



# San Diego Ship Modelers' Guild

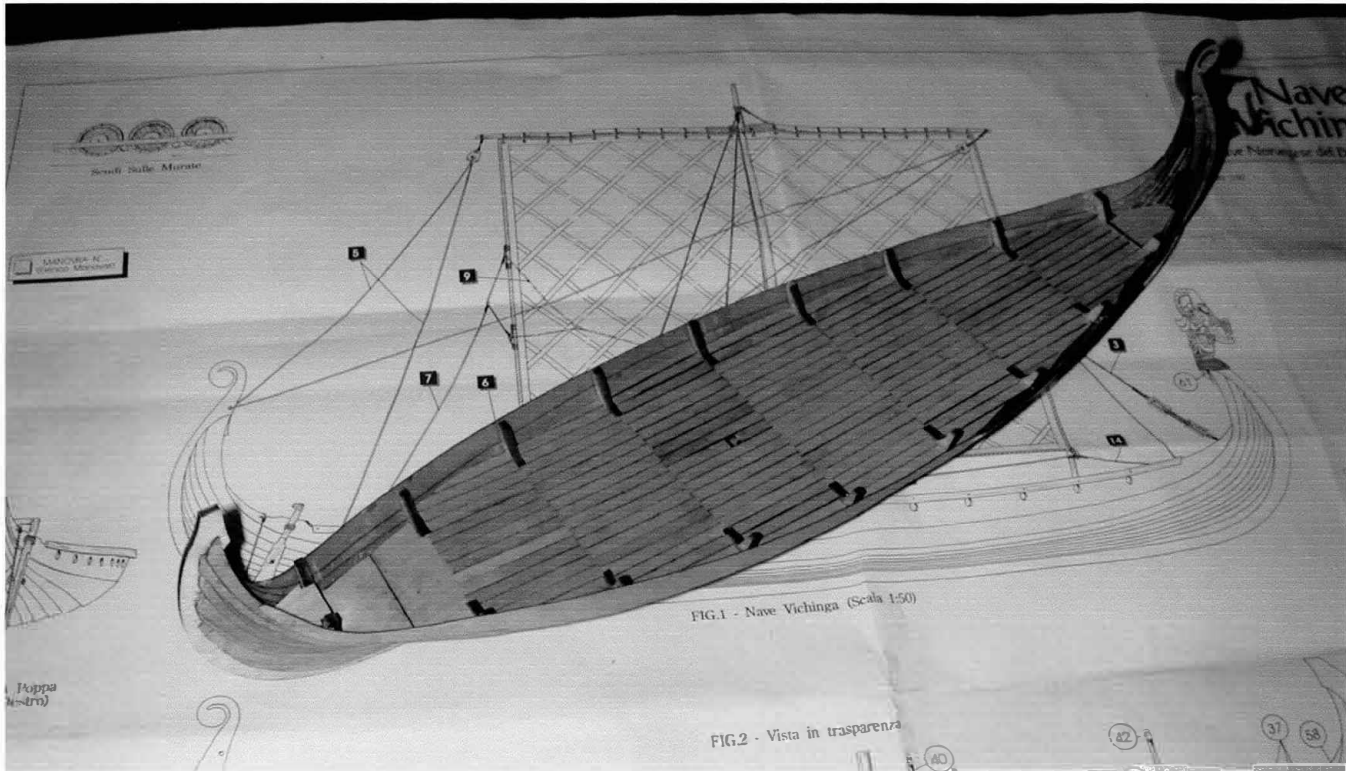
1492 N. Harbor Drive

San Diego, CA 92101

July 2002

NEWSLETTER

Volume 26, No. 7



*Oseburg Viking Ship* by Chari Wessel

## June Meeting

**Don Bienvenue**, our Guild Master, opened the meeting. He asked for any visitors to be recognized. Mr. Doug Christian introduced himself. He is just getting started in model building.

**Jack Klein** discussed the San Diego County Fair. He said there are application forms, flyers for the museum, and a book of the miniature ships exhibit available to give out. A \$3.00 donation is requested for the book. A receipt for the book should be given if requested. There are Shop Notes available also. All members should fill out the sign in sheet for time/attendance. The MEDEA Cruise is 16 August. Members should sign up if they plan to attend.

The Anniversary Party will be held on the main deck on the *Star of India* at our usual meeting time on Wednesday the 10<sup>th</sup> of July. There will be food and non-alcoholic drinks provided by the Guild. Members are invited to bring along a quest.

Jack also had service pins for Russ Litchfield, George Ryan, and Chuck Dahl. Jack also provided information about Fred and Shirley Fraas. July 13 will be a general cleanup day in the model shop. July 24 is a Maritime Museum Members' night and several folks will man the model shop.



John McDermott's *USS San Diego*

**Bob Crawford** said that the Member of the Year plaque is ready and will be presented on 10 July.

The Festival of Ships will be held 12 – 16 Sep. Volunteers are requested. Contact Kate Johnson if interested. **Chuck Seiler** talked about the Wooden Boat Show 15/16 June.

There was discussion about name tags. A vote was taken and passed that the guild will get name tags. Please find the order form at the back of the newsletter.

**Richard Strange** provided a purser report. Current balance is \$/redacted/ as of 31 May. Expenses are estimated to be \$/redacted/ for the rest of the year.

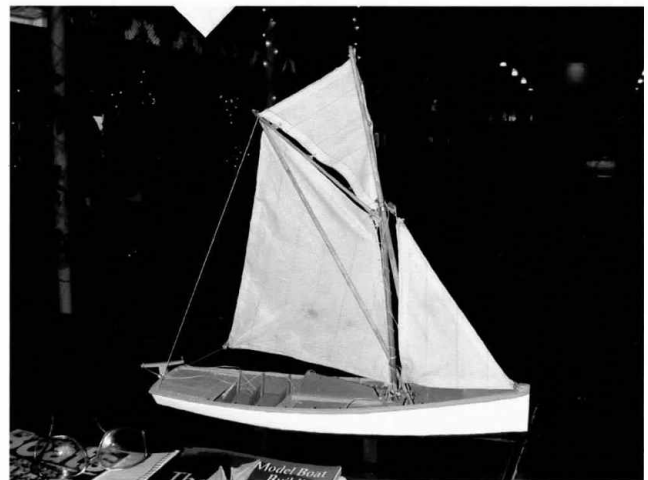
**Show and Tell**

**Chari Wessel** brought in a model of the Oseberg Viking ship which she is building from an Amati kit. The plank-on-frame 1:50 scale model is based on a funeral ship and is much easier than the Beagle which she is still rigging. Chari made a red sail with a dragon motif inspired by the Kirk Douglas movie "The Viking". While it may not be authentic it is more attractive than the plain muslin that came with the kit. The Oseberg ship was buried with the body of a queen and her funerary treasure. It was unearthed in Norway in the early 1900s.

John McDermott has been working on his scratch 1:192 model of the USS San Diego since 1979. He is currently working on all the deck furniture, fittings, etc. He is having trouble matching the paint colors as the original paint he

used is no longer available. The vessel was an anti-aircraft cruiser.

**Charles Peabody** showed a spirit sailboat, he followed a book on rigging to complete the model. The model is based on a 17th century Bay sailboat.



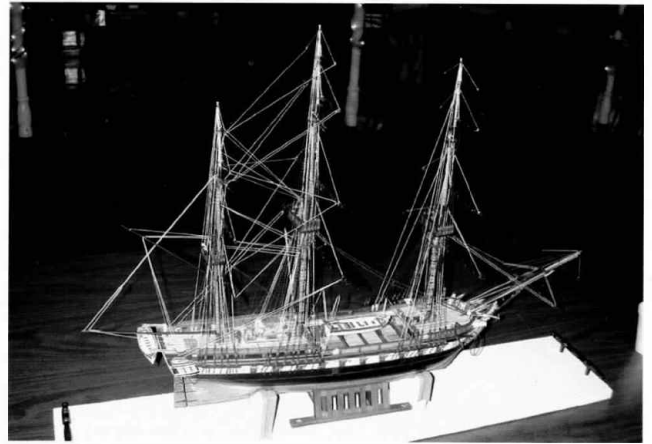
Charles Peabody's sailboat

**Dick Roos** member discussed wood dyeing using Rit fabric dye (Pearl Grey) right out of the bottle to create an antique effect on his "Ship of the Desert". The little covered wagon Dick built was from a kit that was a Christmas gift.



Covered wagon by Dick Roos

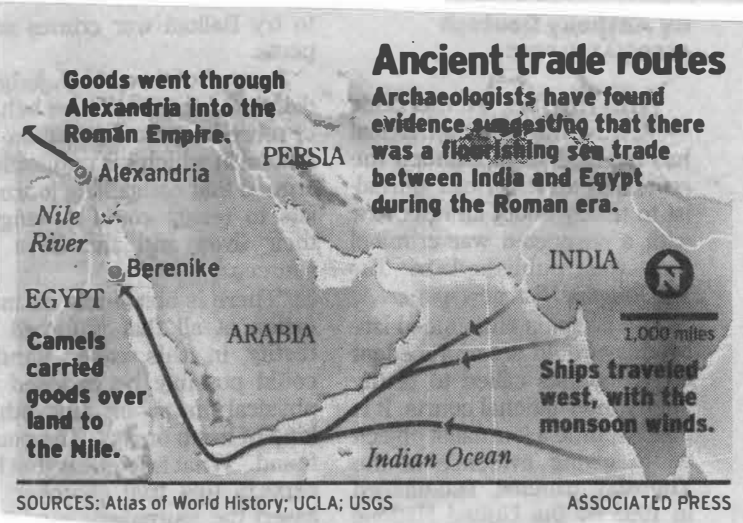
Royce Privett showed his ESSEX with the main yards all rigged. The braces on the foremast remain to be done....followed by a long vacation, he says. Royce already has an ash wood base and a Mark Hannah case.



The Essex by Royce Privett

# Large-scale ancient sea trade revealed in port's excavation

The San Diego Union-Tribune | **WORLD** | Wednesday, June 12, 2002



**Ancient trade routes**  
Archaeologists have found evidence suggesting that there was a flourishing sea trade between India and Egypt during the Roman era.

**By Andrew Bridges**  
ASSOCIATED PRESS

LOS ANGELES — Excavation of an ancient seaport on Egypt's Red Sea coast and spices, gems and other exotic cargo showing that sea trade linking the Roman Empire and India 2,000 years ago rivaled the legendary Silk Road at times, archaeologists say.

"We talk today about globalism as if it were the latest thing, but trade was going on in antiquity at a scale and scope that is truly impressive," said Willeke Wendrich of the University of California Los Angeles.

Wendrich and fellow dig director Steven Sidebotham of the University of Delaware report their findings in the July issue of the journal *Sahara*.

Historians have long known that Egypt and India traded during the Roman era, in part thanks to texts that detail the commercial exchange of luxury goods, including fabrics, spices and wine, by land and sea.

Now, archaeologists who have spent the past nine years excavating the town of Berenike, say they have recovered an array of artifacts that are the best physical evidence yet of the extent of sea trade between

the Roman Empire and India. Among their finds at the site near Egypt's border with Sudan: more than 16 pounds of black peppercorns, the largest stash of the prized Indian spice ever recovered from a Roman archaeological site.

They also uncovered numerous beams hewn of teak, a wood indigenous to India, and Indian sailcloth. That suggests not just Roman ships, but cargo carriers built and rigged in the Asian subcontinent, visited the port.

Berenike lies at what was the southeastern extreme of the Roman Empire and likely func-

tioned as a transfer port for goods shipped through the Red Sea. Trade activity at the port peaked twice, in the first century and again around A.D. 500, before it ceased altogether.

Wendrich said ships would sail between Berenike and India during the summer, when monsoon winds were strongest. From Berenike, camel caravans probably ferried the goods 240 miles west to the Nile, where they were shipped by boat to the Mediterranean port of Alexandria, she said. From there, they could have moved by ship throughout the rest of the Roman world.

**Next Meeting is the Big party – Bring a Guest Don't Miss the Annual Party! Wednesday July 10**

*on the Main Deck of the Star of India*

# THRU THE LUBBERS HOLE

## By Robert Hewitt MAKING GRATINGS

Mr. Frank Pearsall of the Midwest model shipwrights gave a demo on making gratings on his Preac table saw and had it published in their February newsletter. Frank uses a .028 wide blade, giving him a grating with a .028 square hole and .028 wide strips. I tried this method with a slight variation. At this point I was able to produce gratings with a .016 square hole.

The saw blade width determines the square hole size that you will obtain. I will use the saw blade width that is on the saw in the model shop on the Berkley. Just call Jack Klein to be sure that it is available. The blade currently on the saw is .031" wide, so that is what I will use as an example. The next thing to do is select the wood that you will be cutting. You can cut the stock or purchase it. The stock should be twice the thickness of the saw blade width. In this case it will be .062" or the nearest fraction, which is 1/16" square strips. The material should be a good hard wood like pear or boxwood.

Cut the strips in lengths that are larger than the grating that you need. The strips are then glued with white glue to each other. (FIG. 1). It is not necessary to square the ends at this point.

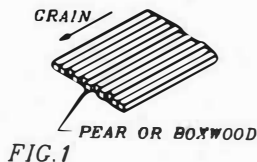


FIG. 1

A piece of scrap wood is then glued to the strips for support. Basswood is a good choice for this. Align one edge as shown in FIG. 2. When the assembly is dry, true up the two sides.

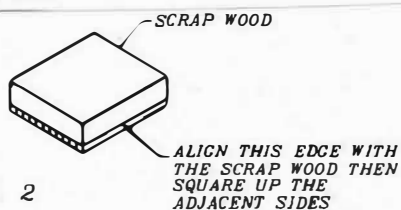


FIG. 2

Then set your saw blade height to the same as the blade thickness, or .031" high. Use a piece of wood and a feeler gauge for this. (FIG. 3) I purchased a feeler gauge at an automotive store, the type that has the removable leaves. Test the height by cutting a piece of 1/16" stock to be sure the saw cuts the piece half way through.

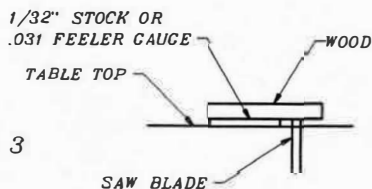


FIG. 3



Set your rip fence to make the first cut so there is a bit of land to the right of the first cut. (FIG. 4) Make the first cut and then bring the block back over the saw blade. Hold the wood in place and shut off the saw.

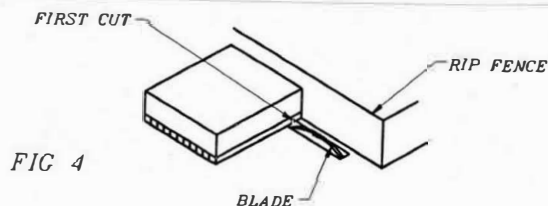


FIG. 4

With the wood over the saw blade, back the rip fence to the right and place a piece of the 1/16" square stock or two feeler gauges that make up .062" between the block and the rip fence. Move the rip fence to the left and snug it up to the wood or feeler gauge spacer while holding the block firmly on the tabletop. (FIG. 5). Tighten the rip fence down and remove the block and spacer. Set the block against the rip fence and make the second cut. Repeat this operation until you have the desired width of the grating that you require.

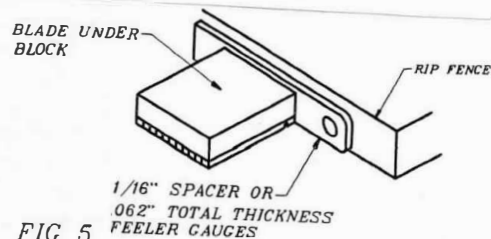


FIG. 5

It is advisable that you keep the ends of the strips of wood different from right to left. This will assure that all of the cuts are in line when assembling. (FIG 6)

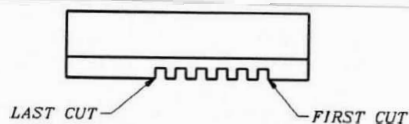
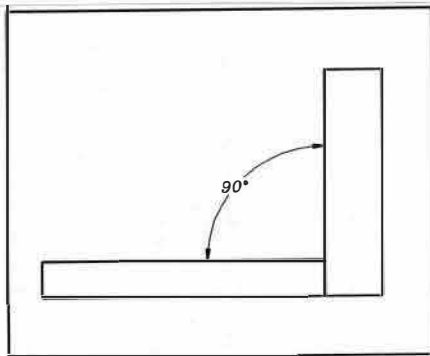


FIG. 6

Clean out the slots of any wood fibers and soak the entire assembly in acetone for a few hours. This will separate the strips and keep them from warping. While waiting for the assembly to soak, make a right-angled aligning nest to assemble the grating. This can be made from scrap wood and glued to another piece of scrap. Wax the nest so glue doesn't stick to it. (FIG. 7)



NOTE: LEFT HANDED NEST SHOWN. RIGHT HANDED MODELERS WILL NEED TO FIGURE IT OUT ON THEIR OWN!

FIG 7

Separate the strips carefully, and lay them out on your bench. You do not need to keep them in order. Start by placing the first strip in the nest. Then using thinned white glue, 50% glue and 50% water, coat the tops of the slots and each end of the next piece and place it in the nest. Use a rule or straight edge to position it in place. Make sure that the slots line up. Continue until all of the pieces are glued in place. (FIG. 8)

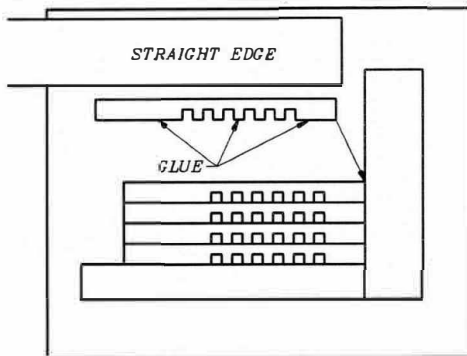


FIG 8

Add a piece of 1/32" stock to enclose the end. (FIG. 9). Let the assembly dry. Sand the piece flat and trim the sides on the saw.

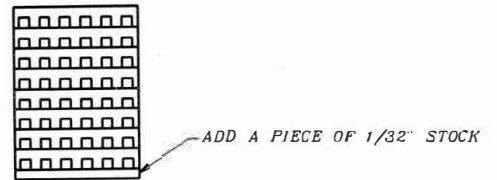


FIG 9

The assembly will need a frame, so glue some of the same wood to two sides and let dry. Trim the ends on the saw and then glue two more strips to the opposite sides. Note that on real ships the frame was never cut at 45 degrees, but scarfed for a stronger joint. (FIG. 10)

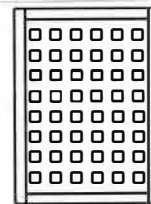
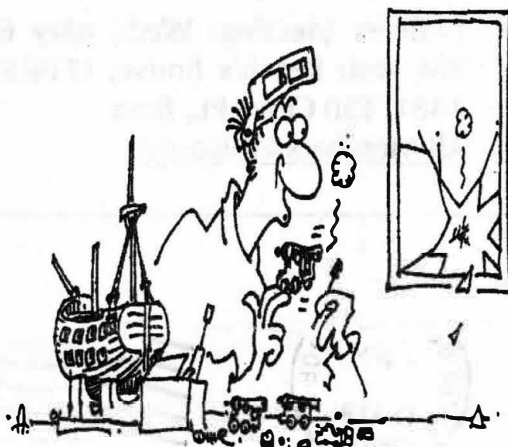


FIG 10

Good luck and good modeling



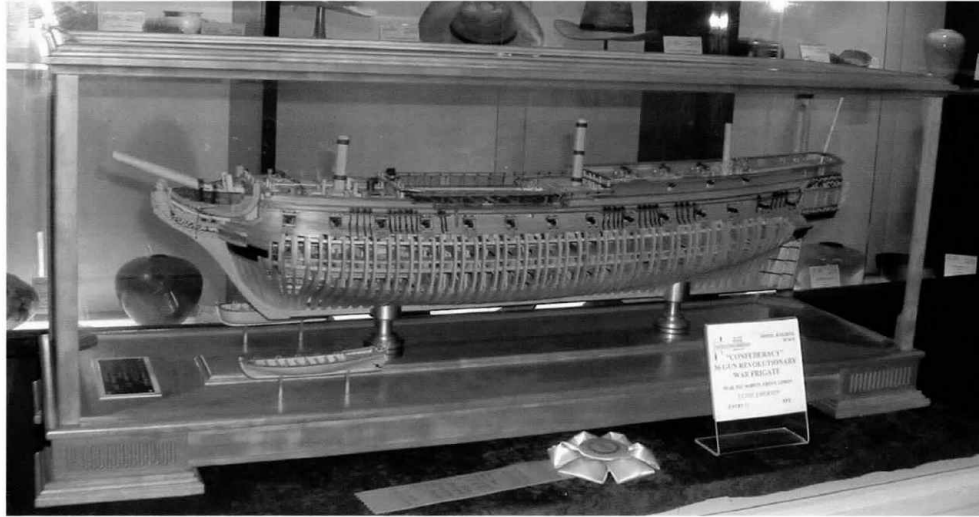
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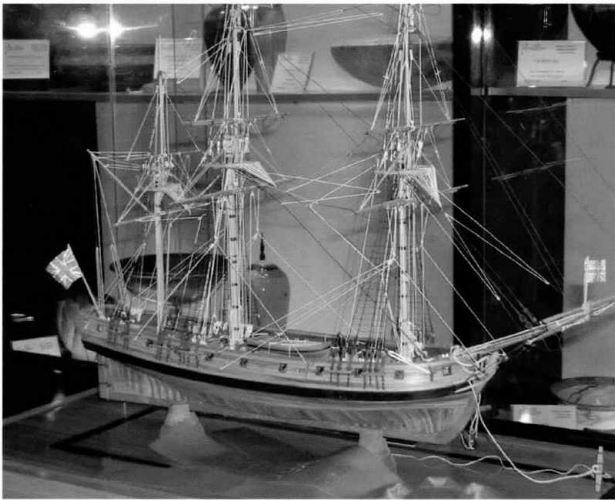
Always take proper SAFETY precautions in the shop.

# Ye Olde San Diego County Faire

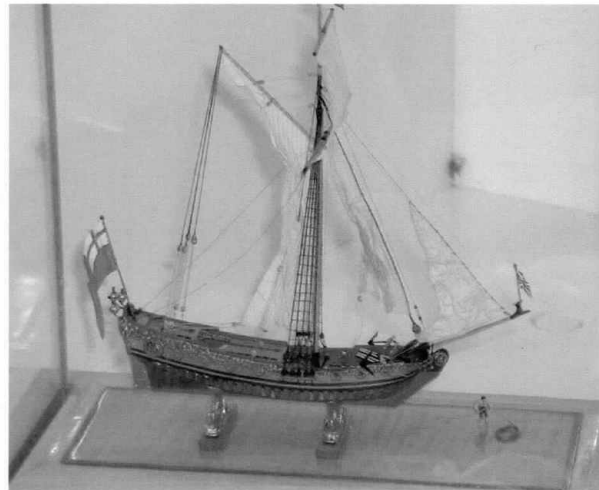
Contributed by Chuck Seiler



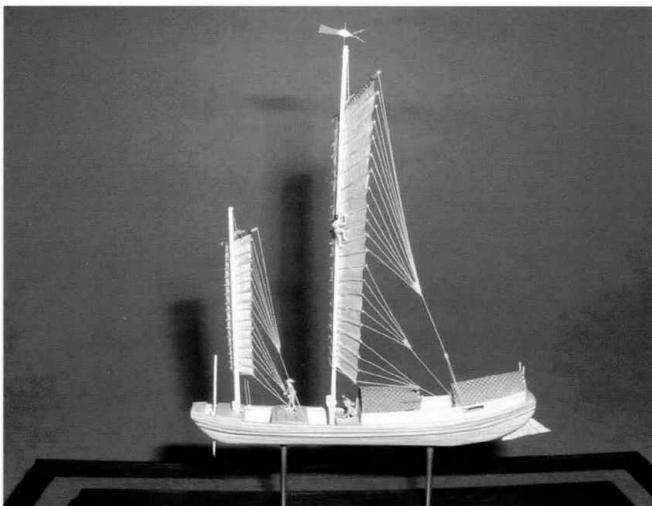
First place in the Scale Model Category...CONFEDERACY, a 36 gun Revolutionary War frigate, by Clyde Emerson. I believe Clyde is a member of the Los Angeles area Ship Modelers Association.



Second Place HMS Pelican, by Joe Bompensiero



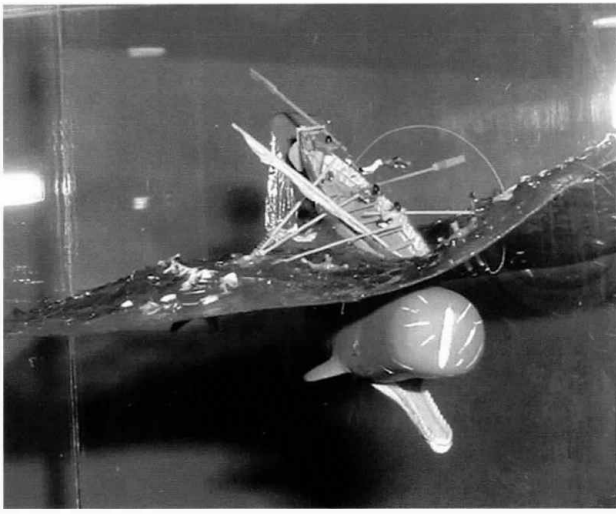
Third Place. Stuart Royal Yacht by Gus Agustin (miniature). Gus is a member of one of the Chicago area club



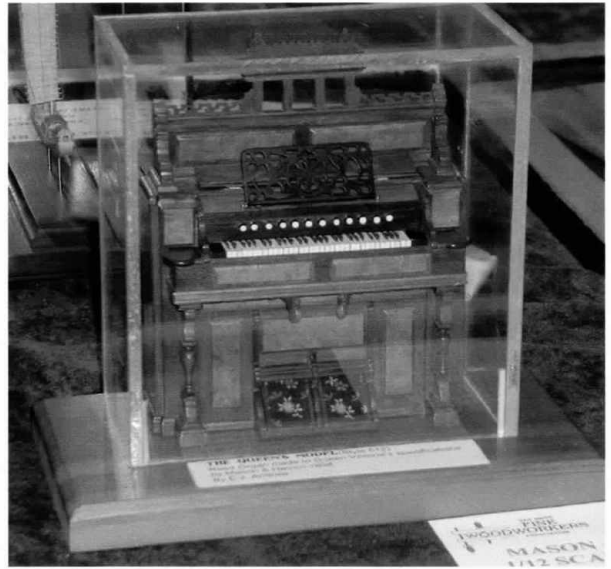
Fourth Place. Kingchow Junk by Roberto Hewitt



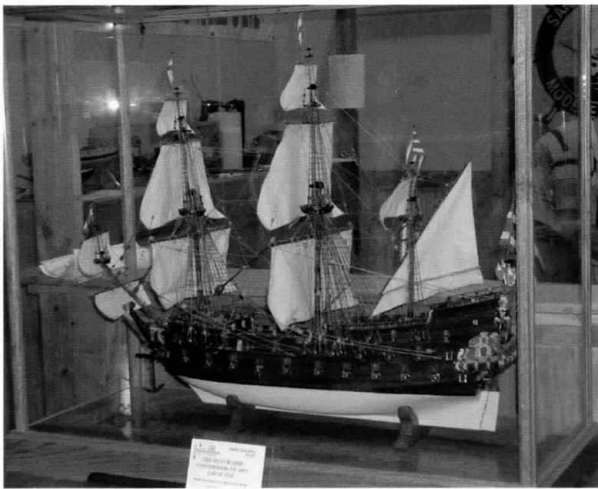
HMS Fly by Robert Hewitt



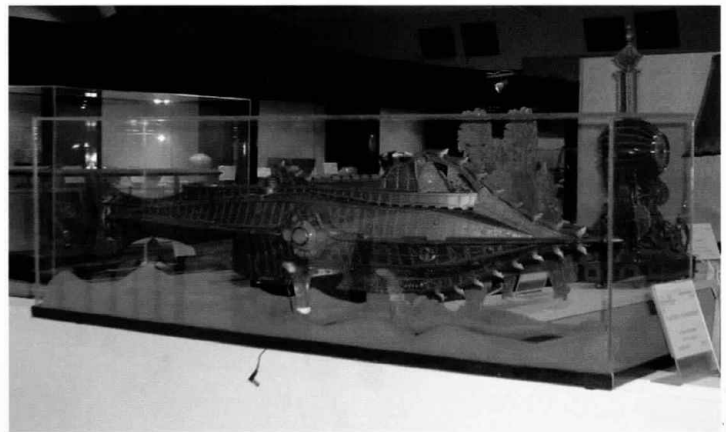
Mocha Dick- Another entry by Robert Hewitt. This is Mocha Dick 2, not the same one which was in the mini show. In my opinion, the detail is much greater.



One of Ernie Andrew's Mini-Organs



Dutch Ship COSTERWIJK by Sid Siegel (another one of those Chicago modelers).



NAUTILUS-By Dennis Dibos



And you will Always have a fun time at Work in Progress meeting

# Pilots Give Safe Harbor to Behemoths of Sea

By DAVID FERRELL  
TIMES STAFF WRITER

Will Baumann has sailed through Angels Gate straight into hell. During a storm a few years ago, he rode a small boat beyond the breakwater entrance of Los Angeles Harbor to meet an arriving 900-foot container ship.

His job was to climb aboard the larger vessel—up a towering rope ladder—and navigate it safely through Angels Gate to the terminal, where it would unload.

"I watched that ship roll and pitch like a toy," Baumann recalled. "It was late at night, and it was actually kind of awe-inspiring to watch something that huge roll around like that in the sea lane."

The rope ladder is a daily tool of the port pilots who work around the clock to direct ships in and out of Angels Gate, the historic harbor entrance created more than 90 years ago. Baumann remembers how difficult it was to time his ascent in such enormous swells. With each upward heave of the 80,000-ton Evergreen ship, the bottom of the ladder became too high to reach. Each downward roll caused the ladder to dip underwater.

"The boat operator looked at me," said Baumann, who managed to take hold and clamber up anyway, "and his eyes were kind of bugging out."

Port pilots are mandated for any ship larger than 300 tons—the size of a 100-foot yacht or fishing boat—as it moves inside Angels Gate. The harbor is not to be navigated without special training. Too many dangers exist, particularly for modern freighters that are twice as big as they were in 1980.

Port pilots have to know the depths and dimensions of a harbor as complex as a Cubist painting. The breakwater runs east-west. Angels Gate is a gap in the rocks a third of a mile wide. Like an invisible highway, the main channel runs through Angels Gate at a depth of 83 feet, angling west as it moves toward the cargo terminals.

Veer from it and there are hazards—shoals and shallows pre-

served for wildlife. The channel is marked at first by buoys and then by fishing docks, container cranes and cruise berths. It angles and branches into small channels and turning basins that reach four miles inland.

Seventeen port pilots are employed by the city of Los Angeles. Each one had to draw a detailed chart of the harbor from memory to pass the test, said Michael Rubino, one of the two chief pilots.

"You have to be in the [shipping] business at least a decade to be a pilot, typically," Rubino said.

Pilots know to enter Angels Gate at an angle to stay in line with the channel and avoid having to make a hard left turn. They also have to understand the complex physics of steering a massive floating object. They have to consider the draft of the ship—how far it extends below the surface—in relation to the depth of the channel.

The keel of some gigantic freighters glides within a few feet of the harbor bottom, a fact that can influence how sharply a ship turns.

Wind can move a ship sideways at 2 or 3 knots. The bow may move one direction while the stern swings the other. The pivot point can be anywhere along the hull. There is high art, pilots say, in keeping an entire vessel in line and controlling its momentum.

At very slow speeds, a rudder becomes nearly useless. Tugboats are often needed to help stop, start or maneuver a ship near the dock.

"Every generation of ship effectively reduces the margin for error," Baumann said, citing places in the harbor where today's ships cannot even turn around. They have to be towed backward nearly a mile before the bow can be swung toward Angels Gate.

While leaving the harbor, pilots sometimes must allow room for an-

other freighter coming in. Baumann credits early designers of the harbor for being prescient in making the entrance as large as it is.

Construction of the breakwater began in the early years of the 20th century as Los Angeles grew into a young metropolis. Two cities, San Pedro and Santa Monica, competed to become the official harbor. The selection of San Pedro fundamentally shaped the face of the city, influencing the flow of billions of dollars of goods and capital in all the years that followed.

Breakwater rocks were initially barged in from Catalina Island, but those were too porous in the judgment of the Army Corps of Engineers, which built the harbor, said William Lee, director of the Los Angeles Maritime Museum. Later, loads were trucked in from quarries near San Bernardino and Chatsworth. A lighthouse was added in 1911.

After World War II, the breakwater was extended, and a second entrance, now called Queen's Gate, was created at the neighboring Port of Long Beach. The two gates feed the nation's busiest harbor complex. Each entry accommodates nearly 3,000 freighters and oil tankers a year, plus a greater number of commercial fishing boats, tugs, ferries, yachts, sloops and other craft.

Traffic is regulated by the Marine Exchange, a private, nonprofit arm of the shipping industry. From a lookout post at Angels Gate Park, high above Los Angeles Harbor, specialists use radar and sophisticated charting equipment to plot the position and course of ships within a 25-mile arc of the two harbors. Information is relayed by radio to captains and dispatchers at each harbor's port pilot station.

Inbound ships are told where to pick up a port pilot and on which

side to drop the ladder.

Departing ships also carry a port pilot. The pilot boards at the dock and disembarks down the ladder once the ship is clear of the harbor.

The ship never stops. Instead, the 52-foot pilot boat presses itself to the hull of the bigger vessel, held fast by the force of its engines and a cushion of old tires. The pilot either gets down the ladder or finds himself in some distant port.

Rubino, a 15-year veteran, nearly took an unplanned voyage to San Francisco during a violent storm in 1987. No one can remember a port pilot being killed in Los Angeles, generally a fair-weather haven, but everyone fears losing his grip on the ladder. It happens with some regularity in rainy northern ports: a man being crushed between the pilot boat and the hull of a cargo ship.

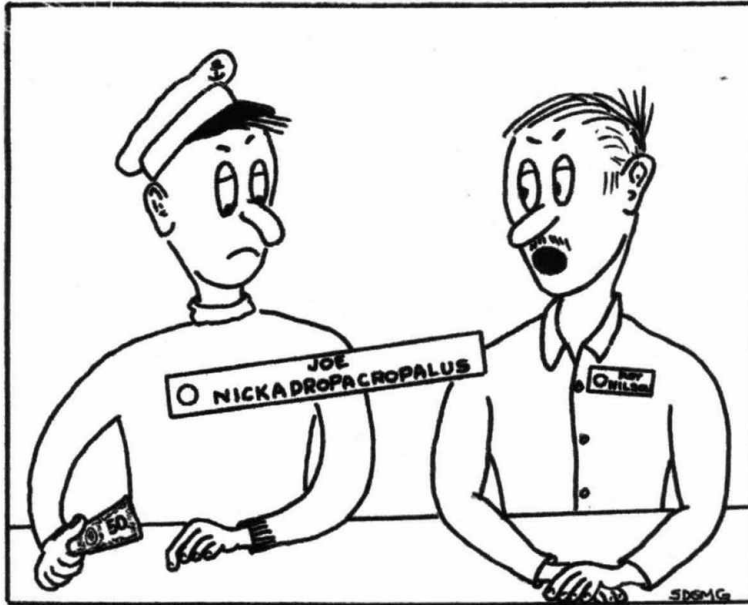
"One slip," said Rubino, "and you're a dead man."

■ Shoals and shallows, uncertain winds and tricky turns all can play havoc with a ship being steered through the port.



**SHOW & TELL**

**by Nilson**



"NORMALLY A CLUB NAME TAG  
ONLY COSTS SEVEN DOLLARS"

**Ahoy Ship Modelers! Jack Klein sez.....**

If you would like to have a cool Official Name Tag  
(White on blue with our Guild Logo)

Please send a check for \$7 made out to  
"The San Diego Ship Modeler's Guild" to Richard Strange with:

Your name as you want it to appear on the badge:

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Please mail to :

Richard Strange  
/redacted/

Meetings  
 Second Wednesday of every month.  
 6:30 p.m. social, 7 p.m. meeting  
 held on board the ferryboat BERKELEY.

Guild Master Don Bienvenue  
 First Mate K.C. Edwards  
 Purser Richard Strange  
 Newsletter Editor Jacki Jones  
 Logkeeper Bob McPhail

Founded in 1971 by Bob Wright and the late Russ Merrill

San Diego Ship Modelers' Guild  
 1492 N. Harbor Drive  
 San Diego CA 92101



## Native American Plank Canoes Early Plied the Waters of Santa Catalina Island

**N**o doubt the very first boats to alight at Santa Catalina Island were the canoes of the Native Americans. These canoes have been described by archeologists and historians as plank construction, either redwood or pine, lashed with plant fiber or animal sinew and relying on tar or resin to keep them watertight.

This design contrasts sharply with the carved-out, tree-trunk designs favored by some early settlers to the Americas – such as those described in South American history – in areas in which such large trees are abundant. The design also differs from the lashed-reed construction found a few dozen miles to the south, in San Diego. Such reed canoes in San Diego were used primarily as fishing vessels for the nearshore kelp forests and inside San Diego's bays.

Santa Catalina Island canoes, on the other hand, were designed not only to fish the local waters, but to make regular trade trips across the channel to the mainland.

With such usage, Santa Catalina Island canoes were required to be heavier, wider and sturdier than their mainland



counterparts.

Records show that prior to the arrival of Europeans in 1542, Catalina Island canoes were 25 to 35 feet, with five-foot beams. Accounts of the European explorers describe the canoes as being able to hold at least eight oarsmen and as many passengers. The canoes were said to be high at both ends and very fast.

*The tomol had no keel. Rather, the first plank was cut and smoothed to form the canoe's bottom, and the first course of side-planks (garboard strakes) were fashioned to it. The sides of the tomol were formed by fastening successive planks edge-to-edge (carvel style) to the planks below. The tomol's side planks were bent after being heated and somewhat steamed over a firepit.*

