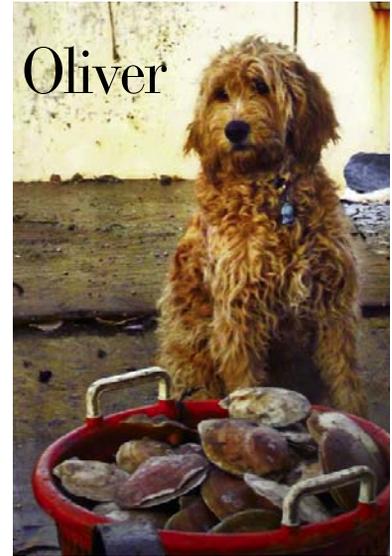
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Lincoln

IT'S SAD BUT TRUE, people who love Maine sometimes desert us to cruise in other places. Take Lincoln. The wire-haired Dachshund accompanied his owner, Michael Bender, on a 3.5-month, 3,400-mile cruise in Alaska on Bender's 38-foot Duffy *Kamahele*—built in 2000 by Atlantic Boat in Brooklin, Maine. In this photo, the boat was anchored in Red Bluff Bay about 100 feet from the shore where grizzly bears were prowling. “Lincoln was guarding the ship,” explained Bender. The fierce watch dog was acquired through unusual means. “I won him as payment for a small claims court lawsuit,” Bender said. “I wish I could say I won him in a poker game, but that would assume he was valuable.”

HE DOESN'T HAVE HIS FISHING LICENSE YET, but the 3-year-old golden doodle Oliver is a key crew member on Richard Whitman's commercial fishing vessel, *Rule-62*, despite being born in landlocked Abbot, Maine. They row out together every morning at 5 o'clock to the Webbers Cove 40 in Rockland Harbor, and then Oliver assumes foot warmer duty while Whitman drives the boat. In the winter they drag for scallops and in the summer they set lobster traps. A friendly dog without a mean bone in his body, Oliver nonetheless likes to chase and menace any crabs that come on board. He has a healthy respect for lobsters, having been bitten before, but hasn't met a shrimp he didn't like. “He'll lap up any of them that he can get his paws on when they fall off the traps,” Whitman said. As for that license, Whitman wishes his pal did have one. “I'd put out a couple hundred traps just for him.” ☆

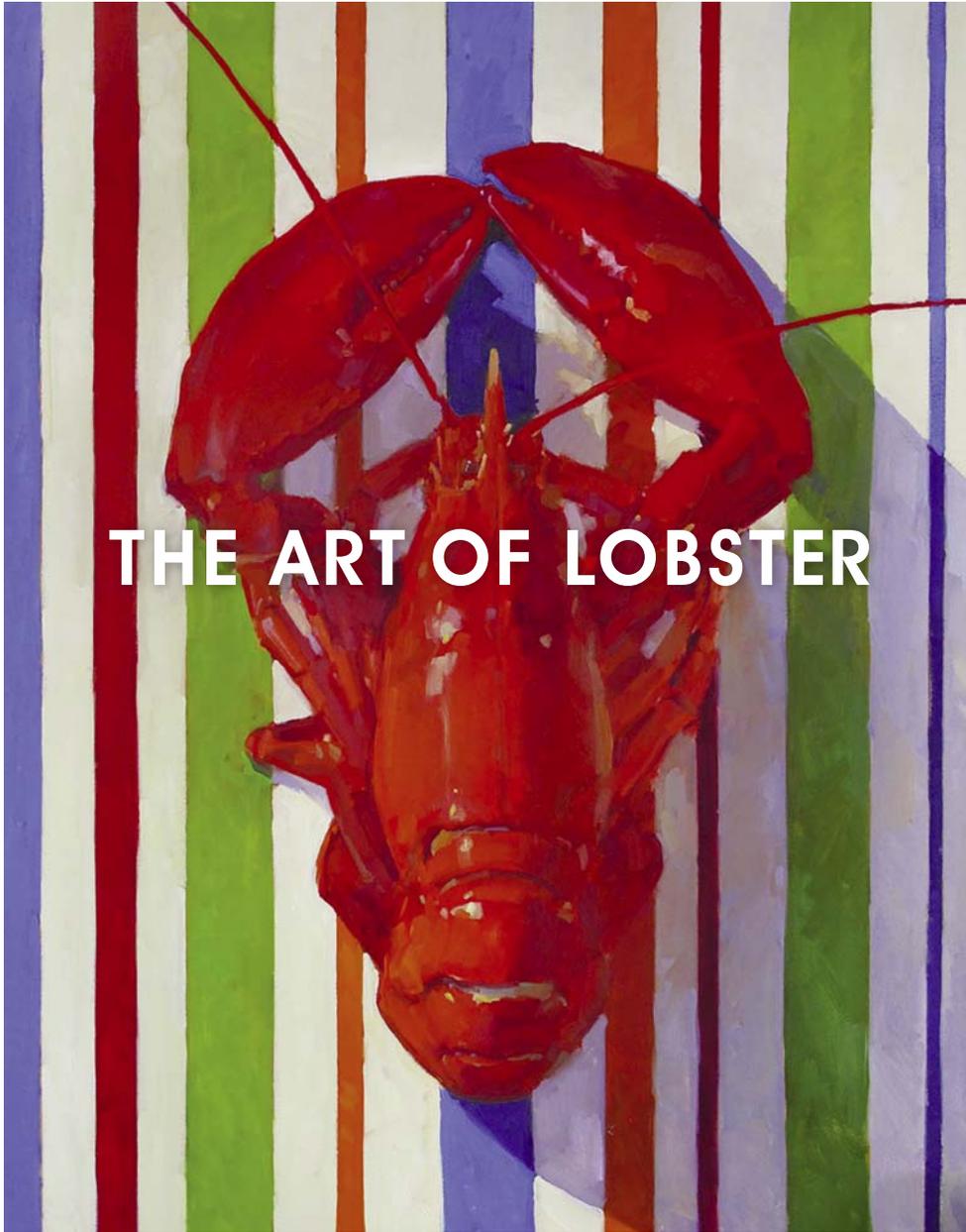


Oliver



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Maine Artist: Colin Page

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More marine research

I loved reading your article, “Research Along Maine’s Long Wild Edge,” on the history of marine science in Maine (MBHH March/April 2019). Not only did I learn about the early years, but it brought back wonderful memories of people like Clarice and Charlie Yentsch and Spencer Apollonio.

I want to make sure that you don’t miss the research that Friends of Casco Bay is doing. You can find our data at cascobay.org under the section Our Work/Science, which includes data from our continuous monitoring station in Yarmouth and our 26-year data set (still growing) from seasonal sampling throughout Casco Bay.

*Mary M. Cerullo, Associate Director
Friends of Casco Bay*

Safer at sea

Thank you for the coverage of our life-jacket project. We had a great response at this year’s Maine Fishermen’s Forum, with incredible interest in the lifejackets and in the lifejacket vans.

We learned from a captain that his sternman is alive today thanks to the flotation bibs we provided. In February, the sternman was hauling a rope that snapped and he pitched overboard. The captain saw him fall in and was able to quickly turn the boat and retrieve him, but the water was so cold that in the short time it took them to reach him he was no longer able to use his arms and legs to swim. The captain told me several times that the Stormline Flotation Bibs we gave him saved his crewman’s life, and that he wears the bibs every day now.

We are so happy to hear this kind of good news. Thank you so much for all your help and support.

*Rebecca Weil, Northeast Center for
Occupational Health and Safety*

Magnetic gyrations

Thank you for Ken Textor’s interesting article on Dave Witherill’s Pathfinder Compass Service (Jan/Feb 2019). I am endlessly fascinated by navigation, both at sea and on land. In addition to find-

ing my position and proper course, I use the same methods to identify distant islands, headlands, and mountains.

In advance of arriving at a known location, I calculate the magnetic bearing to a place I wish to identify by sight using either a map, chart, or Google Earth. FYI, the unlabeled bearing value provided by Google Earth in the “ruler function” is a true bearing. Then, using a known standing location, I look through my binoculars and voila, place identified!

Using the above method, I studied the area in and around the mouth of the Kennebec, i.e. Popham Beach, Sewall Beach, and Small Point. I have not yet done so from Seguin Light. But sure enough, a local magnetic disturbance there is very real and significant. My nautical chart, in an obscure footnote, states the possible presence of one emanating from Eddington Rock. My numbers show the same local field disturbance at the above three locations, on the order of a full eight degrees. The mariner should keep this possibility in mind when choosing a location for compass testing.

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The best way to test a ship's compass is to determine a number of magnetic bearings from one identifiable location to another. Preferably spread all the way around the points of the compass. You will likely have to employ several testing locations in order to get the full range. Then, once at sea, align the stern of your ship with one waypoint in the set, and steer the vessel at the second waypoint in the set. Observe and record your compass reading. Once you have completed a group, you'll see how accurate your compass is, and if there is a pattern in the errors. Often you will find more error on a particular axis. If you're not satisfied with the result, give Pathfinder a call and they will set you on your proper course.

*Richard Papetti
Brunswick, ME*

Liberty Ship remnants

The South Portland article by Mimi Bigelow Steadman was excellent, but there is one piece of additional information that your readers might be interested in. Liberty ships, when built on inclined slipways, required labor skilled enough to make vertical structural parts on an angle so they would be upright when the ship was in the water. A decision was made to build dry docks so some ships could be built on the level using less-skilled labor. The internal part of the Spring Point Marina is the remains of the approximate half dozen such docks. The outer ends have been removed as well as the dividers, except one, between them. The remaining one is the walkway out to the dock house and as of a couple of years ago steel rails were visible for rail cars to carry steel out and for a traveling crane used in construction.

Marina expansion has pushed floating docks out past the end of the original dry docks. It is interesting to note that the high iron content interlocking sheet piling forming the sides of the basin has lasted three-quarters of a century.

Bob Calves (via email)

An old friend, and tiller patterns

It was great to see the Nevins sloop *Polly* refurbished and starring on the cover of the Jan/Feb issue. I was a yard monkey in the seventies at the Goudy & Stevens boatyard in East Boothbay. *Polly* was one

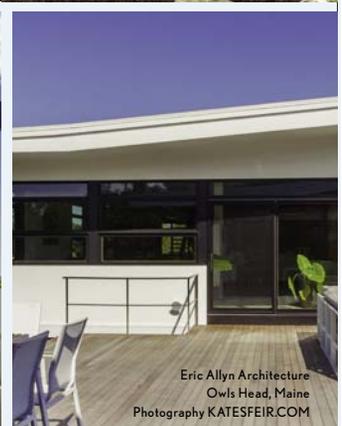
of the boats there for at least one spring, and she was a beauty. Years later I saw her again in Sam Slaymaker's Rockland facility waiting to be adopted anew by a dedicated owner. I lost track of her after that and suppose that's when she went to the field off Route One where Peter Galant found and rescued her.

I enjoyed Art Paine's article about the new Gil Smith catboat under construction at Artisan Boatworks. He writes that



the tiller decoration of Smith's catboats had the only diamond shape patterns of any builder. Crosby's Wianno Seniors also sported such a decorative knob, although admittedly not as elongated. Here is an example.

*Dave Tew
(via email)*



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Beavers, whales, and boat stuff

ON THE TOWN DOCK | BY POLLY SALTONSTALL

Busy beavers

As if the topsy-turvy temperatures and weather this winter didn't make things difficult enough for small ski mountains, the folks at the Camden Snow Bowl had to deal with a whole new set of problems: furry ones with big tails, i.e. beavers.

The water used for making snow at midcoast Maine's only ski mountain comes from a pond at the base of the mountain. But beavers have been damming the intake pipe that brings water to the ski area's snowmaking guns.

"It didn't allow us to make snow efficiently," Camden Snow Bowl general manager Beth Ward explained.

Ward had to hire a diver to unclog the pipes in the pond every time her crew wanted to start the snow-making system. This continued from early December until late January, she said. There were times the diver even had to chisel through frozen pond ice to get into the water and down to the lines.

"The beavers must feel like it's their water and they have to protect it," she said. "Every day (even in the winter), they put big sticks and all sorts of leaves and debris in front of the pipes."

Ward said she knows of two beaver lodges on the pond. A trapper caught one 70-pound beaver last year, but she thinks the ones that were messing with the Snow Bowl's water lines must have been smaller.

"The beavers have been going through the pipes right into the pump house," she said. "The guys would go in to do regular maintenance and the beavers would be in there slapping their tails to warn them away."

The town had at least two insurance claims related to "rodents of some sort" jamming the snow-making machines, she said.

The good news is that once the beaver situation was under control, this was a profitable and busy winter for the town-owned resort, Ward said.



Baby whales, doo doo doo doo

Okay, we are not going to sing the baby shark song, but we do have some good baby news. Out in the ocean, things are looking up a teeny bit for endangered North Atlantic right whales with the news of at least seven new calves this season. In 2017, researchers recorded 17 right whale deaths, and five births. Last year at least three whales were known to have died and there were no new births.

North Atlantic right whales are one of the world's most endangered marine mammals. They are believed to number no more than 411.

The first calf and its mother were photographed in December off Jacksonville Beach, Florida. Researchers were able to match them to the North Atlantic Right Whale Catalog, according to Phil Hamilton, who manages the photo-identification catalog at the Anderson Cabot Center at the New England Aquarium in Boston.

"We have been following the mother, Catalog No. 2791, for 21 years," he wrote in a blog post. "She was first sighted at an unknown age in the Bay of Fundy in 1997. She was seen every year from 1997 to 2012, during which time

she had two calves—in 2006 and in 2009. She wasn't seen between 2012 and 2016, but has been a regular visitor to the Gulf of St. Lawrence since 2016."

When in good condition, a right whale can give birth every three years—gestations last from 12 to 14 months. But the population has become increasingly stressed by vessel strikes, entanglement in fishing gear, and poor feeding conditions in a rapidly changing ocean climate. The average time between births in recent years has been as long as a decade. That first calf spotted last winter was born to a whale whose last recorded birth was nine years ago.

Seeking to comply with federal laws protecting the whales as well as a lawsuit from conservation groups, federal and state fisheries officials have been exploring additional steps to protect the large creatures. Regulators told fishermen at the Maine Fishermen's Forum in March to expect an announcement of additional restrictions on lobster fishing gear later this year.

Bonanza of boat history

Lovers of classic Hinckleys have a new source to fuel their dreams. Thanks to a

partnership between Hinckley Yachts and the Southwest Harbor Library, more than 1,400 photographs from the boat-building company have been digitized

and are available for online viewing.

The project was made possible by a grant from Hinckley to the library honoring the boatbuilder's 90th anniversary.

The newly digitized images are of sailboats, motoryachts, working boats, and vessels Hinckley built for the military during WWII (in 1942, the company

BY PETER H. SPECTRE

A Sailor's Medley: On Boat Names

"The naming of a boat, even a very small boat, is a serious matter." —William Atkin

When choosing a name, keep in mind that it should be

- Easy to remember
- Easy to spell (especially avoid odd spellings of common words)
- Easy to pronounce
- Easy to understand
- Easy on the ears

Superstitions about the names of vessels

- Seven letters in a name will ensure good luck, as will three of the letter "A."
- Bad luck is certain if you launch a vessel without a name and then name her after she is afloat.

Other portents of bad luck

- A name that begins with "A"
- A vessel named after a snake or reptile
- A vessel named after one that has sunk (*Titanic*, *Andrea Doria*, *Edmund Fitzgerald*, etc.), or after a storm (*Hurricane*, *Gale*, *Cyclone*, etc.), or a fearsome creature of the deep (*Kraken*, *Octopus*, *Serpent*, etc.), or a cataclysm (*Quake*, *Eruption*, *Big Bang*, etc.), or an evil character (*Judas*, *Brutus*, *Pilate*, etc.)
- Don't give a vessel a high-and-mighty name (*Sovereign of the Seas*, *Audacious*, *Winged Victory*) if she is not of the highest quality, as the gods and goddesses of the sea will be angered.

Pay no mind to Admiral Dewey

Two ships of the U.S. Navy during the Spanish-American War, *USS Harvard* and *USS Yale*, were named after colleges. Naval headquarters in Washington wired Admiral Dewey in the Philippines to

continue the tradition by renaming the several Spanish warships he had captured during the Battle of Manila Bay. Dewey, the wag, suggested among others *Massachusetts Institute of Technology* and *Vermont Normal College for Women*.

Unusual ship names of the past

- *Falcon in the Fetterlock*, English warship, mid-16th C
- *Three Ostrich Feathers*, mid-16th C
- *Bull, Bear, and Horse*, English ship, early 17th C
- *Mousenest*, English fireship, mid 17th C
- *Blade of Wheat*, English ship, late 17th C
- *Who's Afraid*, British privateer, late 18th C
- *Mouse of the Mountain*, Hudson River steamboat, early 19th C
- *Grumbler and Growler*, Salem privateer, early 19th C
- *Precious Ridicule*, New Orleans schooner, early 19th C
- *Free Love*, Mississippi barge, early 19th C
- *Catch Me Who Can*, Baltimore privateer, early 19th C
- *Go-Ask-Her*, Newfoundland schooner, mid 19th C

Renaming the boat

Don't do it (bad luck will likely follow if you do), but if you must:

- Go heavy on the appeasement end of things. Confess your sins, and beg the gods and goddesses of the sea for forgiveness.
- Never perform the renaming ceremony on a Friday.
- Never, ever, rename the craft *Black Pig* or *Friday the 13th*.



- Circle the boat twice against the sun, or counterclockwise, to awaken the demons; then with the sun, or clockwise, to drive the demons away. If the boat is on land, circle her on foot: barefoot preferably; if not, wear sandals. If the boat is afloat, circle her by rowboat; oars or paddle only, as the gods and goddesses referred to above are offended by outboard motors.

- Burn the old nameboard and scatter the ashes on the sea.

- Wash away any memory of the old name by splashing the bow of the boat with a pail of fresh water.

- Break a bottle of the most expensive wine or single-malt Scotch over the bow (the gods and goddesses of the sea are not impressed by cheap swill).

- Whisper the new name so as not to alert the demons.

- Announce in a strong voice these words: "On the graves of my ancestors I, [your name], promise the gods and goddesses of the sea that I will sin no more."

Contributing Editor Peter H. Spectre lives and writes in Spruce Head.

received the Army-Navy “E” Award for excellence in production of war equipment). Many of the photos show boats under construction and under sail off the waters of Mt. Desert Island. The images can be seen online at swhplibrary.net/hinckley.

“We are very pleased to have partnered with the Southwest Harbor Public Library to fund an effort to make more of the library’s collection of historical Hinckley photographs available online,” said Hinckley Chief Marketing Officer Pete Saladino. “Visitors to the Library’s Digital Archive can now see more images of our yachts, the people who built them, and the waters that shaped their design.”

From Front Street to Cape Charles, Virginia

JB Turner, president and co-owner of Front Street Shipyard in Belfast, Maine, and Nicole Jacques, owner of Rhumblin Communications in Belfast, announced plans in March to take over the Cape Charles Yacht Center in Cape Charles, VA.

Turner said he and Jacques want to expand the Chesapeake Bay shipyard into a premier superyacht refit and service facility. They have signed an 18-month lease on the yard, but, he stressed, neither he nor Jacques plan to move to Virginia.

Cape Charles Yacht Center is located off the mouth of Chesapeake Bay. An 18-foot-deep channel leads into a modern marina with 1,000 feet of face dockage, a 75-ton boat hoist, and 30/50-amp single-phase and 100-amp three-phase power.

Turner and Jacques are developing a multi-year expansion plan with the support of investors, which includes a 30,000-square-foot facility, 600-ton mobile hoist, and additional floating docks. A new service facility is currently under construction.

Turner and Jacques have more than half a century of combined experience growing shipyards. Turner is the president and general manager of midcoast Maine’s Front Street Shipyard, a yacht construction and repair yard with a superyacht marina. Along with his partners, he founded Front Street Shipyard in 2011. Jacques is the owner and marketing strategist of Rhumblin Communications, a marine-focused marketing agency. In addition to Front Street, her

clients include shipyards, trade shows, manufacturers, suppliers, and trade associations.

Turner said he and Jacques will maintain their existing roles in their respective businesses as they also partner to operate Cape Charles Yacht Center.

“We’re not moving,” he said. “They have a good guy managing the yard and a good team. We need a few more employees, but the basic set-up is good.”

Moonbeam fills in for Sunbeam

The Maine Seacoast Mission’s iconic vessel, *Sunbeam V*, is scheduled for a one-million-dollar-plus refit. In the meantime, the organization bought a 34-foot wooden downeast cruiser to use until that refit has been completed. The new boat, which was designed by Thomas Dugas and built at Royal River Boat Yard

> *Town Dock continued on page 84*



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Coastal Commuter 43

Reuel Parker Works New Magic

A classically inspired powerboat for shallow-water cruising

REUEL PARKER is one of the boat world's more fascinating different drummers. If you are seeking a productive Maine iconoclast, look no further. Parker designs and builds boats, and about half the time lives aboard boats he's built himself. Often these boats include a dedicated designing space so he can live aboard and work on his next project.

His newest design is a 43-foot powerboat currently under construction at Hylan & Brown in Brooklin, Maine. The story of how it evolved is a good one.

About 20 years ago Parker was living aboard his 75-foot LOA schooner *Leopard* at Key West when a customer came knocking. He was looking for somebody to build him a Phil Bolger Tennessee powerboat.

The Bolger Tennessee is purposely designed to be built by anybody who can hold a nail and hit it with a hammer most of the time. In order to avoid the need to cut notches, the chines and clamps are placed on the outside. It's big enough at 30 feet to camp out in, it floats in a few ripples of water, and is propelled by a modest 10-hp outboard.

Parker, who prefers to build with plywood, knew about Bolger and admired his work. But he told the new client that he "didn't build boats he didn't design himself." To which the man replied, "Well maybe you'd like to

design me something similar that I could take into the Everglades." A deal was struck and it was the start of a beautiful friendship as well as a meaningful leap in the evolution of powerboat design.

Parker drew up some plans, making the boat 36 feet long overall. His client, Erik DeBoer, showed those first concept drawings to his father, who had emigrated from Holland and worked as a marine engineer. The elder DeBoer allowed as how he didn't love the Maine lobsterboat look that Parker had shown, and sketched out instead an open cockpit with a curved wood windscreen that gave it the look of a PT boat, a broken sheerline, some swoopy shapes, and a small cabin. DeBoer loved it, Parker accepted it, and *Magic* was born—a unique combination of several artistic viewpoints bridging the gaps between a Maine lobsterboat, an Oyster Bay commuter, and the Battle for Surigao Strait.

Magic was Parker's first powerboat design, and it was a huge success. He had designed it with an arc bottom, more hydrodynamic and stronger than Bolger's, which was dead flat. *Magic* had a forward anchor-handling cockpit. It was nice and rigid, because Parker had specified longitudinal cabinetry panels of thin plywood to give it box strength. This boat looked unique, could go where others couldn't, and was affordable to run. Similar boats designed by Parker

followed. They were called commuters and the basic design was improved, or at least expanded upon, with each new model. The bows were lifted and twisted, leading to less pounding—although any boat this flat will have to be babied in big waves. As outboard motors evolved with the four-stroke revolution, boats like *Magic* and her offspring became even more delightful to cruise in low footprint mode.

Then in September 2017, Hurricane Irma ripped through Key West and totaled *Magic*. DeBoer came back to Parker looking for another boat. Twenty years after their first meeting, Parker had stock plans for six or seven "commuters" bigger than *Magic*, but it wasn't long before the two decided to invent something new.

Parker drew a much larger version of *Magic*, 43 feet long with twin 200-hp outboards. Deep into building his sixth liveaboard sailboat, Parker only had enough spare time to draw up the plans. He sent DeBoer off to friends in Florida, and eventually to Maine, looking for a builder. Doug Hylan and Ellery Brown in Brooklin proved a perfect fit. Hylan likes working with plywood, prizes simplicity, and has been designing similar boats. Importantly, he has lots of experience building "deadrise" bottomed hard-chine models. Another benefit was that DeBoer wanted many custom elements that were far removed from



The design of the Coastal Commuter 43 was a collaboration between Reuel Parker and a returning customer, seen here assessing the construction progress.

Parker's stripped-down approach. Air conditioning was a major one. While Parker might be fine with escaping into the Everglades in 100-degree heat with fly swatters, DeBoer wanted air conditioning. That meant a generator and batteries, 600-800 new pounds worth, and lots of foam insulation. Hylan and Brown had the capability for engineering and design work, and were willing to fuss with a savvy owner's well-researched demands.

The resulting boat, *Scout*, (named after an early Nathanael Herreshoff commuter), is quick and efficient, thanks to its narrow beam, and twin outboards. Outboards are becoming quite popular these days especially for extremely shoal water. Able to survive a bottom hit by flipping up, they can also be retracted so their props can be cleared or replaced. If a powerhead goes punk, it's cheaper to fix. But best of all, if one engine quits in the boonies, there's another one to bring you home.

Parker's crisp drawings reveal a very simple cabin built to suit two people. The owner deserves extra credit for his contributions to this custom effort. This boat's potential rests on the intermixing of some components brand new to the market. It was important to the owner

to find a system of generator and energy storage that allowed the generator to run mostly while under way so as to preserve his peace at night. Inspired by electric expert Nigel Calder, the boat will have extreme-cycle batteries, carbon-foam-infused AGMs that can be drawn down to nothing and fast-recharged repeatedly. Finally, this boat benefits hugely from a Westerbeke marine generator that draws from the same gas tanks as the outboards. No need for a separate diesel fuel system, and it weighs less than a diesel generator would.

Parker isn't and Bolger wasn't into "yachting." Rather, they aimed to promote boating without frivolity. They designed easy-to-do boatbuilding methods around materials that could be found at a regular lumber yard.

Hylan insists upon the use of genuine marine material. This boat will have marine mahogany plywood, a laminated stem, and marine-grade fastenings, but will adhere to Parker's tried and true reliance on epoxy bonding and coating.

Between the efficiency of hull and propulsion and the comfort provided by a generator and air conditioner, this Florida boat built in Maine will support a lifestyle that seeks quiet isolation in a beautiful environment for extended

periods. I picture one outboard retracted and the other going quietly. In this mode, you might be able to go swamping for months, eventually to re-emerge with a long beard, a broad smile, and one heck of a shell collection. ☆

Contributing Author Art Paine is a boat designer, fine artist, freelance writer, aesthete, and photographer who lives in Bernard, Maine.

Coastal Commuter 43

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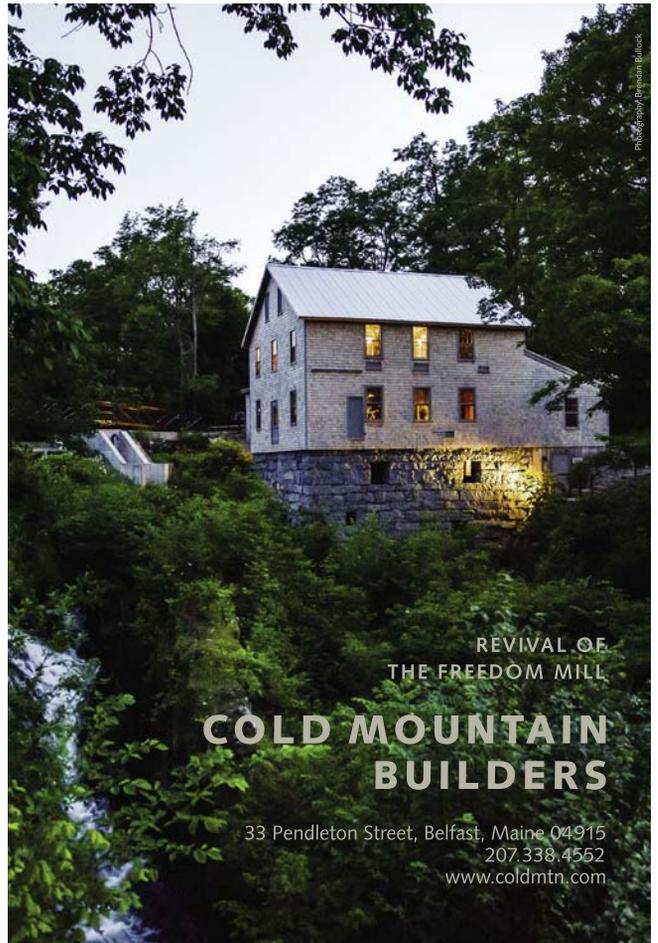
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BY JONATHAN MCDEVITT

Speedy: The Boat That Moved Me

Vacations in Maine turned into something more permanent

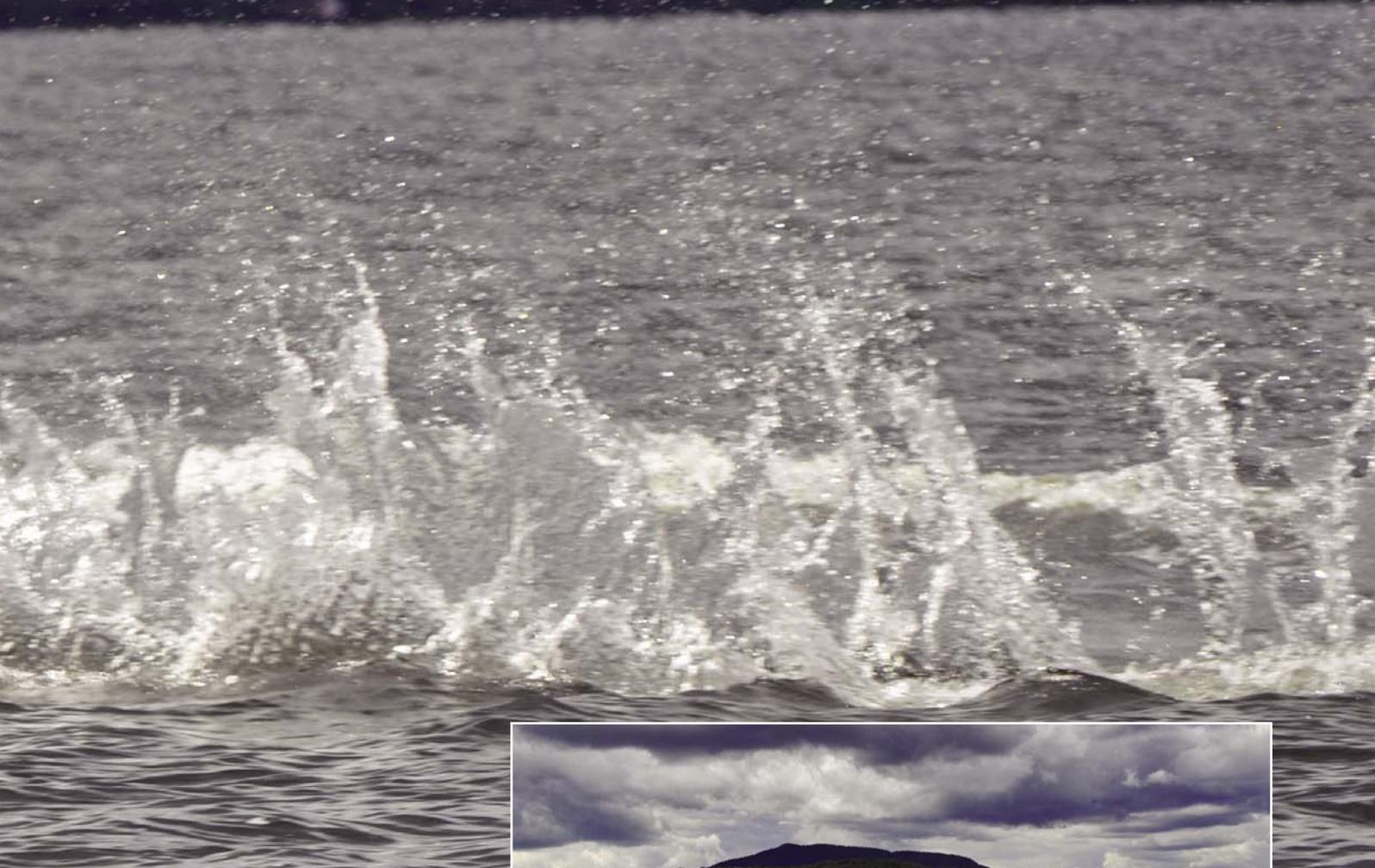
I ONCE LIVED IN NASHVILLE, Tennessee, and summered in Maine. A rotation loved by my family of four, anchored by the summer road trip that carried us from here to there. It was upon one such drive north that I first saw, on the side of the road near Wayne, Maine, the boat that would move me. Literally. Visions of long summer days on a sparkling lake in

Northern Maine, my hand on the wheel of this classic boat, filled my head as I drove the final hours of a four-day road trip. But who was I kidding? I lived in Nashville, after all.

Yet, the following spring, I discovered the very same boat on the Androscoggin Wooden Boat Works website. This time, I wouldn't turn down the chance to take a closer look.

She was nearly all original, was beautifully restored, and had the bow-flare and tapered transom lines that only a wooden lapstrake boat can have. Within 30 seconds I knew I was leaving with her in tow. After all, I'd had a year to reconcile my Nashville roots with the ownership of a classic boat in Maine. My wife's family camp had a nice empty bay in the barn for off-season storage,

MY BOAT, MY HARBOR



and it was high time my boys learned to water-ski and drive a boat. And with that, *Speedy*, as she was named by my two sons, found her new home on Lower Shin Pond near the North Entrance to Baxter State Park. Little did I know at that time that she would lead me, and my family, to our future new home in Maine.

Speedy is a Cruisers, Inc. Seafarer 202, an odd designation given her 16-foot length. Cruisers was a sub-brand of the famed Thompson family of boatworks in Onconto, Minnesota. Made in 1961, *Speedy* is a rare survivor from the last decade of widely produced wooden lake boats. In the late 1950s and early



Speedy is as comfortable rocketing across the pond during a family reunion full of water-skiing as she is slowly coasting into the dock, about to pick up evening passengers as the sun sets on another perfect summer lake day in Maine.

All photos by Emily McDevitt



Speedy at rest on Lower Shin Pond with her dock mate, the family Piper Super Cub.



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1960s the Cruisers brand was producing as many as 3,000 wooden boats per year. By 1966, with the growing popularity of low-maintenance, mass-produced fiberglass boats, Cruisers eliminated production of wooden boats entirely. Today, most of these proud and beautiful lake boats have long since disappeared, along with the craftsmanship that made them.

Speedy is built of fir plywood laps with white oak ribs, and solid mahogany transom, seats, and console. The forward deck is painted canvas over fir plywood, and the cockpit dash is still adorned with the original Seamaster speedometer and tach. Chris Cushman of Androscoggin Wooden Boat Works restored *Speedy* in 2010. Cushman is known for his meticulous Lyman restorations, but couldn't pass up the chance to bring this well-preserved little boat back to life. Other than a lap or two, and an ash transom knee for added strength, *Speedy* is an all-original classic.

Powered by a 1972 Mercury Thunderbolt 500, *Speedy* is strong enough to pull

an adult water-skier, and also the young men who required the use of a lake boat to establish their Maine summer water-skiing skills. Her stability is remarkable given her light weight of 700 pounds.

And so, it was with the love for a classic wooden boat on a summer lake in Maine, that I began not only to dream of, but to plan for, a move to Maine.

Speedy cuts the light chop so common to summer afternoons to an imperceptible level, and handles like a well-balanced sportscar; just ask my wife, who enjoys an evening cocktail while perched on the mahogany seat, engaged in the role of spotter to our boys rocketing along behind on the tow rope.

With *Speedy* at the dock, our summers in Maine flew by as fast as she car-

ried us around the beautiful lake of which we'd daydream upon our too-soon return to the heat and humidity of late August in Nashville. And so, it was with the love for a classic wooden boat on a summer lake in Maine, that I began not only to dream of, but to plan for, a move to Maine.

Nearly 10 years after *Speedy* joined the family she is still a foundation of our summers on Shin Pond. We look at Katahdin to the south, and Mt. Chase over our shoulder to the north. *Speedy* bobs alongside the dock, not only in July and August, but also June and September, and even October. Because the only way to make that picture any prettier was to add a permanence to it. And so, we did. Thanks in part to our beautiful classic boat *Speedy*, Maine, became our perfect fit, and our permanent home. ★

Jonathan McDevitt moved to Camden, Maine, in the summer of 2012. He, his wife Emily, and their two teenage sons spend as much time as possible at their camp on Lower Shin Pond.

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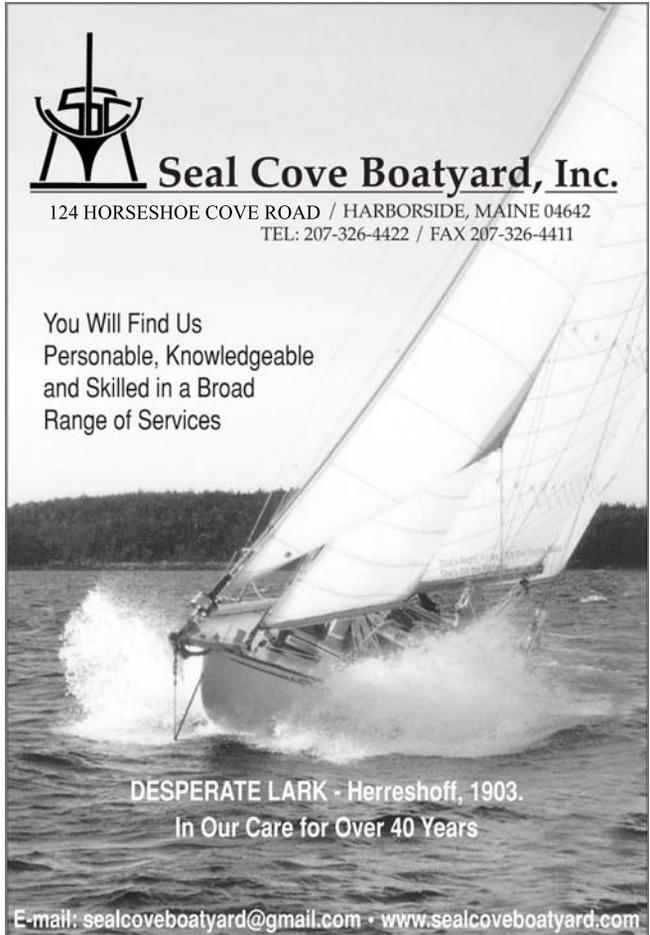
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This hand-colored photo shows *Penny An*'s original owner Jim Chapman jumping a wake and going airborne on Damariscotta Lake circa 1954. An amateur photographer, he developed and colored the image himself.

BY CHRIS CHAPMAN

The Penn Yan Named *Penny An*

A rebuilt lake boat ready to zoom into the next century

SOMETIMES an object becomes a legend if it hangs around long enough. And if you happen to “own” that object, you become the one responsible for keeping its legacy intact. In fact, you don’t own it, you are just the one responsible for safeguarding it—you have the honor of being its steward.

That’s where I find myself with *Penny An*, a Penn Yan Swift, CZT 4959 Class C racing runabout. My uncle, Jim Chapman, bought her off the floor of the Boston Boat Show in 1946. He said

it was love at first sight, and he treated her that way. All of us who knew her shared that love.

The Chapman cousins looked forward to Uncle Jim’s month-long August vacation. A ride in his boat was what we waited for—a chance to climb in and zoom around Pemaquid Lake in Damariscotta, Maine.

For me, rides in *Penny An* were the thrill of the summer. She had two cockpits, and four of us could squeeze in for a ride. My favorite spot was under the



Photos courtesy Chris Chapman (2)

Once *Penny An* arrived at Edgcomb Boat Works, the crew realized she needed a thorough restoration.



Penny An is fully restored and ready for another 50 years of lake adventures.

forward deck, away from the wind and close to the action. I could feel her slice through the water just a few thin planks away from my head and thump my body as we rode the waves. Besides, she was a beauty to behold: a mahogany-planked deck and gunwales, then the two cockpits separated by more decking. Long and low, made of varnished wood and a gleaming white canvas hull with a snappy red pinstripe, her mighty 12 feet cut an elegant form both in and out of the water.

Jim Chapman and his Penn Yan were well known on the lake. He claimed, in jest, to be the “Commodore of the Pemaquid Fleet,” and we all knew why. His boat was quite a phenomenon with him behind the wheel. He could ride the crests of waves like a surfer—gliding over the surface and finally doing a quick 360 to come toward shore. She could turn on a dime in a clean and graceful curve, then zoom past us to put on another show.

Uncle Jim could even take her airborne, the “feat to beat.” He took it as a

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personal challenge, and, in order to execute it perfectly, he contracted with a Michigan propeller company to make a customized prop for his 10-horse Mercury with the perfect pitch to fly over the wakes of other boats. In his instructions to the company, he included his body weight and the weight of a full tank of gas for the calculations. All that fuss paid off. He could catch his own wake at just the right angle to acquire enough loft to jump out of the water. When he sent a photo of this sensational feat to the Penn Yan company, people there said it was impossible and that the image must have been altered. But, this was in the mid 1950s—no technology existed to do that. It was an honest shot. Uncle Jim and my father, David, were the only two people who could coax *Penny An* to fly.

By the 1970s, Penny An no longer ruled the waves. Uncle Jim retired to Maine and kept his boat stored in Dad's barn at the Chapman farm.

By the 1970s, *Penny An* no longer ruled the waves. Uncle Jim retired to Maine and kept his boat stored in Dad's barn at the Chapman farm. He would take her out for a few rides in the summer, but eventually she just sat like a coveted trophy from an earlier time.

Then, in 1991, I built a little bunkhouse on Damariscotta Lake, on land that my father and his three brothers had inherited from their aunt.

In the 1950s and 1960s we would go there for picnics, boating, and swimming, but all of that had been gone for 20 years. Now there was a picnic table, a screened kitchen and, of course, a dock. Jim and his wife would come with my folks for picnics, revisiting the pleasure of those long-gone days at the lake. That's when Jim gave my father his beautiful Penn Yan—it was the time for her to come out of retirement. She was immediately registered and launched, and the two brothers got to enjoy her into their 80s and 90s. Eventually they realized she needed to be passed on, and

that is how she came to me.

So, for the past 20 years, the Penn Yan and I have provided rides and thrills for those original cousins, their children, grandchildren, nephews, and nieces each summer. That, along with many admirers on Damariscotta Lake, means she's acquired quite a fan club. When she turned 71, I decided she needed some TLC and brought her to Mitch Garey at Edgcomb Boat Works. The

first year of the restoration, he supported her with a cradle trying to "get the hog out" and, as he studied her, he advised getting a new trailer with more support. Garey let me use her for a few weeks that next summer if I was careful as she was very tender.

Turns out I had been riding the waves on borrowed time—she was long overdue for attention, as we learned when *Penny An* went back into the



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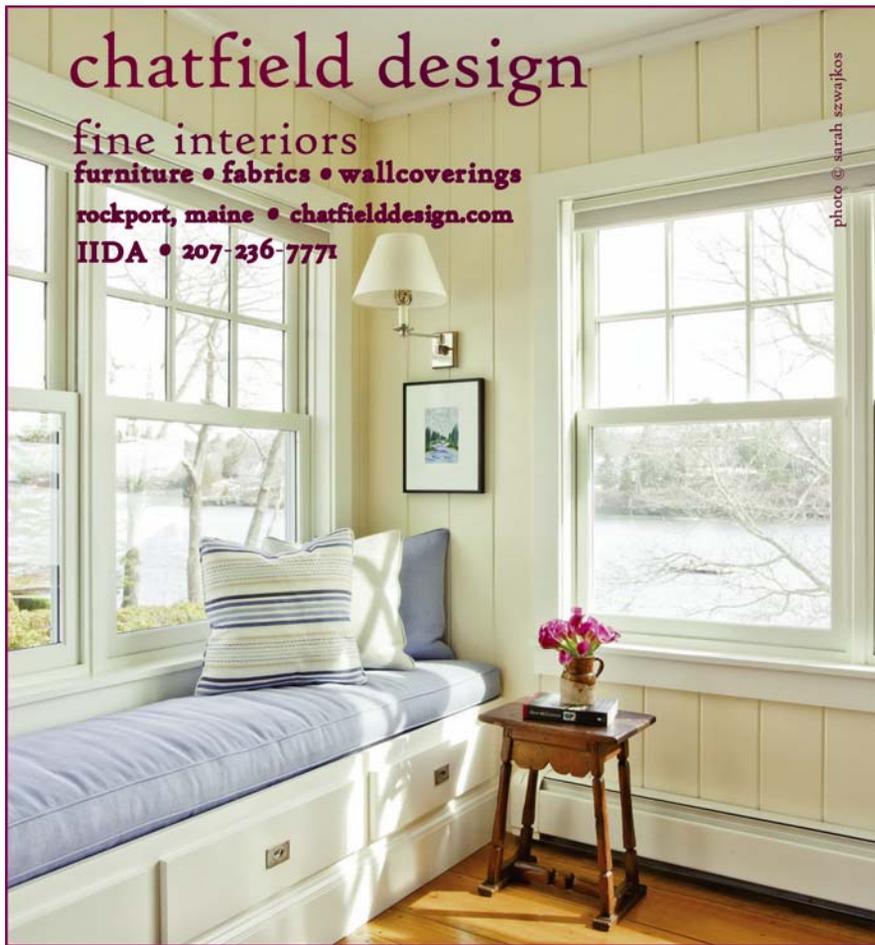


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photo © sarah szwajkos

Edgecomb shop the next winter. Once the canvas came off, they discovered broken, rotted, split planking, and a dilapidated keel that fell apart in their hands. Even the screws in the floor boards were nothing more than rusty nibs. It seemed the skin alone had been holding her together. When I visited *Penny An* that winter she was not much more than a pile of pick-up sticks held together with a hope and a prayer.

New planking was milled and formed to her mostly original oak ribs. As I visited her, her shape began to evolve as the Edgecomb crew researched, pondered,

My favorite spot was under the forward deck, away from the wind and close to the action. I could feel her slice through the water just a few thin planks away from my head and thump my body as we rode the waves.

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and calculated what it would take to return her to her elegant form. Every inch needed major attention. They told me that if the decking had not been in such good shape, it would have been hopeless to restore the boat. Thank goodness she had always been stored indoors.

As the winter progressed and their hard work began to pay off, I think the men at Edgecomb Boat Works fell in love with *Penny An*, too. Through their careful planning and hundreds of hours of painstaking work, they brought her back to her former glory. Her decks, refurbished with new white lines and many coats of varnish, her new planking, a stronger keel, and replicated new seats mean she is seaworthy again. The beautiful form of her transom blooms and then races to the bow. She looks ready to conquer the lake again, sure to bring admiring smiles for her classic beauty as she flies by. ★

Chris Chapman is a retired high school and college art teacher and a well-known potter. She grew up on Chapman Farm in Damariscotta.



Chris Cushman, shown here in his workshop, was building houses when he got tired of the business and decided to go into the wooden boat business. Based in Wayne, Maine, Androscoggin Wooden Boat Works specializes in vintage wooden boats, most particularly Lymans.

BY KEN TEXTOR | PHOTOGRAPHS BY POLLY SALTONSTALL

This Yard Specializes in Classic Lymans

WELL OFF the beaten path and tucked away amid a dozen or so nearby lakes, Androscoggin Wooden Boat Works is the bait that captures all things Lyman. “We love working on these boats,” said the yard’s founder, Chris Cushman. “If that was all we did, that would be okay with me.”

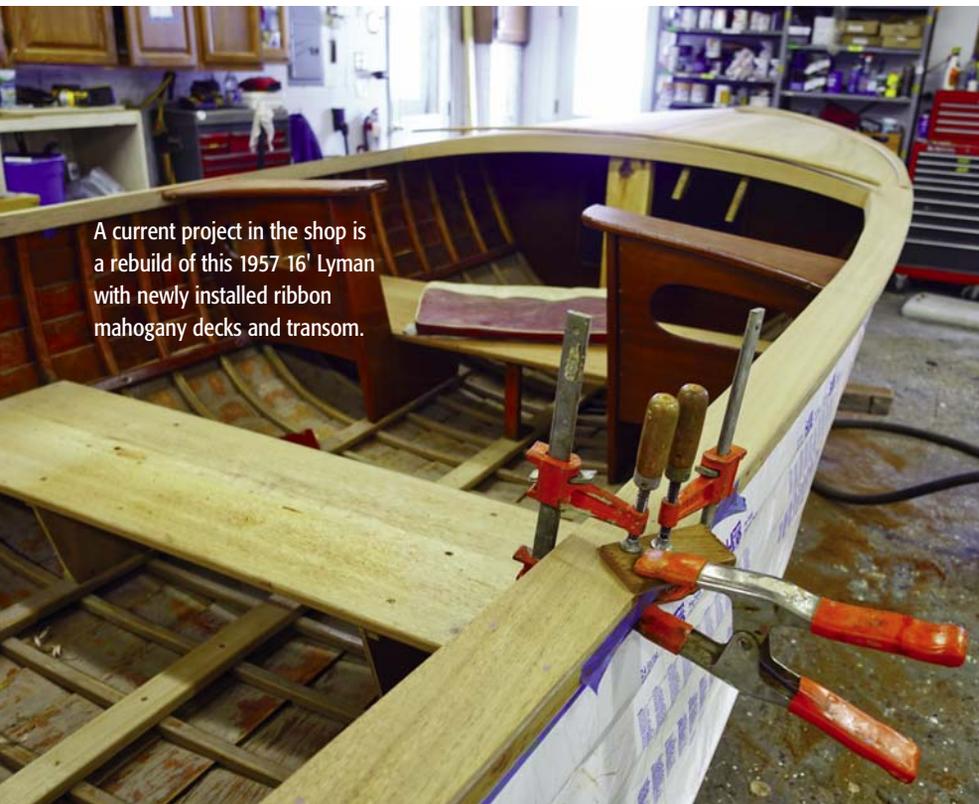
The shop does work on other wooden boats, including classic mahogany runabouts, vintage sailboats (recent jobs involved the complete rebuilds of a 1938 Lightning and a 1940s A.R. True Rocket). The yard also stores and maintains

boats. But Lymans are the stars of the show.

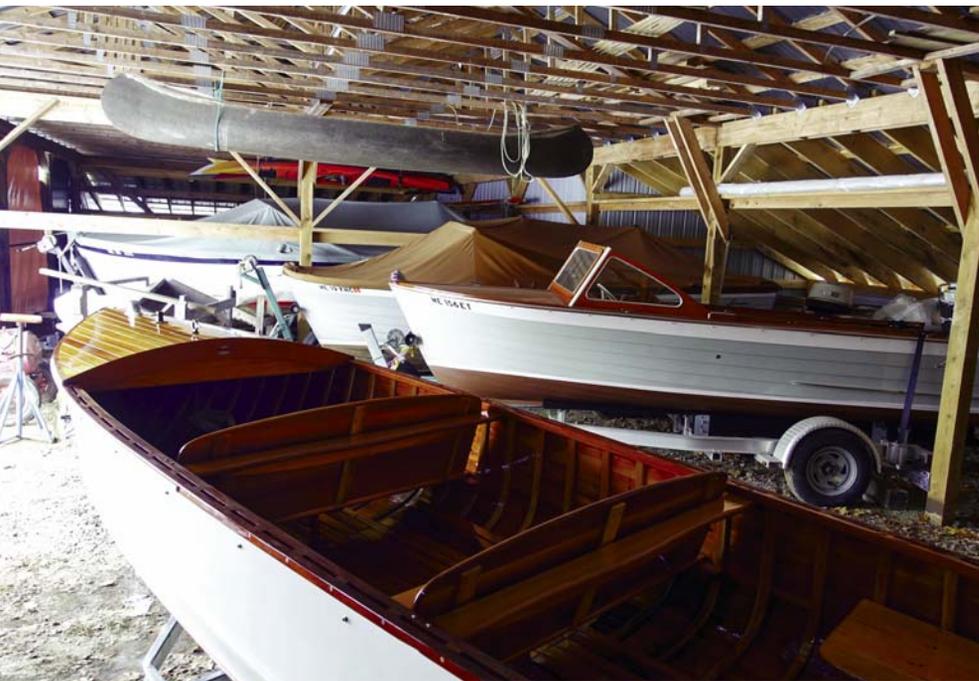
Nestled amid the heavily-forested back roads of the inland town of Wayne, Cushman’s boatyard last winter contained dozens of Lyman powerboats stored in several sheds. In the central building, a five-person crew worked on four different Lymans in various stages of reconstruction. Since 1995, Cushman estimated that he’s restored no less than 150 Lyman runabouts, cruisers, and utility skiffs, some for customers as far away as London, England, and some just on a hunch he’ll eventually find a



Cushman holds some of the bronze clinch nails that he has custom made to replicate the ones used by the Lyman Company.



A current project in the shop is a rebuild of this 1957 16' Lyman with newly installed ribbon mahogany decks and transom.



Cushman has filled the sheds on his property as well as neighboring barns with vintage boats, some in need of restoration, others stored for customers. In the foreground is a completely restored 1955 18' Old Town "Sea Model."

buyer for an old wooden boat that was once one of the most sought-after brands of its day.

The Lyman styles, pricing, availability, and reputation for reliability and performance made the company's boats

the nautical equivalent of Fords and Chevys in the 1950s and 1960s. To meet the demand for these boats, it's been estimated that the Lyman Boat Works of Sandusky, Ohio, produced some 3,000 boats every year in the mid-20th century

decades, sometimes as many as 5,000. All were made of wood, with distinctive lapped planking and triangular side windows. Ranging in size during those peak production years from mostly 13 to 25 feet, many of the boats were sold before they even came off the assembly line. Bigger and smaller Lymans were

Since 1995, Cushman estimated that he's restored no less than 150 Lyman runabouts, cruisers, and utility skiffs, some for customers as far away as London.

also produced. But that mid-range size was what built the company's enduring reputation.

It all began in Cleveland, Ohio, in the late 1800s when a German immigrant named Bernard Lyman lost interest in his primary occupation of making cabinets and furniture. For reasons concealed in the mists of history, he turned to boats for a new woodworking challenge. He constructed a large rowboat using the standard northern-European lapstrake style of overlapping the plank edges like clapboards on a house. The off-beat style became his boatbuilding signature, along with a reputation for designs that worked well on lakes, both big and small. By 1928, the company had outgrown its Cleveland facility and moved to nearby Sandusky, with orders galore in hand.

A house builder who switched to boats

Similarly, Cushman's affair with wooden boats also grew out of frustration with his first woodworking occupation, that of building and repairing houses near his home town of Wayne. Complete with crews of carpenters and various subcontractors, Cushman's first business rode a mini-housing boom from the late 1980s through the early 1990s.

"I just got tired of all the hassles," Cushman, now in his mid-50s, recalled of the quirky housing business. Living

amid so many lakes, he was already aware of the Lyman reputation, so finding an old junker and fixing it up for resale was easy enough. “And you can still do that,” he noted. “That’s where a lot of our business comes from these days.”

Of course, Cushman couldn’t limit Androscoggin Wooden Boat Works to only Lymans, nor even just wooden boats. “We would take on almost anything,” he recalled of the early days—the “we” in this case being mostly himself and perhaps one part-time helper. To keep costs down, he lived in a house he built a hundred yards or so from the yard’s working sheds and shop. He still lives there today with his partner, Leslie. The devotion to his work slowly but surely built his reputation as “the Maine Lyman guy,” a moniker common amid blogging Lyman enthusiasts coast-to-coast. “I’ve never really advertised,” he said. “But people do find me.”

Actually, even though finding



Photo by Eric Sojka

Cushman restored and now owns this 22' Lyman Sleeper, named appropriately, the *Mayor's Office*.

Androscoggin Wooden Boat Works, in the literal sense, takes a bit of an effort, most Lyman enthusiasts find the trek worthwhile. In the restoration shop, the

walls are lined with all sorts of jigs, patterns, and prototypes that Cushman and his crew have built specific to the Lyman brand.

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The restoration of this 1960 19' Lyman included new white oak frames, new decks, a new engine, and refinishing. The boat, now as good as new, will live in Lake Winnepesaukee.

“We can work faster and sometimes cheaper than the average do-it-yourself guy,” Cushman said. The experience and tooling he and his crew possess can make short work of most projects, he said, in particular, the most common Lyman failure: the keel and bilge planks.

Typically, rainwater, leaves, forgotten potato chips, and lots of other detritus gathers in the boat’s lowest point and eventually rots the wooden parts. Although there are goeey and epoxy-based “quick fixes” to this and other common Lyman maladies, Cushman

insists on restoring boats in what he calls “the right way.” That means out with the old and questionable wooden parts and in with new, marine-grade sapele plywood planking and white oak ribs and keel, along with bronze nails specially made for his yard. Indeed, it’s a point of pride that the yard has paints, stains, plywood, and other Lyman-specific items made solely for Cushman’s business. His goal is to restore any boat to as-close-to-original condition as possible. He even buys a certain type of ribbon-stripped mahogany in veneer form so he can convert standard marine-grade plywood to the handsome Lyman transoms of yore. That rare ribbon-stripping of the wood’s grain was a hallmark of Lymans in the post-World War II days.

“We have done quite a few major rebuilds that were almost new boats when we were done, (with) over 90 percent wood replacement,” Cushman said.

Prior to World War II, Lymans were made from solid wood, with either cypress, cedar, or mahogany planking,

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along with white oak ribs, keel, and stem. Later the company used plywood planking. Normally a soft-spoken, steady worker, Cushman gets noticeably excited about a pre-war restoration. “I’m actually off to pick up a 1934 15-foot Lyman inboard yacht tender this coming weekend,” he shared recently. “Interesting and rare boat,” he added with marked anticipation.

About the only Lymans that the Androscoggin staff doesn’t work on are the fiberglass versions. Before Lyman went out of business in the mid-1970s, the company attempted to catch up with the rapidly-expanding fiberglass boat business. But it was too little, too late.

Prior to World War II, Lymans were made from solid wood, with either cypress, cedar, or mahogany planking, along with white oak ribs, keel, and stem.

“We have had large fiberglass (Lyman) boats come for mostly mechanical work and teak trim refinish,” Cushman said, adding “we prefer not to do fiberglass work. Any major fiberglass work we will send out.”

How long can interest in these 60-year-old wooden boats continue? Cushman did not have an answer. He just shrugged, picked up his tape measure and went back to work on a plank he was cutting for yet another restoration. ★

Ken Textor has been living on, working on, writing about, and cruising in boats along the Maine coast since 1977. He lives in Arrowsic.

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Androscoggin Wooden Boat Works has been hosting the New England Lyman Group for an annual open house for 18 years. This year’s event took place in late April. More information can be found on the company’s website.

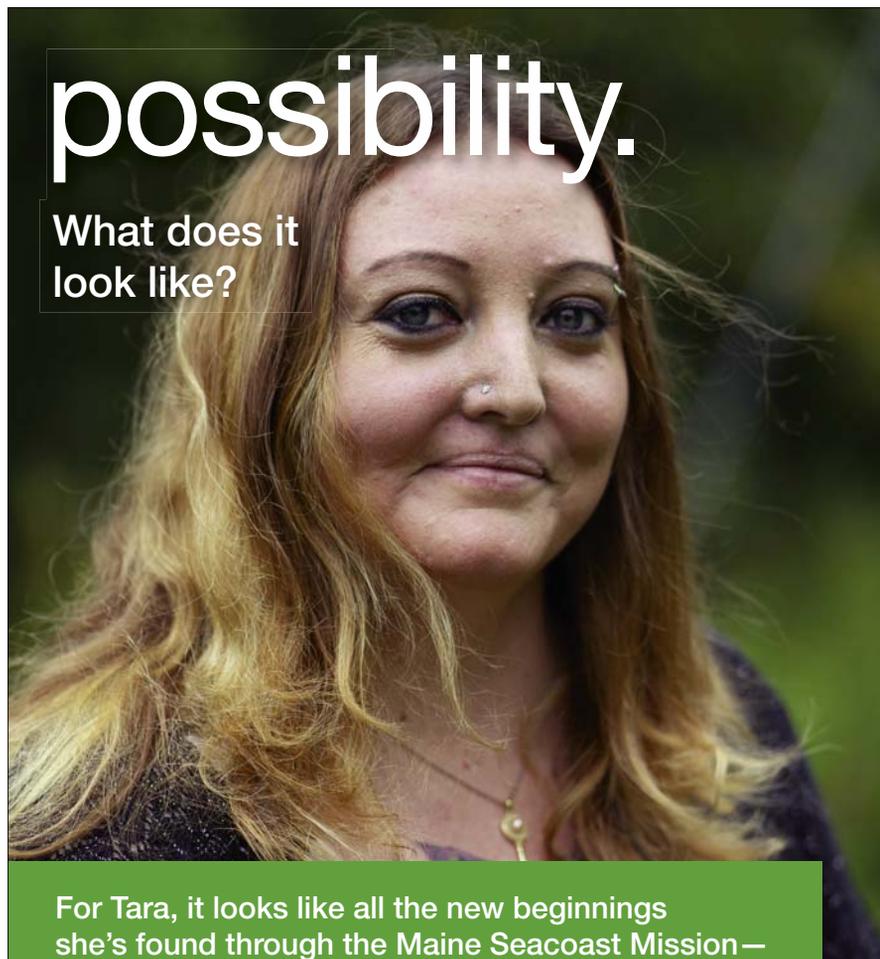


Photo by Ken Johnson

Cushman’s 26’ Lyman Cruisette takes part in the annual Mountain View Woodies Classic Boat Club’s annual show and parade on Brandy Pond in Naples.

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Lighting the Way by Land and Sea

Rangely Lakes getaways: Bosebuck, Grant's, and Lakewood Camps

BY ROBERT J. ROMANO JR.

Fish, Nature

LIGHTHOUSES, schooners, and lobsters come to mind when people think of Maine. But there is another side of the state, one featuring the rough-and-tumble currents of large rivers and the sunlit wavelets of vast lakes.

Anglers have been coming to the Rangely Lakes of western Maine since the 1800s when word spread of the region's enormous brook trout. Sporting camps were soon constructed to cater to the men and women, who came for the trout, and later, the landlocked salmon that were introduced to the region's waters near the end of that century.

Surrounded by a vast conifer forest, rustic accommodations consisted of a single structure or two that overlooked a lake or pond. It wasn't long before these rudimentary accommodations evolved into large buildings where "sports" could take their meals and gather around a stone fireplace after a long day on the water. These main lodges were flanked by a series of cabins, each equipped with a woodstove to keep the sports warm as they slept.

Today, these sporting lodges remain much as they

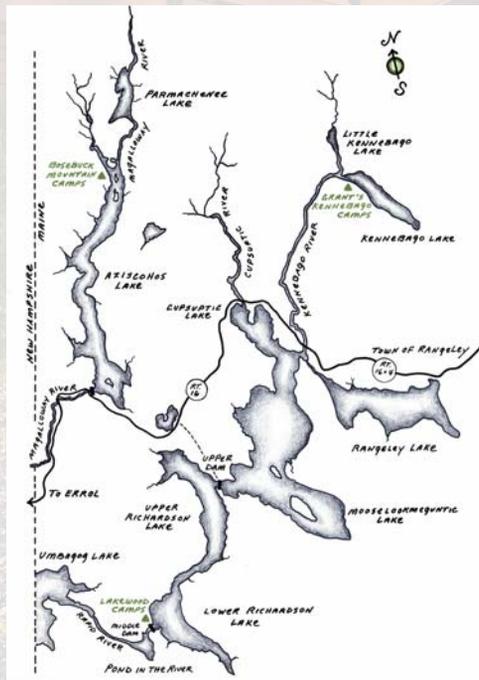


Photo by Ben Pearson

Illustration by Trish Romano

Rustic cabins at Lakewood Camps await the angler who seeks to cast a fly to native brook trout and wild landlocked salmon.



& Tradition

were when first built. Upon arriving at Bosebuck Mountain Camps, families will find cabins spread on either side of the dining hall much like in 1919, when Perley Flint first operated the lodge. The seemingly endless view of spruce and balsam stretching down from the mountains surrounding Big Kennebago Lake has not changed much since Ned (Ed) Grant and his sons began building the precursor to what is now Grant's Camps in the late 1800s. On the same shore as Middle Dam, Lakewood Camps stands as it has since 1893 when Edward Coburn first leased land at the head of the Rapid River. These three sporting camps continue to cater to anglers, who can cast their flies to both brook trout and landlocked salmon—fish that remain as wild as the moose that lumber out of the surrounding forest and the eagles that soar over the pristine rivers and lakes.

Bosebuck Mountain Camps

Located at the top of Aziscohos Lake, this sporting lodge overlooks the junction of the Big and Little Magalloway



Photo courtesy Penobscot Marine Museum

ABOVE: The cabins at Grant's Camps were built along the shoreline of Big Kennebago Lake at the turn of the century.

AT RIGHT: The present-day office at Grant's Kennebago Camps, where guests experience their first taste of old-fashioned hospitality.



ivers. In the early years, guests were brought by steamboat from the dam at the bottom of the lake up to the lodge. These days, the 13-mile drive to the camp over a dirt and gravel logging road takes 30 minutes.

Bosebuck provides a gateway to a tract of semi-wilderness that contains Parmachenee Lake, as well as the headwaters of the Magalloway River. The forest closes in from both sides as the stream's serpentine course vacillates between shallow riffles and deep runs with names like Salmon Pool, Cleveland Eddy, Landing Pool, and Little Boy Falls. The river and lake are protected by a series of locked gates that ensure a fishery unsurpassed for the size and number of trout and salmon found there.

Owned and run by Mike and Wendy Yates, Bosebuck Mountain Camps also caters to hunters, who come for the abundant deer, moose, black bear, grouse, and woodcock. In winter, snowmobilers regularly stop in for a hearty meal and to gas up their machines.

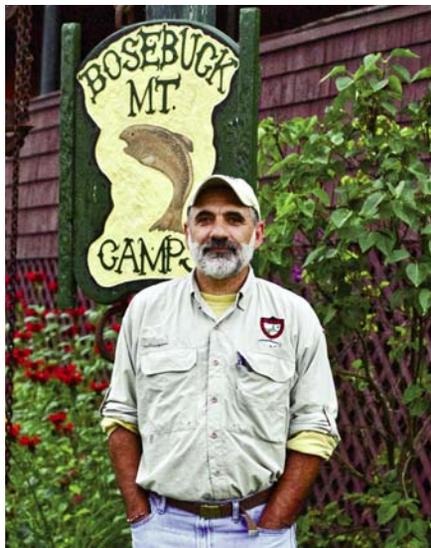
Grant's Camps

Approximately 10 miles east of the dam at the bottom of Aziscohos Lake, the Kennebago River is known for its runs of landlocked salmon and the size of its native brook trout. Like the Magalloway,

the river begins its journey as a small brook just south of Maine's border with Canada. Slipping over cobble, rocks, and larger boulders, it continues for a number of miles before entering Little Kennebago Lake. After exiting the lake, which is little more than a pond, the river winds for another few miles before it enters Big Kennebago Lake. After leaving the larger body of water, the river deepens and widens for more than 12 miles while forming a number of classic salmon pools.

Since the 1970s, John and Carolyn Blunt have owned Grant's Camps, located nine miles up a logging road off Route 16. John Blunt takes great pride in the history surrounding his sporting lodge. He has not only managed the camps for more than 30 years, but is also a registered Maine Guide, and like any good guide, he will entertain sports with stories of days gone by while putting them on fish, bird, or game.

Much of the river is gated, limiting vehicular access to the lodge's customers and those owning homes on the big lake that is the largest fly-fishing-only lake



The author outside Bosebuck Mountain Camps.



Guests at Bosebuck are encouraged to unplug.

Photos courtesy Trish Romano(3)

east of the Mississippi. Blunt is proud of the many wooden Rangeley boats he has refurbished and maintains for use by his guests. At Grant's, sports have their choice of fishing the lake or river for a trophy fish or hiking to one of the backwoods ponds.

Lakewood Camps

Of the three lodges, this is the most secluded. Located alongside Middle Dam, this isolated outpost overlooks the western shoreline of Richardson Lake. Water released from the dam forms the Rapid River, named for its turbulent current. Sports can fish the dam's thunderous release down to Pond-in-the-River. Affectionately called Pondy by the locals, this body of water is approximately a mile long and a mile-and-a-half wide.

The river falls from Pondy for another three or four miles before entering

AT RIGHT: In the foreground stands Middle Dam, with the Rapid River winding down toward Umbagog Lake, visible in the upper left corner.



Photos this page by Ben Pearson



Witness a Maine sporting tradition: A proud angler holds a landlocked salmon along the shoreline of the Rapid River.



Guests at Grant's Camps stand along the deck of the main lodge in this early 1900s photo. Note the guides standing below and staff standing off to the right.

Photo courtesy Penobscot Marine Museum

Fine fishing, fabulous food, and a rich history

Food served at the three camps is no longer simple fare, with each currently employing a gourmet cook. Although these traditional sporting lodges serve the needs of anglers and hunters, they are family-friendly, catering to anyone, young or old, interested in outdoor activities such as swimming, canoeing, kayaking, hiking, birding, and photography.

The region's rich sporting history draws many back year after year. While staying at Bosebuck Mountain Camps, you may find yourself casting a fly in the pool once fished by President Eisenhower or hiking a trail trodden by young Johnny Danforth, who while still in his early twenties was one of the first white men to explore the wild country surrounding Parmachenee Lake.

From Grant's Camps, you can motor a Rangeley boat over to the Logans or Big Sag to try your luck casting a Black Ghost first tied by famous Rangeley taxidermist and painter Herb Welch in 1927

Umbagog Lake. As they have for millennia, fish as large as an angler can imagine continue to lurk in this turbulent combination of treacherous rapids, tremendous boulders, and seemingly bottomless pools. Unlike the Magalloway or the Kennebago, the Rapid can only be accessed by a boat ride across Richardson Lake or by driving over a series of confusing and constantly changing log-

ging roads, and then, only by hiking for over an hour to reach the water.

From the beginning, sportsmen and women have stayed at Lakewood to experience the solitude and tranquility found along the shore of this wild river in a forest spanning over 1,600 acres. Robin Spencer, who recently purchased Lakewood Camps, is committed to preserving this wilderness experience.

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or one of the many patterns created by Carrie Stevens, who from the 1920s through the 1940s perfected the art of tying streamers. In the evening, you can retire to the main lodge and listen to John Blunt tell a tale in much the same way as Ned Grant might have done.

While staying at Lakewood Camps, you can read *We Took to the Woods*, the first of author Louise Dickinson Rich's books about her time living along the Rapid River. Afterward, you might walk down the carry road to visit the one-room cabin where the writer spent winters with her husband, Ralph, and their son, Rufus.

Spending time at one of these traditional sporting lodges, you can't help but feel the presence of those intrepid souls who hiked the same trails, paddled over the same water, and cast their flies into the same pools that remain today.

If you've always dreamed of watching a salmon tail dance across the surface of a sun-dappled lake or feeling the pull of a brook trout as it strains your line to the breaking point, if you'd enjoy watching a rainbow frame a conifer hillside after a passing thunderstorm or hearing the haunting cries of a pair of loons under the light of the moon, if you'd like to come home to tell a tall tale like Ned Grant, if you want to be a part of western Maine's sporting history, then plan to spend a few days at one of the region's traditional sporting camps. ☆

Robert J. Romano Jr.'s most recent novel, The River King, is set in the Rangeley Lakes Region of western Maine. Visit his website forgotten-trout.com for more information.

PLAN A SPORTING CAMP GETAWAY:

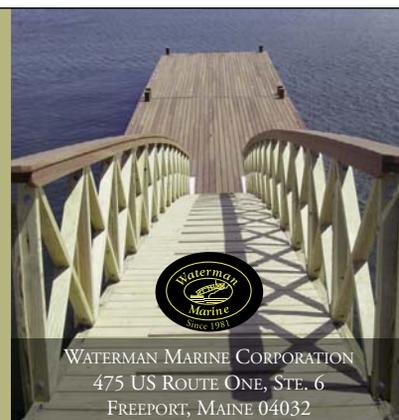
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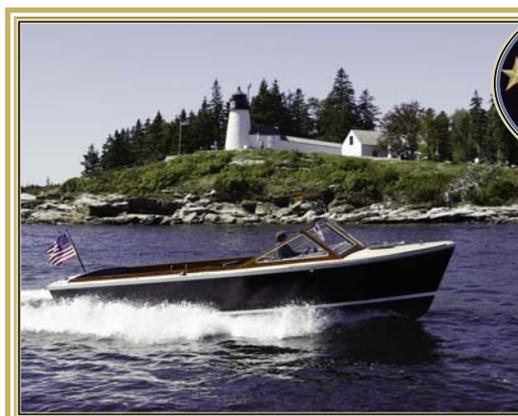
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To The ISLAND

A comfortable and low-key camp on Moose Pond

BY REGINA COLE | PHOTOGRAPHS BY JEFF ROBERTS



WHEN YOU SET OUT to build a house on an island, things that may never have occurred to you take on primary importance. For example, just getting materials and workers to and from the site becomes a major logistical challenge, especially during those months when the lake is not frozen.

Portland architect Will Winkelman and his crew resolved that and other challenges to create a low-key, but comfortable camp on a small island in Moose Pond, which is actually a lake in the southwestern part of Maine.

“I was talking to builders, and when I told Henry Banks that the builder would have to construct a barge, his eyes lit up,” said Winkelman, describing his conversation about transportation with Banks, whose firm, H.B. Wood Company, handled the construction. “That’s how I knew that he was

the right builder for this project.”

Banks ended up building a custom-designed barge that easily carried people and supplies back and forth.

At a little more than three acres,

Wood Island is the only island on Moose Pond in Oxford County. When Winkelman’s clients bought the property, it came with a small boathouse on the mainland, a short boat ride away.



When the weather is warm, the homeowners can swivel the dining room windows overhead and turn the room into a screened porch.



Composed of a series of connecting pods, the house's design brings the outside in, as well as plentiful natural light. Timbers and built-ins have the warm honey tones of aged Southern long leaf pine, while the darker flooring was fashioned from an oak tree cut on the property.



Carefully placed amid mature trees, the house does not bake in the sun. Leaving the trees undisturbed was especially important to the homeowners.

They had a wish list for the project. They wanted a summer camp with a remote and undeveloped feel, but they did not want to go camping. They wanted to leave the island's large oak trees as undisturbed as possible. The house had to be big enough to provide comfort for friends and family, but they abhorred making a statement with anything that did not look like an unpretentious Maine camp. They wanted it to feel rustic, but they also wanted light and warmth.

"And, the house has to generate its own electricity, since there are no power lines going out to the island," Winkelman said.

The island, which is heavily wooded, is at the less developed end of the pond, he explained. The owners wanted to make sure that the buildings blended with their surroundings, and they did not want to clear big view-scapes.

"A few trees were taken down to build the house" he said, "but they did not want the house to be baking in the sun."

A series of connected buildings

The solution involved a 1,700-square-foot house divided into small "pods" linked by screened porches. Leaving the

house shaded by surrounding pine and oak trees, Winkelman designated a south-facing clearing behind as the site of a power center. There, a shed topped by a movable solar array houses a bank of 12-volt batteries, an inverter, and a propane-powered generator that operates when the solar system is depleted.

Underground cables carry the electricity to the house.

The sections of the house are sheathed in western red cedar shakes stained a gray-brown color to blend in with the trees. The slanted roofs, which recall the humble Maine camps that inspired the design, are open to views of

First they had to build a barge



"Sure, in the winter you can walk to the island across the ice, pulling a sled with supplies," builder Henry Banks said. "But this building project took a year, so we had to get tools and people and materials out there during the open-water months, too."

For all-season access, he built a barge from the frame of a pontoon boat.

"I stripped it of excess junk," he explained. "Then I used eight by eight timbers sawn in thirds and put them on with steel braces. Then I put on thick planks so the whole thing could take the weight of a one-ton pickup."

The barge is powered by a 50-hp outboard.

"It's not super powered, but with all that equipment on board, you can't go at high speeds. We'd make our way out there at about five or six miles per hour, one trip out in the morning and one trip back at the end of the day. It forces you to be organized," Banks said.

The Wood Island house is long finished, but Banks still has the barge.

"I've used it again, and was glad to have it," he said. "But now, I can't really justify hanging on to it, so I'm going to sell it." He sounded regretful. —RC



(ABOVE) In the master bedroom, built-ins heighten the level of finish while providing plentiful storage. Surprising views of other house sections make for an interesting interior experience. (LEFT) The kitchen's two-story windows, timbers, trusses and loft make for a dramatic, yet warm and cozy space.

the surrounding woods and water. Huge windows and skylights flood the interior with light.

"You have to develop a plan that solves issues of massing and siting," Winkelman said. "These pods reduce the mass of the house, and they allow it to blend into its surroundings."

Melissa Andrews, a staff architect in Winkelman's firm, managed the project; while Winkelman developed the concepts, she drew finished plans and worked with Banks's firm throughout the year-long construction.

Making use of all the "bits"

To frame the house, Banks used a precious resource: Southern long leaf pine

timbers that had once been the bones of a long-defunct Maine paper mill. The exposed ceiling timbers of the Wood Island house are a beautiful and dramatic part of the interior.

“It is stunning, warm honey gold wood, and because it’s old-growth, has a very tight grain,” Banks said. “We got 10” by 10” timbers and sawed them to fit. From the smaller pieces left over from the framing, we built the cabinets. We weren’t sure how much we would need, and we used every bit.”

Some of the last bits were used to build a dining table. Built-ins, too, were fashioned from scraps of the heart pine timbers.

For the flooring, Banks used boards sawn from a large red oak tree that was cut to make room for the house.

“The oak was baked in a kiln without oxygen, which petrifies it and makes it darker. It is known as torrefied oak,” Winkelman explained.

Banks and his crew brought a portable sawmill out to the site on their barge and used it to mill the oak on site.

The front door of the main section leads into a screened porch, as befits a classic Maine camp. One passageway leads into the public side of the house, including the kitchen, pantry, living

The owners wanted the buildings to blend with their surroundings... The solution involved a 1,700-square-foot house divided into small “pods” linked by porches.

room and dining room, which opens to the outdoors via another screened porch that can be closed off from the elements with big folding glass panels.

“In the summer, it’s one big screened porch with a dining table and comfortable seating furniture,” Winkelman said.

The other passage from the main porch leads into the bedroom pod,

which includes, on the first floor, a mudroom, storage, and a guest bedroom lined with oak from the site. A stair hall leads to a bathroom on the landing, its shower wall composed of recycled slate. Upstairs, a loft houses the master bedroom.

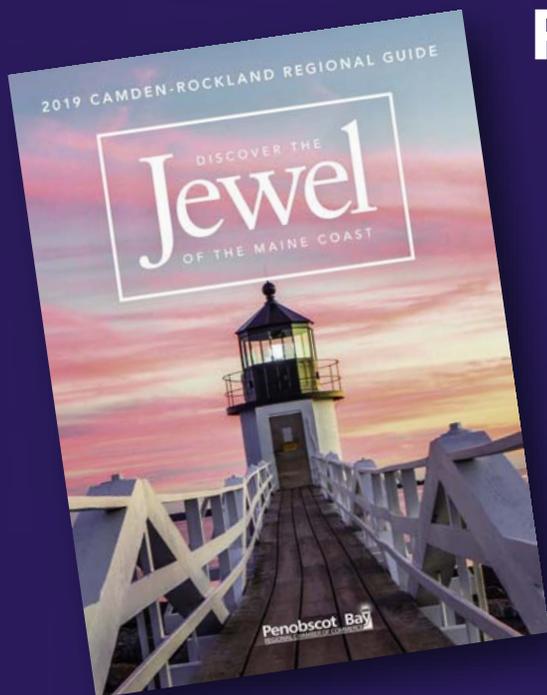
An additional half bath is near the kitchen and the entry porch.

Outdoor shingles have been used inside to create the rustic atmosphere desired by the homeowners.

The Wood Island camp has proved far more popular than anyone expected.

“This was to be a summer camp, but they learned that they love to go out there in the winter,” Winkelman said. Which makes the house’s open-or-closed indoor-outdoor design, as well as its energy independence, a very good thing. ★

Regina Cole is a freelance writer who lives in Gloucester, Massachusetts. She writes about architecture, interior design, and the history of the American decorative arts for many national and regional magazines.

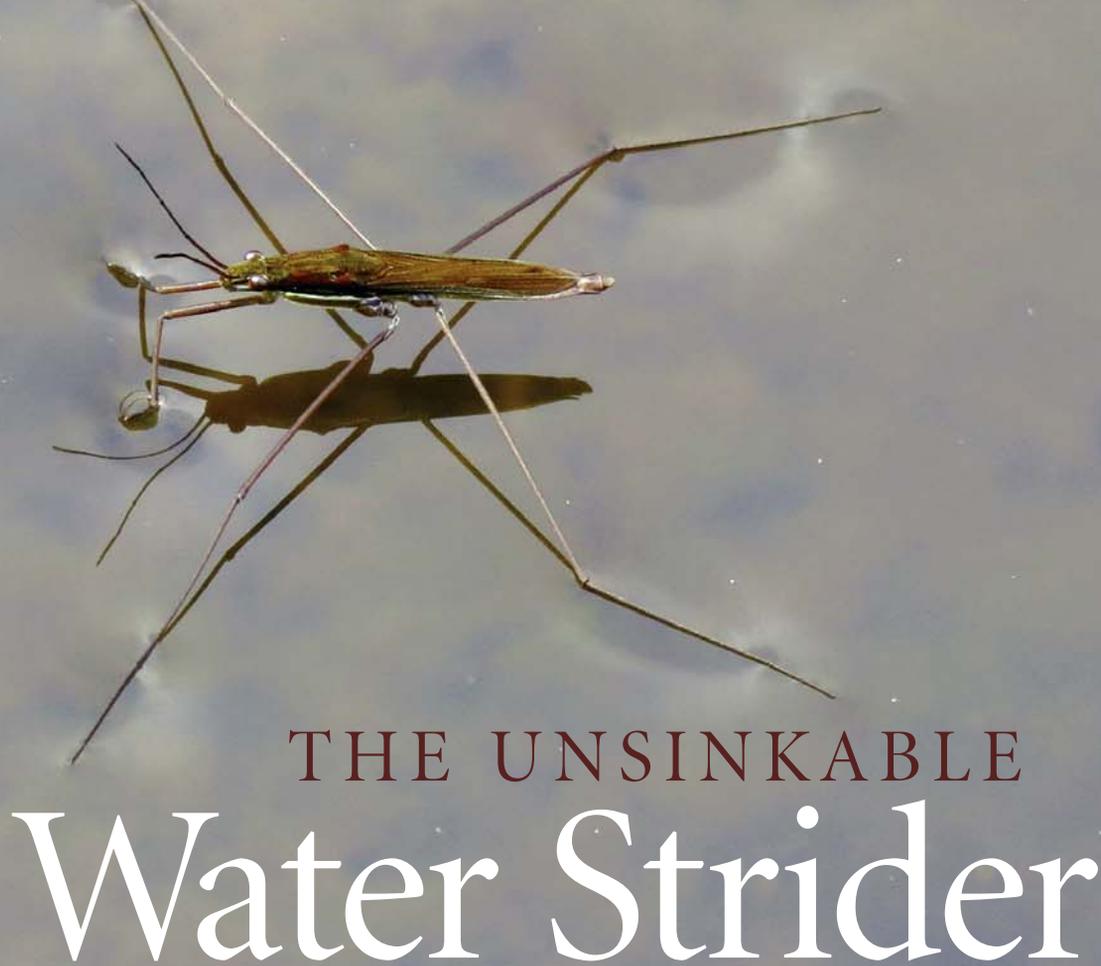


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THE UNSINKABLE Water Strider

Water striders walk on water, thanks to water's surface tension and thousands of tiny hairs on their legs and bodies that trap air and repel water.

This agile little insect can walk on water

BY AMY CAMPBELL

SUMMER is fast approaching, and soon they will be zipping across the water at a great rate of speed. No, this does not refer to motorboats, but rather to a creature that seemingly walks on water. Better than that, it glides, like a skater, on a calm surface with confidence and determination, at speeds above three feet a second.

I am talking about water striders, also known as pond skaters. Members of the Gerridae family of insects, there are about 1,700 species of water striders worldwide. In addition to a beak-like mouth with piercing and sucking mouthparts, their most exceptional feature is their ability to maneuver on water.

How do they do that? The answer has three parts.

The first concerns the physical nature of water. Positively and negatively charged molecules are attracted to each other, creating tension and a thin membrane on the water's surface. This leads to some of water's properties, such as the way raindrops bead on leaves and even the way water can drip from a leaky faucet. The surface of water is elastic, allowing the water strider to scoot around, only causing slight dimples where its legs touch the surface. This is possible because of those cohesive water molecules.

The second part of the answer involves water striders' three pairs of legs. Each pair of legs is shaped differently and has a different function. The short front pair is used mostly for catching prey. The middle pair acts as oars—two long thin legs that provide the main propulsion for the insect, sweeping forward and backward along the surface. The hind legs are the longest, and not only help steer and brake, but, along with the middle pair,

aid in distributing the weight of the insect so it can best use the water's surface tension and stay afloat.

The third part of the answer is invisible to the human eye and only becomes evident under a microscope. Thousands of tiny hairs known scientifically as hydrofuge hairpiles cover every surface of a water strider's legs and body. These hydrofuge hairpiles are waterproof, and trap tiny air bubbles in a groove along their length. This protects the insect from being splashed by a wave and sunk. However, water striders can go under water to escape would-be predators. They then just bob back up to the surface.

As the weather warms and activity picks up on Maine lakes and ponds, keep an eye out for the speedsters: not the big ones that make big wakes, but the many little water striders, going about their business, walking on the water. ★

Amy Campbell has spent part of every summer of her life on a lake in Maine. She, too, used to zoom but now she just putt-putts.

Photo by Susan H Pike

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Christopher Augustus at his workbench, lures strung overhead. (Detail below) A batch of Bass Orenos and vintage Crazy Crawlers.

Alluring Lures

Reproduction vintage fishing lures bring back the past

STORY & PHOTOGRAPHS BY LAURIE SCHREIBER

OLD WOODEN fishing lures have a special “allure,” but they can be hard to find, especially in usable condition. For the past 10 years, Christopher Augustus has been filling the void, with handcrafted reproductions of lures dating back to the first half of the 20th century.

They have names like the Dowagiac Expert, the McGinty, the Crazy Crawler, and the Zig-Wag. Each has specific traits, like rotary heads, rear propellers, swivel fins, slope noses, articulated bodies, or barber pole paint patterns. Augustus has reproduced models for about two dozen heirloom lures, crafting thousands of



them since he started a decade ago. He sells his work through eight Maine co-ops, and at about 20 craft shows each summer.

During a visit to his workshop, at his home in Seal Cove, Augustus picked up a model called the Dillinger, which has a slim profile and a prison-stripe paint job. Created in the 1930s in Bartow, Florida, by the Eger Bait Company, its original name was the Florida Special.

“But the locals down there called it the Dillinger, because it had stripes like a convict’s uniform and it killed the fish,” said Augustus. “The creator was a smart businessman, so he changed the name to

Dillinger. It's a very famous lure.”

The years from 1900 to 1950 were “the golden age for wood lures in the United States,” he said. A fellow named James Heddon is credited with patenting the first wooden fish lure in 1902, in Dowagiac, Michigan. After the 1950s, plastics dominated the market.

Augustus crafts batches of about a hundred lures at a time. No one makes patterns for what he's doing. So to create a model, he takes measurements from an heirloom lure and uses them to carve a reproduction. From the reproduction, he creates a template to ensure subsequent lures come out exactly the same when he shapes them on a lathe. If he doesn't have an heirloom to measure, he extrapolates measurements from photographs or drawings.

Using softwoods like basswood or western cedar, he turns wood pegs—about 1 inch by 1 inch by 6 inches—on

No one makes patterns for what he's doing. So to create a model, he takes measurements from an heirloom lure and uses that to carve a reproduction.

a mini lathe to achieve the desired shape. Each piece is coated with six to eight layers of oil-based enamel paint that's sealed with clear finish. Component parts include claw hooks and fittings such as tiny glass eyes.

“This was all learned by the seat of my pants,” he said. “There are some books that will show you how to make a

lure, but how to make reproductions of the antique lures was another story all together.”

Earlier in life, Augustus made a living designing and creating prostheses. He always enjoyed woodworking and has built sea kayaks and iceboats in his free time. One day, at a garage sale, he picked up a shoebox full of beat-up old lures.

“I went online, trying to identify these things,” he recalled. “That's when I became aware that there was a universe of collectors for this stuff. People collect all kinds of things, but these old fish lures—they're not making them anymore. The companies, for the most part, have gone out of business or switched to plastic.”

He thought it would be fun to try to make some.

“My earliest lures were pretty crude,” he said. “I didn't even make the bodies. I bought them. But they didn't fit the



This batch of turned pegs will become Dillingers, a lure design created in the 1930s by the Eger Bait Company and originally named the Florida Special.

exact sizes I needed to make the reproductions. So after a year or so of fooling around with that, I got the wood lathe and started making them.”

Antique lure lore is plentiful online. Augustus does much of his research there, buying interesting vintage lures on eBay. He’s also accumulated a library of books and magazines on the topic. Numerous companies made wooden lures before the plastic lure was invented, he said.

“James Heddon was considered the godfather of wood fish lures,” he said. “There were a lot of companies in the Great Lakes area—that was a hotbed of lure development. If you fast-forward to the mid-1940s and probably by 1950 for sure, every major company had switched to plastic. Since then you’re talking about collectors and the lures they were out to collect.”

When Augustus looks for the next lure to reproduce, what catches his attention most is the story behind it. Take the wooden Bass Oreno; a cylindrical specimen with a tapered tail, it’s not unique in itself.

The South Bend Bait Company, in South Bend, Indiana, invented the Bass Oreno in 1915 and made the lure in volume in different color combinations. The model was discontinued in 1964. But people still keep them in their tackle boxes.

“On eBay, you wouldn’t pay much more than \$30 for an original,” Augustus said. “But during the Great Depression, the company made a limited-edition, red, white, and blue Bass Oreno and gave it away for free if you bought a U.S. savings bond. Today, an original red, white, and blue Bass Oreno is worth about \$1,500. And it’s only because of that story. It had nothing to do with the fish.”

Each of Augustus’s lures is sold in a little wooden box and accompanied by a write-up of its history and a copy of its patent. Augustus keeps a customer record of every sale.

“So I can tell you that 80 percent of my lures are bought by women, for the men in their lives,” he said. “The old guys come by and want to talk about Uncle Al’s tackle box. They hardly ever buy

anything. But the women come in and say, ‘I’ve got a husband, a father, a son, a son-in-law, an uncle. I never know what to get them for any of the events in our lives. But I know they like to go fishing.’ And that’s who usually buys them. I never thought that would be the case, when I started. People usually say, ‘You ought to go to a sportsman’s show.’ But I don’t think I would do well there because they’re populated by guys who don’t buy anything. So I do arts and crafts shows.”

Lures are designed to target different types of fish. But they’re also eye candy to fishermen.

“It’s always good to remember that fish lures are designed to catch fishermen,” Augustus said. “Most fishermen have a tackle box with god knows how many lures. They’ll point to two or three of them that they use 99 percent of the time.”



MBH&H Contributing Editor Laurie Schreiber is also a MaineBiz staff writer and has covered topics in Maine for more than 25 years.

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Surfer Peter Lataille has experimented with building his own boards and foils. Here he tests one of his creations in Blue Hill's reversing falls.

Want to Try Foiling?

You can, on a paddleboard

BY KATE BATES

LESS THAN a decade after stand-up paddleboarding earned a following in Maine, the addition of a hydrofoil wing to a surfboard or shortened SUP has added a new element for adventurous paddlers. Hydrofoiling, also called foilboarding or foiling, is the latest evolution in board sports to capitalize on Maine's bounty of wind and water. The lift of hidden wings turns a thin board into a real-world magic carpet ride.

The technology is simple. Front and back wings on the foil create areas of high and low pressure resulting in lift as it moves through the water. An aluminum mast connects the board to these submerged wings, the length of which determines how high you can fly. As long as water moves over the wings at roughly 5 to 8 mph, the foil will lift. But therein lies the challenge. The speed must be generated by some combination of paddling and a hopping technique, called pumping, with a heavy dose of current, wind, or wave energy.

While the physics is simple, mastering its application on a small board is not. Learning the delicate balance required to keep the board level can take weeks of consistent practice. Ideal conditions on the ocean include an outgoing tide against you with a minimum 30-knot wind and swell behind you. These conditions are not particularly common or easy for beginners. As a result, most Mainers tackling the sport are learning by being towed behind a boat. With just 8 knots of boat speed, riders up to 180 pounds can get a foil flying.

It's worth noting that foilboarding can be dangerous. When I ride, I wear a wet suit, life vest, ankle leash, and most importantly, a helmet. The hydrofoil weighs 10 pounds, has plenty of sharp

While the physics is simple, mastering its application on a small board is not. Learning the delicate balance required to keep the board level can take weeks of consistent practice.

edges, and is attached to the board with a solid, aluminum mast. When the rider falls off, the unweighting of the board causes it to accelerate and launch forward, making it a hazard to anyone nearby. Understandably, this makes foils an unwelcome sight at popular surf breaks where they can severely injure traditional surfers. The sport is best learned away from others on open stretches of water.

A few years ago, as the sport caught on elsewhere, it was impossible to demo and purchase a hydrofoil board in Maine. The delay wound up being beneficial because the equipment, especially for downwind foiling, innovated rapidly.

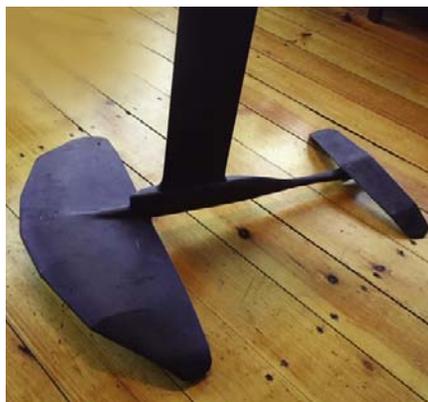


The author attaches an aluminum mast with wings to her paddleboard.

(Left) Photo by Art Paine (Right) Photo courtesy Kate Bates

Wing size increased while boards were shortened, narrowed, and thickened. By last summer, a few Maine businesses began to stock gear. In the midcoast, Brian Cody of Port Clyde Kayak and SUP offers a couple of different sized boards and wings. In Southern Maine, Ryan and Andy McDermott at Blackpoint Surf Shop carry other popular brands.

The McDermott brothers have parlayed excellent surfing skills into foil boarding, experimenting while being towed behind a boat. Previous experience riding a board, especially wakeboarding or surfing, greatly accelerates the learning curve. When asked if he thought foil boarding would take off in Maine, Andy McDermott said, “Most people want to be on the water in Maine, not necessarily in it. That’s the challenge with all board sports here. If it’s going to



Peter Lataille built this wing using mostly carbon fiber and foam.

catch on, it’ll probably be in the warmer waters of Maine’s lakes.”

Farther inland, whitewater river surfer Peter Lataille of Hamden, Maine, has carved his own, unique path. When foilboarding caught his attention, he didn’t shop for gear. Instead he fabri-

cated his own boards and wings. Through a laborious process, he uses strands of epoxied carbon fiber to craft wing-shaped skeletons that he fills with foam and wraps with additional sheets of carbon fiber. Most of Lataille’s practice has taken place without a boat. Instead, he has harnessed windy days on the Penobscot River and in a deep-water channel off Lincolnville. He has also surfed where the river empties near Higgins Beach and held a rope tied to the bridge at Blue Hill’s reversing falls.

“The coast of Maine is not as dependable as the coast of Maui, but there are plenty of days that are worth the effort to foilboard,” he said. “When the foil finally lifts, everything goes quiet and calm. It’s so beautiful.”

For me, the path to foilboarding began with ocean kayaking. After more than a decade in the seated position, I embraced stand-up paddleboarding in 2012 because it freed me from the fears that came with a capsized kayak. On a SUP, there is no struggle to get out of a dumped boat or to turn a waterlogged kayak upright. Instead, a SUP felt as safe as a floating dock attached to my ankle leash. This gave me the confidence to take longer, bumpier rides.

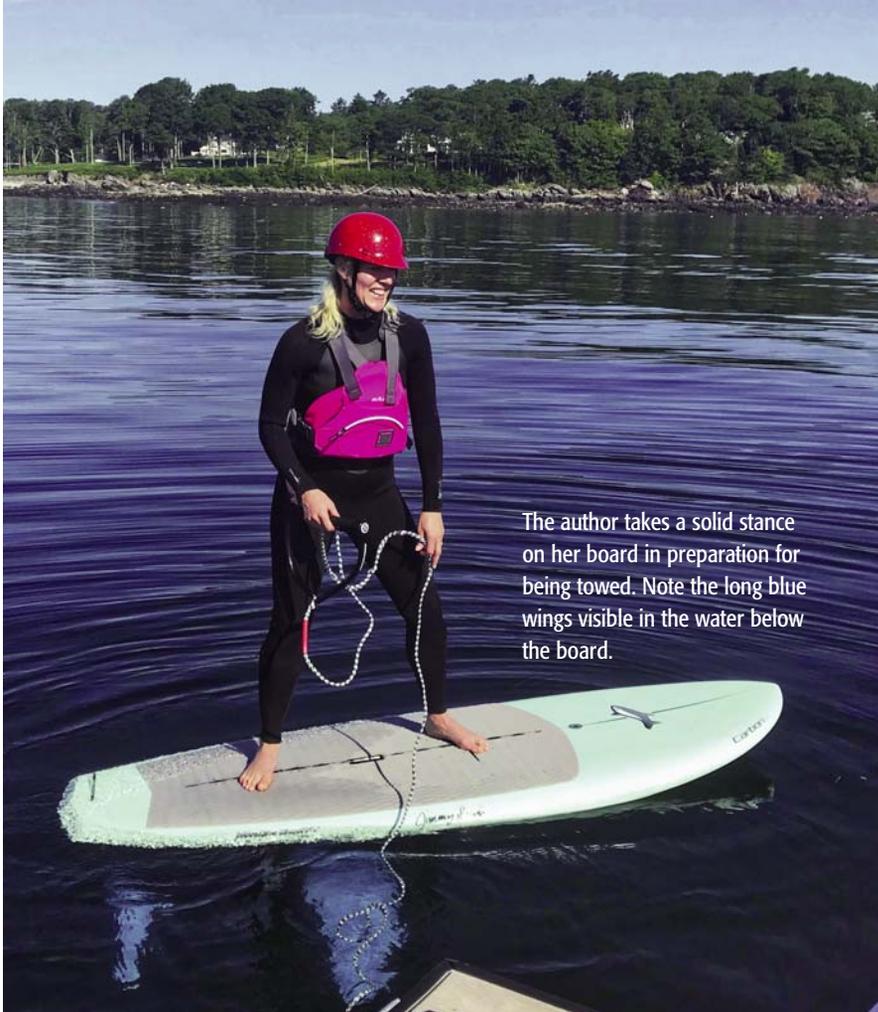
A desire to move beyond paddleboarding began on channel crossings and downwinders from Camden to Lincolnville. Only male friends would tackle such sloppy conditions, which forced me to dig hard to keep pace with stronger paddlers. I longed to take more advantage of the wind and swell energy, a desire that led to a clumsy windsurfing phase—watching telltales, wrestling the uphaul, stumbling around the mast foot, and ducking the boom. With Penobscot Bay’s wealth of shifting winds, windsurfing seemed to combine all the hardships of sailing and surfing onto a single 8-foot deck.

Then I saw a video of a Hawaiian foil boarder hovering above the water, barely getting his paddle wet. I bought equipment in the spring of 2018 and watched for windy days and outgoing tides. In the shipping channel off Camden, I paddled vigorously and pumped the board by jumping up and down on it, trying to



(Above) Photo courtesy Peter Lataille (Below) Photo courtesy Ruby McDermott

Ryan McDermott, co-owner of Blackpoint Surf Shop, demonstrates SUP foiling while being towed.



The author takes a solid stance on her board in preparation for being towed. Note the long blue wings visible in the water below the board.

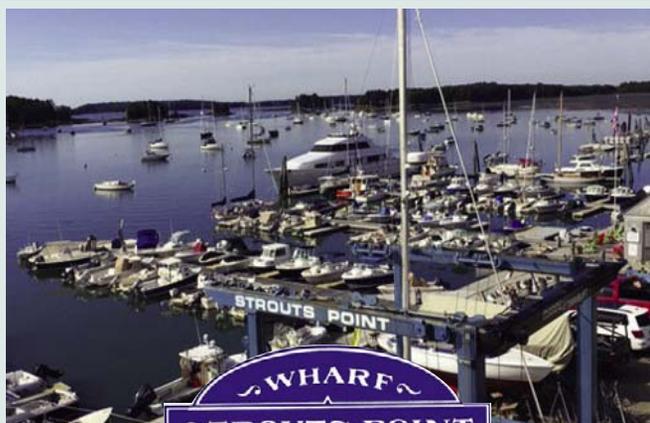
persuade the foil to lift. Occasionally I felt the wing vibrate, but otherwise nothing happened. With the submerged wing acting as a keel, the new board became the slowest SUP I owned.

Then my husband and I bought an old Whaler and began towing with friends on Penobscot Bay's glassy days and going to Megunticook Lake when the ocean was too rough. The steady speed of the boat got me flying. I finally found the sensation of float and glide that I had been chasing. Suspended above the water, freed from all the friction, foiling feels like being a bird in flight. This summer, the goal is to leave the tow rope behind. As equipment improves and costs decline, I hope other paddlers will join in. Until then, a few intrepid enthusiasts will rely on each other to prove foilboarding's potential in Maine. ★

Kate Bates is an ocean paddler who lives in Camden, Maine. Follow her water adventures on Instagram: @mainecoastsup



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Where Broken Canoes Find New Life

Bruce Larson of Georges River Canoe specializes in restoring classic canoes

BY ROGER MOODY



Bruce Larson uses forms that he acquired from the estate of the late Burt Libby for his new canoe construction projects. The ribs and planking are fashioned from white and red cedar.

FROM THE OUTSIDE, the red workshop off Route 1 in Warren looks like many other utility barns. But instead of tractors, firewood, or livestock, this space is filled inside with classic canoes in various stages of restoration, original canoe forms made by one of Maine's legendary craftsmen, and a vast inventory of specialized tools and materials for any imaginable repair

(and some unimaginable ones, too).

Welcome to Bruce Larson's Georges River Canoe workspace.

Larson's passion began as a kid with his grandfather's 1947 White Canoe Company canoe, and it peaked about 20 years ago when he attended canoe-master Jerry Stelmok's wood-canvas canoe-building class at the WoodenBoat School in Brooklin, Maine. Since his retirement

in 2017 from a career as a marine biologist and process engineer for DuPont's carrageenan processing plant on Rockland's waterfront, Larson's addiction with canoes has reached nearly full-time status.

Larson, with help from his son Jeff, has taken up canoe building and restoration and he can't get enough of it. "More canoes than brains," he said of his passion for the watercraft. He acknowl-

edged, though, that canoeing and fishing excursions on Maine rivers, lakes, and ponds will draw him away occasionally as he adjusts to his lifestyle as a recent retiree. "Wooden canoes and fly rods are quite compatible," he mused.

His superbly equipped workshop and adjacent restored 1825 barn hold a dozen or more fully restored canoes, including some important historic designs. These include canoes designed and constructed by Old Town, White, Chestnut, Penn Yan, J.R. Robertson, H.B. Arnold, and others. A few classic freshwater rowing boats and square-stern motorboats from Old Town and White have a place here, too.

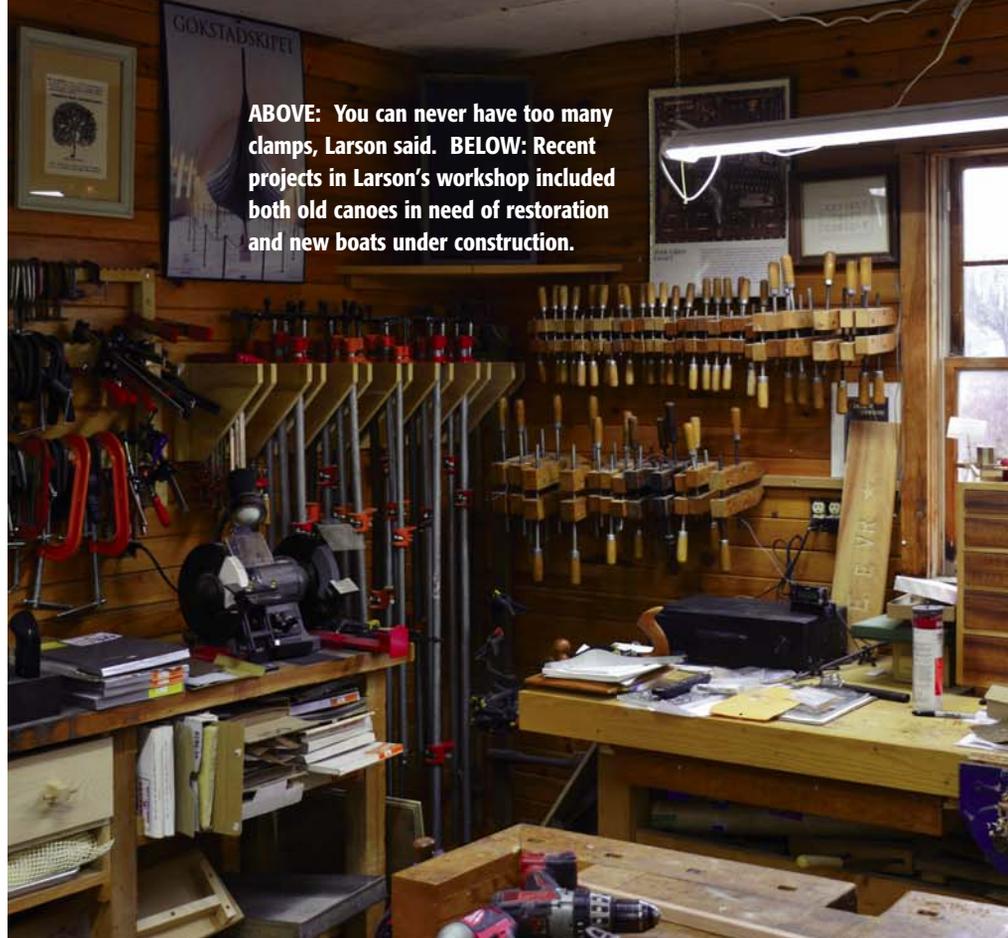
Larson builds "new" custom canoes as well, ranging from 12 to 18 feet, including 13-, 16- and 18-footers from forms that he was fortunate to acquire from the estate of the late Burt Libby (Burt's Canoes). Larson also builds a 16-foot square-stern Old Town replica, which is a great fishing boat that cruises at 15 mph with a 6-hp outboard.

Larson's superbly equipped workshop and restored 1825 barn hold a dozen or more fully restored canoes.

Supplies of rough white and red cedar for planking and ribs, clear spruce for gunwales, and specialty woods such as cherry, walnut, and ash for outside gunwales, thwarts, seats, and decks are neatly stored, ready for milling and steam bending into needed components. There's mahogany, too, for the rarer canoes in need of that species for the perfect, authentic restoration.

All the necessary tools of the trade, which range from an impressive array of clamps (Larson advised "you can never have too many") to a variety of hand tools, are carefully organized for quick application to his work, along with a huge inventory of bronze fasteners.

Part of the fun of restoration, Larson said, is scrounging for the top-quality materials, some not easily found. "The cost of materials may seem expensive but



ABOVE: You can never have too many clamps, Larson said. **BELOW:** Recent projects in Larson's workshop included both old canoes in need of restoration and new boats under construction.



with labor being the largest component of the cost of a restoration or new boat, it makes sense to use the best.”

Most of the hulls he restores need re-canvassing. First the old canvas is removed, repairs are made to any wood components, and the hull is varnished inside and out. Then the canvas is stretched and attached to the canoe. Canvas filler (a concoction of paint, silica, linseed oil, and other “stuff”) is applied to the canvas for waterproofing and filling the weave to provide a rock-hard smooth surface for painting. After the filler cures for four to six weeks, up to four coats of marine enamel are applied for the final finish.

Larson’s current projects include restorations of a 17-foot Chestnut “Prospector,” a 17-foot Kennebec guide model, and a Charles River style “court- ing canoe.” Over the years, his favorite restoration projects have been those that bring life back to a family’s heirloom boat, and those that meet the expectations of the client.

“It’s rewarding to rescue some of these classics from the burn pile,” he said.

No two restoration projects are alike, with each having their unique challenges. Many require repairs because of the way they have been stored—usually outside—or used, and sometimes abused. Most challenging is making wood bend where it doesn’t want to go and conform to the ever-changing curves on a canoe. Doing repairs and matching the patina of the original wood so the repair is not obvious can be particularly challenging, as well.

New building projects are also fun, Larson said, because the client gets to choose the canoe that best meets their paddling style or use (like tripping, fishing, and river or lake paddling) and the look (trim materials, finishes, etc.). Current new work includes building 13-foot and 16-foot canoes on the Burt Libby forms. Compared to other custom handcrafted wooden boats, wooden canoes can be quite affordable. Prices for a new canoe start at around \$3,200 for a basic 13-foot model. Restorations start with re-canvassing at \$100 per foot, with other repairs done on a labor and materials basis.

“I often get comments that these canoes are too beautiful to use, yet they are made to be used and with care can last for generations,” he said. “There is nothing like the beauty, look, and feel of a wood-canvas canoe on the water—quiet, resilient and alive, floating functional art.”

For wooden canoe enthusiasts Larson recommends the Wooden Canoe Heritage Association (wcha.org), an organization whose mission is to promote the use and preservation of wood canoes and the continuation of building skills and techniques. The WCHA Builders and Suppliers directory has contact information for building and restoration services and materials suppliers in Maine and throughout the country and is also an excellent resource for researching wood canoe history. ★

Roger Moody is a retired town manager, school business manager and county Commissioner who writes about boating history.

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Of Purple Podded Peas and Profiles:

The Art of Lynn Karlin

BY CARL LITTLE



TWO WEEKS into her job as the first female photographer on the staff of *Women's Wear Daily* in New York City, Lynn Karlin was on assignment in midtown Manhattan taking shots for a fashion feature. Taking a break in a burger joint, she spied Jackie Onassis at the counter reading *Rolling Stone*. She slipped around behind the counter and took a number of shots before Onassis asked that she stop.

Returning to the office, Karlin told the editors about her encounter with one of the most coveted photo subjects at the time (the mid-1970s) and her shots received front-page placement in the next day's edition.

Karlin's life in photography these days is less heady than back then, but no less rewarding and engaging. Ensnared in her snug home overlooking the Passagassawaukeag River in Belfast, Maine, the award-winning photographer has become known in recent years for fine art still lifes, remarkable studies of a wide range of fruits and vegetables that often recall masterworks of 17th-century Dutch painters.

Set on pedestals or arranged on trays against black backgrounds, clusters of radiant radishes, garlic stems spiking the air, squash blossoms lovingly laid out—whatever the variety—are brilliantly composed by shape and color and what one might call *esprit de cornucopia*.





Squash Blossoms, 2014, digital image from “The Tray Series.” Blossoms from Chase’s Daily in Belfast are arranged on an antique metal tray.

Karlin is especially fond of the out-of-the-ordinary: watermelon radishes, Hakurei turnips, Chioggia beets, Oriental eggplants. Among the most remarkable: the richly chartreuse Romanesco cauliflower with its fractal structure.

Karlin’s prop room includes a clutch of pedestals, shapely carved vintage pieces of wood and concrete upon which

she balances her vegetables, sometimes resorting to a nail to keep them in place. There are also dishes, egg beaters, silverware and the like purchased at local flea and antiques markets.

The seasons drive Karlin’s selection—and what’s available in town at Chase’s Daily and the Belfast Farmers’ Market. She envisions her inventory

expanding with the year-round United Farmers Market of Maine, recently established in a former window factory on Spring Street. “I eat in season and I photograph in season,” she said.

Before focusing on the plant still lifes and fine art photography, Karlin was known for her editorial work photographing gardens, food, and interiors.



She co-authored several books on Maine gardens and shot for a number of major national magazines. Karlin's photographs have won awards in Paris, London, and elsewhere, taking home prizes in still life, and in portraiture, which she took up a few years ago.

Her first subject for her profile portrait series was Paul Bergmann, a tousled haired songwriter and lead singer for a band called the Fair Moans. He was working at Chase's Daily at the time and accepted her invitation to pose. Over two-plus years she has photographed nearly 50 individuals, among them artist Eric Hopkins, Liberty Graphics founder Tom Oppen, and former Belfast poet laureate Jacob Fricke.

Karlin first called the series "Facescapes" because she thought she would have everyone lie down on their backs so that their profiles became landscapes. When that didn't pan out, she changed the title to "Still Lives: Stories in Profiles" with the idea that faces tell tales. She started with men, but intends to do a series of women. She takes all the photos in her studio, with the subjects seated on a stool before a black background.

Karlin showed three of the profile pieces in the Maine Museum of Photographic Arts show "Contemporary Portraiture" at the Glickman Library at USM last year, but she'd like to have a whole show of them at some point.

PAGES 64-65: Lynn Karlin, *Still Life with Melon*, 2018, digital print from "The Still Life Series." Karlin combines dahlias, peaches, tomatoes, nuts, and a melon with various props, including a jug made by Jeff Butler from Pottery Farm in Thorndike, Maine. LEFT: *Eric Hopkins*, 2017, digital image from "Still Lives: Stories in Profile." This portrait captures the celebrated Maine painter in profile. BELOW: *Garlic Scapes #3*, 2011, digital image from "The Pedestal Series." Curling garlic stalks, called scapes, are held in place by a florist's frog.

Early days in New York

Karlin was born in Bayside, in Queens, New York. She carried a camera from around age 10 and took photographs through her years at Bayside High School. Her mother, Florence Karlin, would drive her around to take shots of the Bronx-Whitestone Bridge, the railroad tracks, and other city scenes.

The young camera artist was using a Yashica Mat twin lens reflex camera, but switched to a Leica when she enrolled at Pratt Institute in 1966, majoring in advertising. Wanting to stay in New York, after graduation she waitressed at

Karlin's photographs have won awards in Paris, London, and elsewhere in still life and in portraiture.

night and took her portfolio around during the day. Some of her first photos appeared in *New York* magazine, including a picture of her father, Sy Karlin, who was a charter-boat captain out of Freeport, Long Island.

In 1975, Karlin was hired by *Women's Wear Daily*. With a Nikon in hand, she ran around the city day and night, covering celebrity events, theater openings, movie premieres and the like. She photographed a who's who of cultural icons, including playwright Joseph Heller, polio vaccine discoverer Jonas Salk, writers Truman Capote and George Plimpton, and politicians Nelson Rockefeller and New York City Mayor John Lindsay. There were many actors along the way, including Sean Connery, Cary Grant, Liza Minnelli, and Tony Curtis and his wife Leslie, who now shows Karlin's work at her shop Leslie Curtis Designs in Camden, Maine.

A scrapbook of clips sends her down memory lane. Looking at a photo of the tall ships parade in New York Harbor during the 1976 bicentennial, Karlin remembers climbing to the top of a ship's mast to get a shot. She turned

down an offer from a sailor to carry her camera until halfway up, at which point she said, "Take it!"

Drawn to Maine by back-to-the-landers

In 1972 her parents gave her a trip to Israel to work for a month on a kibbutz. Karlin liked the experience so much she returned the following year to pick apples, pears, and plums on a farm in the northern part of the country. In a curious twist, that sojourn led her to Maine. One of her kibbutz friends, a young man from Holland, contacted her more than a decade later to invite her to join him on a trip to Maine to visit a friend of his mother's, Helen Nearing.

Karlin bought her first car, an old Dodge Dart, and headed for Harborside, Maine. She had read Helen and Scott Nearing's books on living the good life and had a compelling desire to move to





Purple Podded Peas, 2010, digital image from "The Pedestal Series."
 Karlin is a formidable colorist, here combining purples, grays, and greens.

the country. She had had a good run in the Big Apple, but was looking for a change.

Arriving early, Karlin and her friend followed a sign for vegetables for sale and went up the driveway next door to the Nearings. At the top of the drive stood Stanley Joseph, who would become Karlin's husband. The following year she left New York for good and

became a farmer—and a photographer of gardens. Crisscrossing Maine, she specialized in gardens, interiors and food, selling her images to a wide range of publications, including *Country Living*, *Coastal Living*, *Gourmet*, *Garden Design*, and *House Beautiful*. She also produced several books, including the classic *Maine Farm: A Year of Country Life* (Random House, 1991) about her life

with Joseph on the farm that he bought from the Nearings.

Eventually Karlin and Joseph split up. She left the farm and moved to Belfast in 1991. She had learned to fly and wanted to be near the airport—and the Belfast Co-op. "This is a good place to live," she said. Over the years she and her long-time partner, musician Barry Way, transformed what was a cabin into a sunlit abode with studios for photography and music. "It doesn't matter where you are," Karlin said, "you can create whatever you want."

While continuing to take occasional magazine assignments, Karlin is happiest when arranging purple podded peas or a bouquet of statuesque mushrooms on a pedestal—or studying the profile of one of her portrait subjects. She is fully engaged—in her art, her life, and her community. ★

Carl Little's most recent book is Philip Frey: Here and Now. He contributed an essay to Nature Observed: The Landscapes of Joseph Fiore.

Karlin is represented by Leslie Curtis Designs in Camden, Maine Farmland Trust Gallery in Belfast, Juxtapose in Bar Harbor, and the Kingman Gallery in Deer Isle, where her work will be on display July 2 through August 4 in a show titled "Making the Ordinary Extraordinary" featuring both still lifes and portraits. Find more information and images at www.lynnkarlinphoto.com.



Karlin poses with some of her pedestals in her sunlit Belfast studio in this 2019 self portrait. That's her portrait of Paul Bergmann on the wall, the first in her profile series.



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EEL of Fortune

The business of growing elvers into big fat eels

BY NANCY HARMON JENKINS

I MOVED BACK TO MAINE in the early 1990s, after many decades away, and took up residence in a small house overlooking Camden's waterfront. From my back porch I could see across to the town with its church steeples, mill stack, and the picturesque waterfall where the Megunticook River somersaults over rocky ledges and tumbles into the harbor. One night in March of my first winter back, I was headed to bed when out a back window I saw a series of lights moving mysteriously around the waterfall. I watched on that dark and moonless night and speculated that this might have been a rescue operation for someone who had fallen into the water. Either that, I said to myself, or a drug bust.

As it turned out it was neither of those. The next morning I learned that what I had seen was the seasonal eel fishery in action. Fishermen use funnel-shaped traps called fyke nets to trap baby eels—also referred to as glass eels or elvers—as they make their way at night and on a rising tide, up over the falls. Those elvers that escaped the nets were headed past a half dozen old but still-functioning dams to Megunticook Lake. There, in the lake's deep waters they would flourish and grow to maturity.

Eels are odd creatures. Unlike the many anadromous fish in Maine rivers (including salmon, shad, and alewives) that are born in fresh water, mature at sea, and return to rivers to spawn, eels are catadromous, that is the reverse. They spawn at sea and mature in fresh water. But that's not all. All North American and European eels are born in the Sargasso

Sea, a 700-mile wide subtropical gyre in the North Atlantic east of Bermuda. But they are elusive: No one, I am told on reliable authority, has ever seen a spawning adult, though not from lack of trying. The young eels, extremely small and nearly transparent, leave the Sargasso and head across the broad span of the Atlantic,

Back to those fishermen in the middle of a cold March night, hip deep in falling water, harvesting baby eels. They were there because market demand for eels in Asia, especially in Japan, is overwhelming. In 1994, the year I first saw them in Camden, elvers were bringing \$55 a pound and Maine fishers harvest-



Photo by Nancy Harmon Jenkins

Sara Rademaker hopes her American Unagi will put Maine eels on the nation's plates.

looking for an estuary where they can make their way to a body of brackish or fresh water, where they develop and mature into full grown eels over 10, 20, even as much as 30 years. And then they go back to sea, homing in on the distant Sargasso, there to spawn and die.

ed a total of 7,347 pounds. Since then the price has climbed steadily, reaching \$2,366 in 2018. That, I emphasize, is the price per pound. That was after the European Union had banned the export of eels, after the 2011 tsunami destroyed enormous quantities of eel aquaculture

TOP: It takes about two years for an eel to grow to market size. Photo by Jacinda Martinez

MIDDLE LEFT: A mature eel can be as long as two to three feet. Photo by Sara Rademaker

MIDDLE RIGHT: Eels in a tank at the University of Maine's Center for Cooperative Aquaculture Research in Franklin. Photo by Nancy Harmon Jenkins

BOTTOM: Eel fillets ready to eat. Photo by Jacinda Martinez

facilities in Japan, and after Asian eels were declared endangered in 2014.

The most recent statistics, for 2018, are a harvest in Maine of 9,191 pounds, with a total value of just over \$21.7 million, making elvers Maine's second most valuable harvest after lobster. Elvers are also harvested in South Carolina, but Maine is the major source of these tiny creatures, which are shipped to China or Japan to be grown out into full-fledged adult eels. Then they are transformed into a delicacy known as unagi no kabayaki, grilled eel that is roasted in a sweetly tangy marinade of soy sauce, sugar, and mirin (rice wine). It's a hugely popular dish in Japan, where 100,000 tons of unagi are consumed annually—about 70 percent of the total world catch. If you're a fan of Japanese food, you've probably had that kind of unagi tucked into a sushi roll or topping a nigiri mound. Almost all the unagi no kabayaki that we consume in American sushi restaurants, including carry-out sushi bars in supermarkets like Hannaford and Whole Foods, is imported as a ready-made product—

that's over 11 million pounds of eel annually. Ironically, more likely than not, much of that unagi started its commercial life as an elver caught in a Maine spring freshet.

It doesn't take a mathematician to figure there's a tidy bundle of cash to be made in what is the lean off-season for most Maine fishermen. And it doesn't take a mathematician to calculate the carbon footprint of a fish that may be transported three or more times over vast distances before it reaches your local sushi restaurant.

Enter Sara Rademaker, a young, smart fisheries expert who got her early training in aquaculture at the University

of Alabama, and then spent time in Uganda and Ghana helping to develop catfish and tilapia farms. She ended up at the Herring Gut Learning Center in Port Clyde where aquaculture and marine science are part of the organization's mission.

"In 2012," she explained, "the price of eels skyrocketed. And I said to myself, why are we sending all these baby eels abroad? Why aren't we growing them out ourselves?"

If eels can be grown to market size in Asia, why not in Maine?

"And then," she said, "I did a lot of back-of-the-envelope stuff, leg work, trying to figure out why no one has done this. Could it be sustainable?"

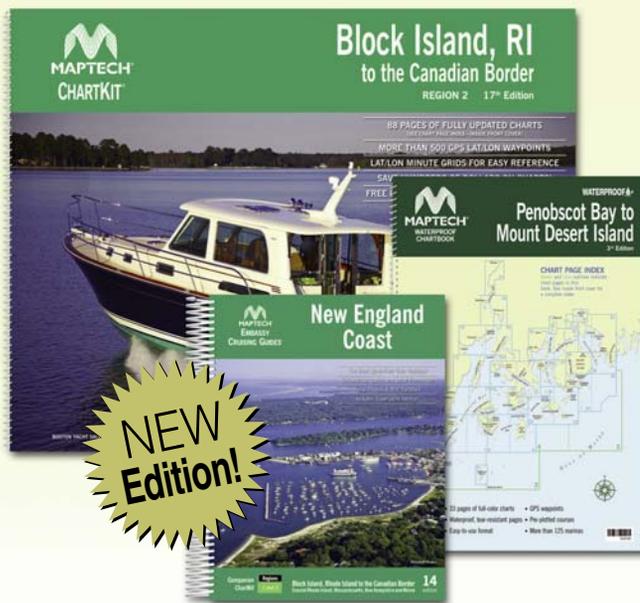
The only way to be certain was to try.

"I'd never grown an eel before," Rademaker went on. "But in the spring of 2014, the state approved a permit that allowed me to acquire 100 glass eels from a buyer." She put them in tanks in her Thomaston basement. "I wasn't reinventing the wheel," she added. "Eels have been farmed in Asia and Europe for decades."

The University of Maine's Darling

"In 2012 the price of eels skyrocketed. And I said to myself why are we sending all these baby eels abroad? Why aren't we growing them out ourselves?"

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Broiled Eel Japanese Style

AT NINA JUNE Restaurant in Rockport, Chef Sara Jenkins serves Maine eels, kabayaki style, over warm jasmine rice with a garnish of pickled radishes and cilantro, and sesame seeds sprinkled on top.



First—the eels must be skinned, which is the only hard part of this otherwise easy dish. At Nina June, the eels are decapitated and then packed in salt for a day to make skinning easier. To remove the skin, tug back a corner of the skin at the head end, then, using pliers or work gloves, pull the skin back the full length of the fish. Once you get started this is easy, like pulling off a pair of opera gloves. Cut the eel into approximately 3-inch lengths.

Two one-pound eels should make four servings as an appetizer. Once the eels are prepared, continue with the recipe for the unagi sauce using the following ingredients:

- ¼ cup mirin (Japanese rice wine)
- 1½ tablespoons sake
- 4 tablespoons white miso paste
- 3 tablespoons maple syrup

Combine the mirin and sake in a small saucepan and bring to a simmer over low heat. Cook just long enough to throw off the alcohol, then whisk in the miso and stir to dissolve. Now turn the heat up to medium and add the syrup. Cook for 5 to 10 minutes, or until the sauce is thickened, then set aside to cool. (This step can be done well in advance.)

When you're ready to cook the eels, set the broiler on high. Spread aluminum foil on a broiler pan and brush with a little oil. Add the eel pieces and brush each piece lightly with oil. Set under the broiler for about 5 to 7 minutes, then remove and brush with a good coating of the unagi sauce. Return to the broiler for another minute, until the sauce on the fish is bubbling and richly caramelized.

Remove and serve immediately as described above, or if you wish, set aside and serve later at room temperature.

Note: The unagi sauce can also be made in larger quantities; it keeps well in the fridge for several weeks or even months.

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Marine Center, which supports and encourages aquaculture entrepreneurs, was her next stop, as she expanded her infant enterprise. I caught up with her there in the summer of 2018 as she was getting ready to move to a larger University of Maine facility in Franklin up a long inlet off Frenchman Bay, where she could raise 60,000 eels from elvers to market size, a process that takes up to two years. In 2020, she will be installed in her company's own commercial facility in Waldoboro with good access to fresh water, a necessity for the land-based system she will use. "Land-based," she said, "that's the way the industry is going."

Her Recirculating Aquaculture System, or RAS, is a long-established method of aquaculture that offers the advantage of being entirely self-enclosed, which means cleaner water in and out, resulting in healthier fish. It also means she can raise her eels without hormones or antibiotics, an important selling point. I asked her what else the process involves. "Love," she said with a broad grin, "lots of love."

Right now, Rademaker sells her eels

primarily to restaurants, either as fresh or smoked eel. Eventually she plans to reach a wider market, perhaps even introducing a Maine-made unagi no kabayaki.

Mainers are not great lovers of eels. My editor, when I pitched this story, was a bit squeamish before reluctantly agreeing to publish. And yet—eels are delicious. Old-time Mainers remember when they were harvested in late winter to early spring when there was not much else in the larder and the fat fish was a welcome and nourishing treat.

I sampled some of Rademaker's American Unagi at Nina June Restaurant in Rockport. (Disclosure: Nina June is owned by my daughter, Chef Sara Jenkins.) The skin of the eel had been removed to expose fillets, which were easy to lift off the spine bones. Bathed in a kabayaki mixture of soy sauce and mirin, then grilled, they were unctuous and delicious. Not all eels get a Japanese treatment. At Sammy's Deluxe in Rockland, chef Sam Richman smokes American unagi.

When it is simply roasted in its tough skin, the eel gains flavor from the fat that

bathes the meat, after which the skin is easy to remove.

Italians—Romans, at least—traditionally eat eels on Christmas Eve although they no longer are caught in the Tiber; and Spanish eat the little transparent glass eels fried with garlic and chili peppers in very hot oil—so hot you're given a tiny wooden fork with which to spear the eels. Anything metal, they say, would burn your mouth.

Will Rademaker really be able to reach her goal of selling more than 500,000 pounds of eel a year? It's not as out-of-sight as it seems at first glance—that's less than five percent of what we Americans currently import annually. Locally raised eels have a much lower carbon footprint. In addition, Maine-made and locally grown are valuable brands with class and quality. Rademaker's project is clearly a step in exactly the right direction. ★

Nancy Harmon Jenkins is the author of many books and contributes to many publications, including The Wall Street Journal, the Washington Post, and Saveur.

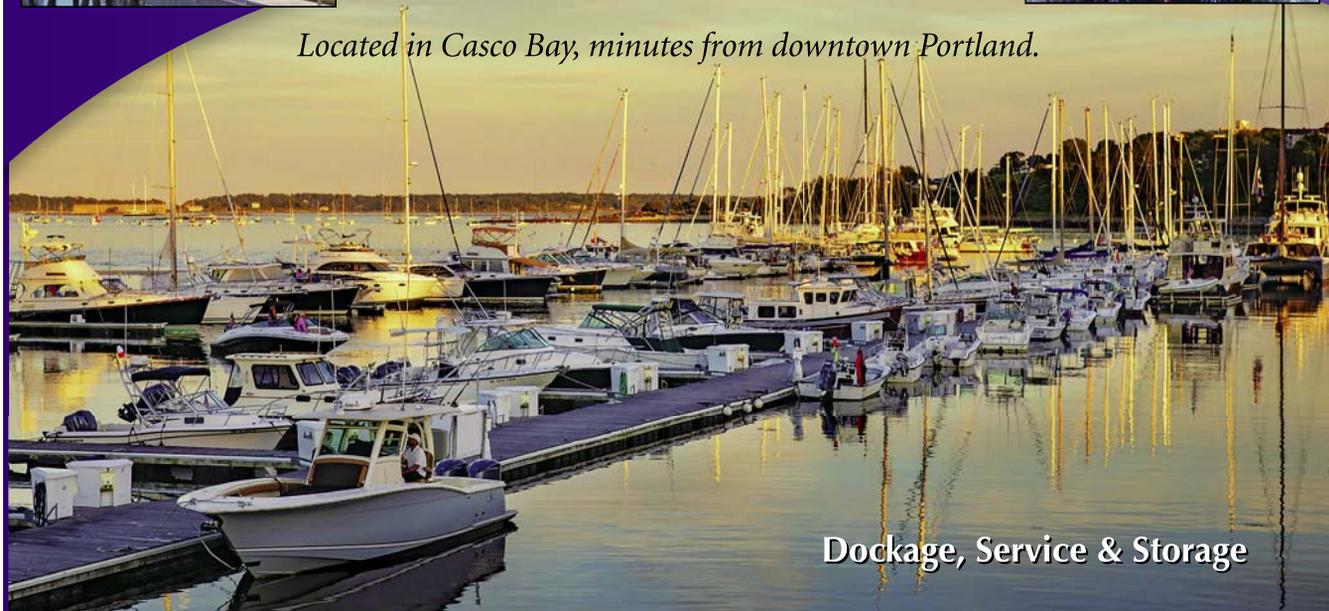


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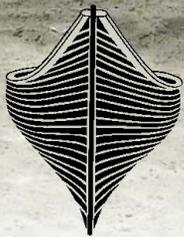


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Kezar Lake: Simple pleasures

IF WE'D KNOWN about the breakfast special at Rosie's Lovell Village Store—two eggs, pork chop, hash browns, baked beans, and toast for \$8.49—we might not have stopped en route to town for apple-cider donuts at Pietree Orchard. But that would have been a crime.

About 10 minutes east of Lovell in Sweden, Pietree Orchard is owned by author Tabitha King, who bought it a dozen years ago to save it from development. Its more than 50 acres of fields and fruit trees—heavy with apples on a bright blue September day—roll out from a welcoming, ridge-top farm shop where we browsed bins of colorful vegetables and fruit as well as an array of

just-baked goodies. We left with not one, but two bags of petite, moist cider donuts, which I'd dusted with cinnamon from a shaker on the counter, plus a golden-crust apple pie.

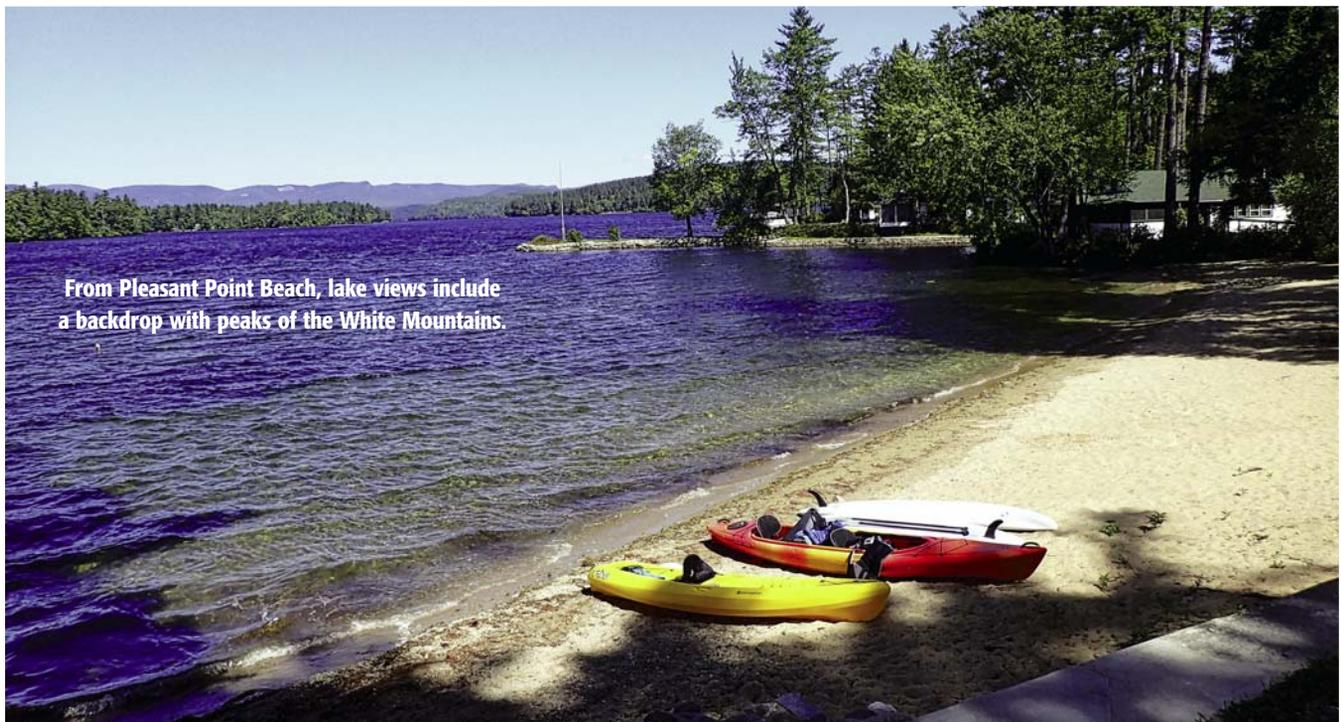
Two delectable donuts later, we arrived at Rosie's, where the coffee was hot and the stools were filled with locals catching up on the news. Out in the parking lot, there were few from-away cars amid the pickups, suggesting that Lovell's seasonal residents were already thinning out.

Summertime rusticators have been coming to Kezar Lake for over a century. About nine miles long and a mile wide at its broadest, its pristine waters continue to woo families with simple pas-

times: swimming, boating, waterskiing, paddleboarding, fishing for salmon, lake trout, smallmouth bass, and other species, and chilling on the porches of vintage lodges and private clubs along the shore.

Route 5 runs parallel to the lake's eastern side, connecting Lovell, Center Lovell, and North Lovell, yet it affords few glimpses of the water. For a better look, we drove to a bridge that crosses the narrowest part of the lake, at a spot appropriately called The Narrows. Beside the bridge, Kezar Lake Marina offers a variety of small-boat rentals, and I'd thought we'd take a little run-about out for a couple of hours. On arrival, however, we found a chilly wind

Photo by Rick Steadman



From Pleasant Point Beach, lake views include a backdrop with peaks of the White Mountains.

Photo by Rick Steadman

was blowing at least 20, straight up the lake—conditions that would bash all the pleasure out of a sightseeing putter.

Instead, we continued a short way up Route 5 and turned off to Pleasant Point Beach. Standing on its windblown sands, we were treated to a panorama of deep blue, whitecap-dusted water set against even bluer White Mountains rising just beyond the New Hampshire border. It was easy to understand why people keep returning to Kezar.

At nearby Quisisana Resort, it's not just the lakeside location that pulls guests back year after year. It's also the

remarkable music. Uber-talented staffers, hand-picked from conservatory and college music programs, work not only as chambermaids, cooks, and servers at Quisisana, but also as performers in nightly presentations that range from Broadway musicals to opera to chamber music. The resort's 10-week season begins in June and runs through late August.

Heading back along Route 5, we pulled over at The Wonder Store to prowl its jumble of antiques and collectibles and score a couple of treasures. We also stopped at Harvest Gold Gallery

to admire fine sculpture, jewelry, paintings, and furniture before looping over the top of the lake and plunging down a forested dirt road that traces the lake's western side. As we bumped over the ruts and rocks, we passed numerous rough driveways that disappeared into the woods, no doubt headed to private camps. I imagined how wonderful it must feel to drive down one of those lanes, returning yet again to a well-loved family retreat on Kezar Lake. ☆

Contributing Editor Mimi Bigelow Steadman lives on the Damariscotta River in Edgecomb.

► If You Go to Kezar Lake:

Getting on the Water

Kezar Lake Marina, beside the bridge at The Narrows, offers half-day, daily, and weekly rentals of motorboats, kayaks, canoes, water skis, and paddleboards. For those arriving with a boat, there's a public launching ramp just west of the marina.

Shopping

Lovers of country primitives will find much to covet at Four Cedars Antiques and William Doyle Antiques. The Wonder Store is an irresistible hodgepodge of old stuff. Multiple rooms at Harvest Gold Gallery are filled with beautifully crafted furniture, sculpture, paintings, and jewelry. It's worth a stop just to admire the lake views from the shop's picket-fenced garden.

Dining

Loon's Nest Restaurant, at Kezar Lake Marina, is an enjoyable perch for dining overlooking the lake. Everyone goes to Rosie's Lovell Village Store, whether for the comfort-food menu or to pick up a few items from the convenience store. Another option is the Center Lovell Market. Hidden away next to Lake Kezar Country Club's golf course, Ebenezer's Restaurant and Pub has been hailed by *Beer Advocate* as the world's best beer bar and named the number-one beer destination in the U.S. by *Travel & Leisure*. It's especially known for its impressive selection of Belgian beers on draft.



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BY ROB McCALL

Welcome Downeast

The Town, the Bays, the Mountains

*And what is so rare as a day in June?
Then, if ever, come perfect days;
Then heaven tries earth, if it be in tune,
And over it softly her warm ear lays;
Whether we look, or whether we listen,
We hear life murmur or see it glisten...*

—James Russell Lowell, 1819-1891

Dear Friends:

Geysers of sweet sap surging up from the roots of the red maples and American elms have fed and unfurled their tiny blossoms, soon to be pushed off by emerging seeds and leaves. You may find the carmine-red flowers of the maples and the soft, mustard-colored elm catkins fallen on the ground. The Norway maples and the lilacs are showing their green blossom clusters. Meanwhile the oaks and the ashes—as always—are far behind, still sound asleep.

The annual unfolding of the leaves starts in early May around here with the translucent green foliage of the aspens, and the leafy pageant ends with the leathery brown of oak leaves in late October. The aspens and willows are beginning to leaf out now and they look almost good enough to eat. They will be followed by the birches and maples in another week or so and then the oaks and ashes even later still. Last to leaf out among the native trees are the beeches, and rightfully so, for they hold onto their leaves the longest when summer ends. In fact, a lot of beech trees still bear the paper-pale, whispering ghosts of last year's leaves that will not fall until the new ones push them off. From beginning to end, it can take several weeks for all of our native trees to show their leaves, one after the other.

Field and forest report, May

Apple buds are appearing, too, signaling that pruning season is over. The orchardist has a name for each stage of the emerging blossoms. They go like this: “silver tip, green tip, quarter inch green, half inch green, mouse's ears, tight cluster, early pink, pink, late pink, bloom, and petal-fall.” Apples vary from very early to very late so one tree might be in bloom while the one next to it is still at pink and the one next to it is at silver tip. Our ancestors in their wisdom worked with wild apples to develop varieties of fruits of many colors and flavors that came ripe over four or five months. Some had to be eaten immediately or they would turn to mush while some would keep through the whole winter hard as a rock—a beneficial partnership of many generations of people and trees.

Mountain report

Soft clouds of salamander eggs float in the vernal pool in the Wisdom Woods. On higher, rockier slopes, the curled spears of Canada Mayflower leaves are pointing up and unrolling to reveal their tiny green clusters of buds. The many-bladed circular lupine leaves are rising aloft on purple stems. Bluets and violets are in bloom in the lower meadows. Looking down from the heights, the bare woods are turning pale pink and lime green. Water trickles and chuckles down the slopes and white-throated sparrows call from the woods. Overhead, turkey vultures float silently on the warm updrafts over the south slope of Awanadjo like the disembodied spirits of peaceful meditators over at the Surry Zendo.



Rank opinion

What a delight to note every new, emerging creature of the season as it appears one by one. Soon the grand show will be happening too fast to even keep track, and we will be overwhelmed with the booming and burgeoning spring.

Critter of the month

By now, most of us have witnessed the Return of the Insects, which sounds like a B movie but happens in real life every spring when the weather gets warm. If you live in or near pine woods, you may also be seeing exotic-looking brown bugs with a shield shape and widened lower hind legs—sometimes called “leaf-legged bugs”—crawling around your house or gathered in a warm window. This bug is not the dreaded Marmorated Stink Bug (*Halyomorpha halys*) which is infesting houses and attacking gardens by the tens of thousands in the mid-Atlantic states. That noxious beast hasn't overtaken Maine yet.

More likely we are seeing the Western Conifer Seed Bug (*Leptoglossis occidentalis*), which lays its eggs on pine needles and feeds on the young pine cones. It first arrived in Pennsylvania from out west in the 1990s and now inhabits New England states into Canada. This bug has some redeeming

qualities: It walks and flies slowly, so can be easily captured and taken outside using the handy jar and postcard trick. It does not bite. It is not going to decimate our gardens or our pine forests, or so the experts say. The other good news is that all of these critters really want to get outside now, so all we need to do is help them.

Natural events, June

Arlene Stover was an elementary school teacher, a tiny little lady, but even strapping eighth-grade boys would quiet down and shape up when they heard her little heels coming down the hallway. Arlene and George lived in an old farmhouse at the foot of Awanadjo and kept a remarkable garden there year after year. Every autumn she would put up quarts and quarts of vegetables in Mason jars. Over the years it seems that she always put up a little more than she and George could eat, or give away. When she died at age 90 there were nearly enough canned

vegetables still in her cellar to feed the entire town for a week.

At certain times in June, Arlene was known for standing on her tip-toes and exulting, "It's a beautiful blue and green day!" And she was right, for there is nothing more beautiful than the clean, new, green leaves of June set against a cloudless azure sky. Such a day awakens



in us a sense of relief, a feeling of joy, and a surge of hope for the whole world. It is a day full of endless possibilities: work in the garden, a paddle on a

still pond with frogs chugging and plopping, a sail across a sparkling bay with a picnic on an island and a tail wind both going out and coming back. June is the reward for January, especially when it, too, was spent in Maine.

Field and forest report

Along with buttercups, blue-eyed grass, and yellow hawkweed in the fields, the lady's slipper, star flower, trillium, and bunchberry are in bloom in the woods. The bunchberry is our northern dogwood. Its leaves and cruciform ivory blossoms are just like dogwood farther south, but instead of a tree, it is a low ground cover.

"Bees on the Barrens" would be a great name for a fiddle tune, and that is just what we are seeing here in wild blueberry country as the hives have arrived on their northward journey with spring from the orange groves in Florida to the apple orchards and blueberry barrens in Maine and Canada. What the bees (and the beekeepers and the grow-

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ers and all of us who love fresh local fruit) want are a few days of beautiful, blue and green weather so the bees can get out and work. They don't like cool or wet or cloudy, and will stay home. Bee-keeping is an increasingly difficult enterprise due to pesticides in the environment, and we are always thrilled to see the hives arrive to crown the bloom. There is no more beautiful sight on earth, in one man's opinion, than an apple tree in full bloom being worked by clouds of bouncing, buzzing bees.

Arlene was known for standing on her tip-toes and exulting, "It's a beautiful blue and green day!" And she was right, for there is nothing more beautiful than the clean, new, green leaves of June set against a cloudless azure sky.

Garden report

The garden in June is a beautiful place, full of new leaves and flowers glowing with light. But it is not perfect. No sooner does a leaf appear than it is nibbled or stained or marked by something or other. No sooner does one perfect flower open to the sun than another emerges misshapen or stunted. No sooner does the devoted gardener enter the sacred precincts than he clumsily steps on some poor seedling with his size-12 boots or accidentally hacks a prized pansy with his hoe while just trying to keep the weeds down. A thunderstorm beats down the lupine and the peonies. One of the young lilac bushes suddenly wilts from top to bottom from *Verticillium* soon after sending up its beguiling spires of purple. Maybe the newly seeded grass doesn't come up quite as verdant as we hoped. Maybe a skunk pocks the lawn or digs up bulbs or the deer shear off the tulips and day lilies right above the ground. Maybe some tools get left out by the absent-

minded and start to rust overnight. So it is with a garden.

Seedpods to carry around with you

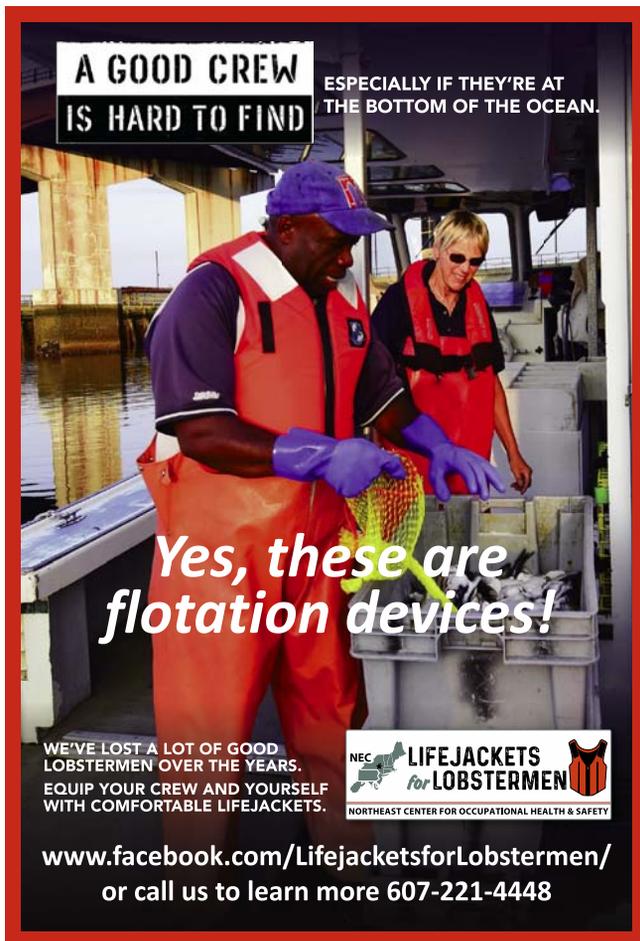
From British horticulturalist Gertrude Jekyll: "June, the time of perfect young summer, the fulfillment of the promise of the earlier months, and with as yet no sign to remind one that its fresh young beauty will ever fade."

From Dorothy Frances Gurney: "Kiss of the sun for pardon, song of the birds for mirth: One is closer to God's heart in a garden than anywhere else on earth."

That's the Almanack for this time. But don't take it from us—we're no experts. Go out and see for yourself.

Yr. mst. humble & obd'nt servant,
Rob McCall. 

Rob McCall splits his time between way downeast on Moose Island and Brooklin, Maine. This almanack is excerpted from his weekly radio show, which can be heard on WERU FM (89.9 FM) and streamed live via www.weru.org.



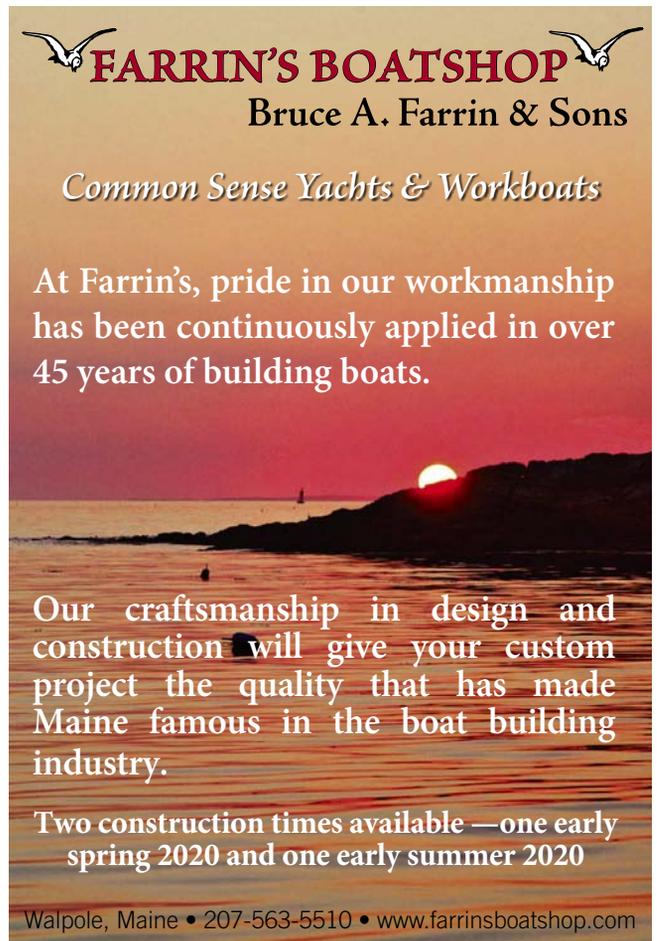
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> *Town Dock continued from page 19*

in 1990, has been renamed *Moonbeam*, said *Sunbeam* Capt. Mike Johnson.

Five shipyards expressed an interest in the refit of the metal-hulled *Sunbeam*, including Billings Diesel and Marine, Stonington; Front Street Shipyard, Belfast; Portland Yacht Services; Rockland Marine Corp.; and Washburn and Doughty, East Boothbay. The project will involve gutting the interior of the 75-foot hull, removing rust and repainting the metal, and then replacing and upgrading interior fittings, Johnson said. Bids were set to be opened in late March.

“We are 100 percent committed to doing this job in Maine, even though our architect told us we could save a lot by doing the work in Connecticut,” he said. “Our organization serves the people of Maine and that’s important to us.”

Sunbeam V was built in 1995 at Washburn & Doughty in East Boothbay.

The vessel’s engineer, Storey King, who previously had worked for builder

Ralph Stanley and knows a thing or two about wooden boats, located the replacement boat in Portland. *Moonbeam* has been trucked to Billings Diesel and Marine for routine maintenance and modifications to the interior.

“I am very excited by this addition to our fleet. She is a classic, handsome, and understated vessel with hints of lines from *Sunbeam III*,” Johnson said.

The Mission also has a new president: John Zavodny, PhD. He comes to the job from Unity College in Unity, Maine, where he was chief of staff. During his 18-year career at the college, he also served as professor of philosophy and humanities, academic chair, director of the Center for Environmental Arts and Humanities, and dean of academic services.

Since 1905, the Mission has served the isolated communities of the unbridged islands and coastal villages of Hancock and Washington counties with health, education, food assistance, Christmas, and community-building programs, and pastoral care.

Oysters and human health

In addition to tasting good, shellfish like oysters and mussels have the potential to revolutionize human health research, according to a new study.

Bivalves offer numerous promising avenues for medical research—from pharmaceutical development to bone regeneration, said José Fernández Robledo, senior research scientist at Bigelow Laboratory for Ocean Sciences, and lead author on a paper recently published in the scientific journal, *Developmental and Comparative Immunology*.

Just like humans, oysters are exposed to bacteria and viruses, but oysters fend off these pathogens without the aid of antibodies. And clams sometimes contract a contagious cancer, which they can cure themselves of—also without antibodies. Learning more about these unique defense mechanisms could inspire new treatment options for human pathologies and diseases.

Studying immunity in bivalves could also help researchers find an alternative to antibiotics, drugs to which pathogens

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are increasingly becoming resistant.

Fernández Robledo's team is working to develop the molecular tools needed to probe bivalve genomes. Researchers recently sequenced the oyster genome and found it to have 28,027 genes, but they don't yet know what most of these genes do.

"Oysters are more than good to eat," Fernández Robledo said. "This research will allow us to unlock their potential as a model system that helps us innovate and improve human health."

Augusta and the sea

The next Independence-variant Littoral Combat Ship will be named USS *Augusta* in honor of the capital city of Maine, Secretary of the Navy Richard V. Spencer announced last winter.

The announcement was released on the same day last winter that Spencer came to Maine to attend a keel laying ceremony for a Navy destroyer under construction at Bath Iron Works. But the future USS *Augusta*, the sixth Navy vessel to bear the name *Augusta*, will not be built in Maine. Rather it will be built by

Austal USA in Mobile, Alabama. This ship will be 419 feet long with a beam 104 feet, and capable of operating at speeds in excess of 40 knots. The LCS is designed to support focused mine countermeasures, anti-submarine warfare and surface warfare missions.

Herring shortage worries fishermen

For the second year in a row, federal regulators have dramatically reduced the amount of Atlantic herring fishermen can haul after scientists counted far fewer juvenile Atlantic herring in East Coast waters.

As a result, NOAA has lowered the allowable catch of Atlantic herring from 50,000 metric tons last year to 21,000 metric tons in 2019.

Herring are primarily used as bait and fishermen worry the new limit will lead to bait shortages, according to a story in the *Bangor Daily News*. Wyatt Anderson has run the bait business at O'Hara Bait in Rockland since 1985. "I've never seen anything like this," he told the newspaper. "This is catastrophic. I have no idea how

this is going to work out. There will be days in September and October when guys won't be doing a haul."

Patrick Keliher, commissioner of the Maine Department of Marine Resources, told the *BDN* that he has been meeting with bait dealers and hopes to come up with alternatives.

Currently, Mainers use menhaden, rockfish, and redfish in addition to herring, as well as seasonal use of alewives, but Keliher said bait that has not been used in the past is being sourced, both internationally and domestically. One DMR staff member is working with the state of Illinois regarding importing dead, frozen Asian carp as bait, according to the *BDN*.

Ebbs and flows in Boothbay

Residents in Boothbay have been debating waterfront zoning proposals for months. But fears about development pressures were allayed somewhat last winter when two nonprofit groups acquired adjacent properties with the goal of preserving access to the working waterfront.



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One nonprofit signed a purchase-and-sale agreement to buy Cap'n Fish Motel on the east side of the harbor; another bought the adjacent Sea Pier property.

Cap'n Fish's will be open for the 2019 season, and then after the sale closes in November 2019, the two hotel buildings will be razed to create a park with protected public access to the harbor, according to an article in the *Bangor Daily News*. The property's south cement pier abuts working waterfront and has frequently been used by boaters to haul their motors out with a crane. That pier will be dedicated to working waterfront uses, and the north pier will be open space, according to the newspaper report.

Meanwhile, Luke's Lobster, a seafood company and restaurant group founded by Luke Holden in 2009, has partnered with the Boothbay Region Maritime Foundation to operate a seafood-buying station at the Sea Pier. The partnership is intended to protect working waterfront access for local fishermen, according to a story in *Mainebiz*. All of the catch coming into the station will go to

Holden's seafood company to be served directly to Luke's Lobster customers.

As part of the lease, an advisory committee will be created to ensure the operational transition is smooth and the foundation's mission is implemented, as well as explore the possible formation of a fishermen's co-op, according to *Mainebiz*.

Property rights and seaweed

Rockweed growing in Maine's intertidal zone is not public property and may not be harvested without the upland property owner's permission, according to a March ruling from Maine's highest court. The case pitted businesses that harvest seaweed for food and other uses against coastal landowners in Washington County who are worried about over-harvesting.

According to state statistics, the value of Maine's annual rockweed harvest has grown rapidly. In 2017, harvesters in Maine landed almost 20 million pounds, worth \$771,963.

The 22-page opinion issued by the Maine Supreme Judicial Court upheld a 2017 Washington County Superior

Court decision that affirmed property owners' rights to deny cutters permission to harvest the brown algae in the intertidal zone between the high- and low-tide boundaries. The harvesters and Maine's Department of Marine Resources had argued in favor of the harvesting, citing as precedent Maine laws allowing "fishing, fowling, and navigation" in the intertidal zone, regardless of ownership. The property owners, who filed suit over the issue several years ago, had argued rockweed was a plant attached to the ground and was not covered by that precedent. The court agreed. Rockweed in the intertidal zone "belongs to the property owner and therefore is not public property, is not held in trust by the State for public use, and cannot be harvested by members of the public as a matter of right," the decision stated.

A spokesman for DMR said the agency will review the ruling and decide on next steps. In the meantime, rockweed harvesters now must obtain permission from property owners in advance. ☆



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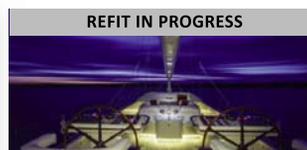
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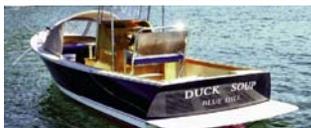


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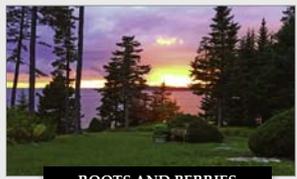


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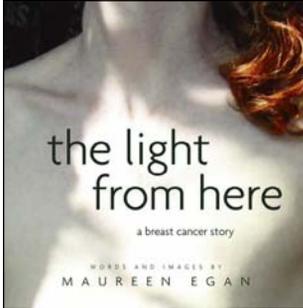


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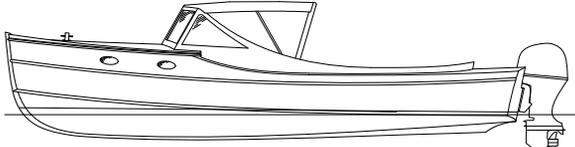
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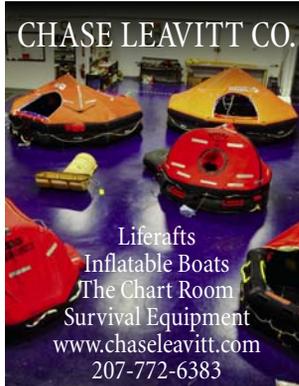
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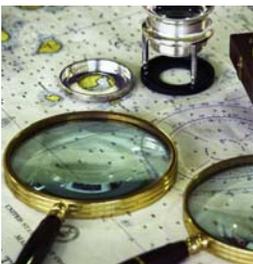
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Cig Harvey is a Maine-based artist who seeks the magical in everyday life. She is the author of three sold-out books and in 2018 was the recipient of the Prix Virginia, an international photography prize. Her solo show, Eating Flowers, opens this summer at the Ogunquit Museum of American Art and runs through October. She is represented by Dowling Walsh Gallery in Rockland, Maine, and the Robert Mann Gallery in New York.

APRIL FOOLS' I'm flash-mobbed by a *magnolia* in full bloom at the side of the road, and I'm a dog hanging out the car window, panting. A week later, there's no sign of it, it's just one more green tree on the edge of Route 1.

A FEW DAYS LATER the *cherry blossoms* open, the baby pink perfect against the blue sky of spring. This pink near that blue is dangerous. This pink near that blue, the memory is enough to get me through the winter.

THEN COME the *lilacs*, all waxy stars and heady, their smell making me lick my lips as if I'm eating a doughnut. But by the end of the month I don't even remember where they live in the garden.

THE FIRST WEEK OF MAY, the big-bummed-bell-ringing-magenta-just-at-the-edge-of-purple-*rhododendrons* demand to be photographed before they return to suburbia, and I'm down on my knees screaming, *I believe*.

LATE MAY, I fill the bedroom with blush and coral *poppies*, all this way and that, even more beautiful as they list and swoon. Then come the *cyclamen* with their flat petals of ready-made love notes to slip under your door. And my favorites, hot pink *azaleas*, so brazen with their rude lips pressing up against me. They cannot be ignored.

JUNE come the *peonies*, their soft, heart-shaped petals a bridge to safety, so perfect, with no hint of death until they blanch and faint, dropping to the ground, and I'm left holding the green stalk and standing at the center of a ring of petals on the kitchen floor, like a portal to another world.

IN JULY the *cosmos* chart an arrow to the heart and by AUGUST the roses remind me that *pink is a smell*. It takes courage to plant roses. There are many ways to be brave. ★



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