



San Diego Ship Modelers' Guild

1306 N. Harbor Drive

San Diego, CA 92101

JANUARY 2001

NEWSLETTER

Volume 25, Number 1

AT THE DECEMBER 2000 MEETING

Bill Luther's Engrossing "Demo"

Do December Guild meetings have to be poorly attended and inconsequential, as they often have been? Not by a damn sight.

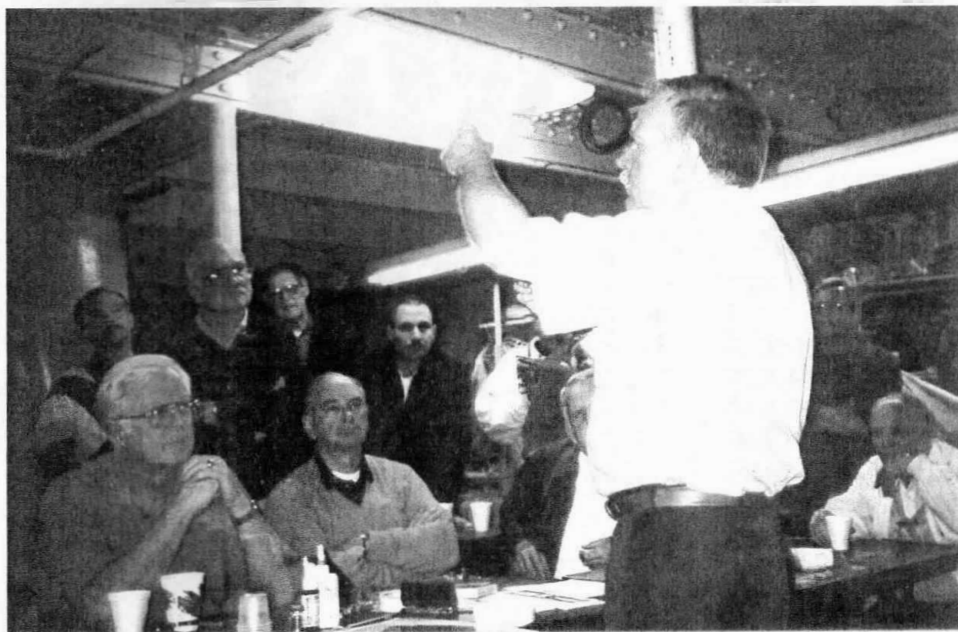
Thirty-three members were on hand for the last meeting in 2000, and they gave rapt attention to the best model-making demonstration in many moons. The lecturer was member Bill Luther, and his subject was the intricacies of installing photo-etched parts on the 1/240 scale, which he is using in building the World War II four-stack destroyer U.S.S. *Ward* (DD-137) (see the June 2000 Newsletter).

As members stood up and crowded around, Luther took for his basic project what he calls "the biggest gift of photo-etching to modelers," the installation of railings on plastic or resin models of naval ships.

First he showed the tools he uses, including:

Assorted scissors—manicure, surgical, small straight and smaller straight. Miniature dividers. Glue applicators made from thin wires stuck into a pencil eraser. Needles

Luther shows how he uses photo-etched parts



broken off at the eye to create a double-prong applicator when stuck into an eraser. Razor blades and Xacto knives.

Superglue. Cups to hold superglue. Drill bits—not only tiny ones but as large as 3/8" or 1/2". Cardboard of various thicknesses. Small sheets of glass. Books by Mike Ashley and Loren Perry. And many samples of the photo-etched products available from firms like Gold Medal Models (see the November 2000 issue of this newsletter). He pointed out that the parts come in kits of roughly everything that is needed for merchant ships or everything needed for naval ships.

For his first "demo," as he called it, Bill cut etched brass parts away from the lattice they come attached to. To do this, he laid the lattice on a hard surface—the piece of glass—and cut the part free with a razor blade. This way, he said, the part doesn't fly away like a little bird.

Razor blades can also be used to make right-angle bends in a rail. Place one on top at the bend point, slide another underneath and turn it up.

To make a tight round turn in the rail, bend it around the shank of one of the large drills, or the handle of the Xacto knife. For a gentler curve, place the rail on soft cardboard and roll the knife handle over it.

Bending the rail to match the sheer of a ship is another matter: it can't be done without buckling. One

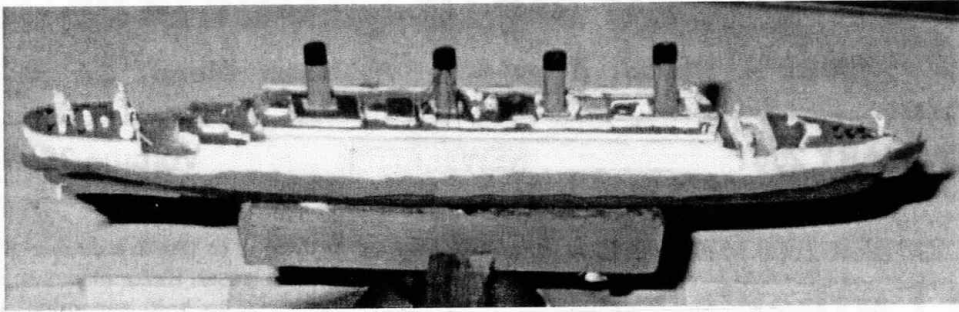
solution is to piece the rail together from short sections. A better way is to buy railing photo-etched to the right sheerline curve, which some manufacturers can supply.

Bill is a firm believer in painting parts before installing them. Using a cardboard platform covered with masking tape sticky side up, he positions railings and ladders and gun mounts, etc. so that they can be sprayed standing more or less vertical while stuck to the tape. He lays out all parts to be painted and then installed in the proper order fore and aft on cardboard panels, one for each deck level. This facilitates construction and reduces errors.

Bill also employs mask-

Dues are due for 2001

Bring a picture of Andrew Jackson to the Jan. 10 meeting, or a check for twenty bucks.



Hewitt's model of Titanic, shown life-size

ing tape in an ingenious method for positioning and gluing railings to the edge of the deck. He cuts short, narrow strips of tape and presses them to the side of the ship projecting vertically by a distance equal to the height of the railing. Then he moves the railing from inboard to the edge of the deck and against the tape strips, which are about an inch apart.

The next step is to fasten the feet of the railing stanchions to the edge of the deck. Here's where the pencil-eraser wire and broken needle come into play.

They are dipped into white glue just deep enough to carry out a tiny drop of it. The drop, applied to the foot of the stanchion, dries and becomes an invisible small mound anchoring the stanchion to the deck-edge. Bill then peels off the masking-tape strips and glues the remainder of the stanchions thus revealed.

Building railings often requires forming corners. Where two sections of railing come together at a corner, Bill uses the two prongs of the needle to carry a drop of cyanoacrylate to glue the joints of two brass parts. This process utilizes the extraordinary capacity of superglue to flow into joints by capillary action.

Cyanoacrylate does not dry in air, like other glues; it needs a little help. Bill commonly uses a spray of Zip Kicker, made by Pacer Technology of Campbell, Calif. It contains Freon T.A. and aromatic amine, and causes cyanoacrylate to lock brass parts together in an instant grip.

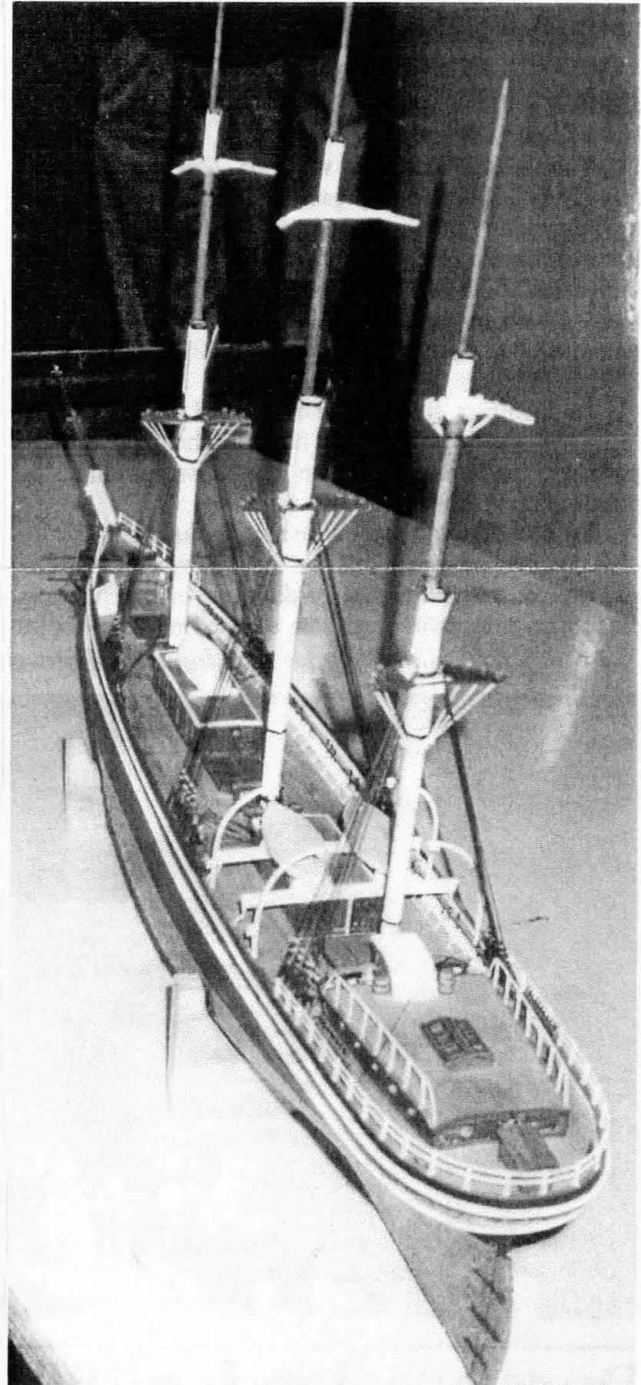
Bill Luther's demo so engrossed members that the meeting did not break up until nearly 9:30.

Old Business/New Business

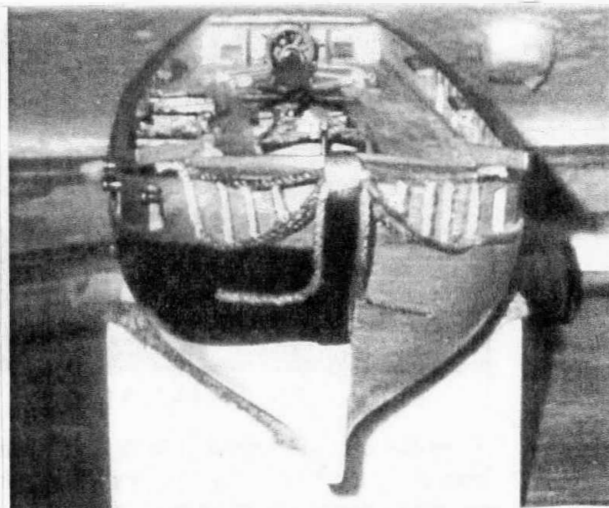
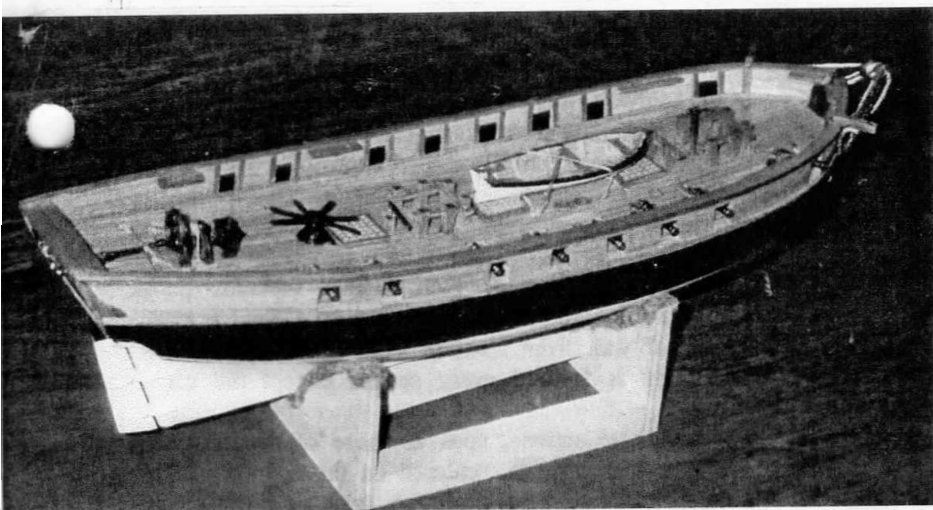
Attendance was 33, the most in years for a December meeting.

Purser **Bob McPhail**, who likes to get things right, pointed out that last month's Newsletter mistakenly understated the club's balance by about 30 bucks. It should have been \$/redacted/. The December balance, Bob reported, was \$/redacted/. He also reported a gift to the Guild of \$50 from **John Matthews**, a lifetime member who generally doesn't attend meeting because he's up in this '80s and has transportation difficulties. The Guild sends its gratitude for this gift and generous donations John has made in the past

The Guild welcomed new member **Doug Stratton** and three guests, Benny Pannell, and Kathy and Al Scozzari.



Bienvenue's Cutty Sark, with all her masts



Two views of Michael Freeman's model of the U.S. Navy's first Lexington

Holding up a pair of beautifully made surgical scissors from Pakistan, **Robert Hewitt** cited them as typical of tools that could be sold at an auction. That started an animated discussion of auctions ("a sale of property to the highest bidder," says Webster) and raffles ("a lottery in which the prize is won by one of numerous persons buying chances").

The Guild will hold a raffle of items brought by members at the January meeting. They must be confined to tools, books, materials and other stuff useful to model makers. Proceeds will go to the Guild treasury, except for items of high value, where the giver may choose to set a minimum price and retain a certain proportion of it.

Hewitt planned to organize a phone bank to invite contributors, and should have enough offerings for the January meeting. He proposed to accumulate a sufficient number of desirable items and put off receiving any more.

McPhail: demonstrated raffling procedure by staging one at coffee-break time. He had acquired a roll of numbered raffle tickets that he tore in two, depositing the stub in his hat. He sold them for a dollar each, or six for five dollars.

He took in \$70, and in accordance with a decision made at the November meeting divided that sum into 80%, or \$56, for the club and 20%, or \$14, for the winner. Visitor Kathy Scozarri made the draw, and **Richard Strange** was the winner.

This raffle could be the model for others in the future. But **Bob Graham**, who is also a member of the Ship Modelers Association, pointed out that the split doesn't have to be 80-20; in SMA it's 50-50. Perhaps we should be more greedy; what do you think?

Show & Tell

Robert Hewitt brought in what's maybe his most audacious miniature yet: a *Titanic* that's only 4.96" long, making the scale 1"=178', or 1:2140. Nevertheless, you can make out the passengers sitting in the lifeboats (they're tiny beads.). Here's the information Robert provided at the meeting.

"While working as a volunteer at the Del Mar Fair, I was approached by a fellow who calls himself 'Mr. Titanic.' He has a business that sells *Titanic* memorabilia. He kept begging me to make a model of the ship sinking. I finally gave in and decided to build the thing as small as possible so I could get on with other ships, ones with masts and sails, or at least ones that crossed the oceans, seas or lakes more than three-fourths of a trip.

"Using plans provided by **Fred Fraas** [from John Bowen's *Miniature Merchant Ships*, pp 203-207 Conway Maritime Press 1977], I built the hull at the Chula Vista Harbor Days booth. I started back on the model last week, and as it progressed I began to like the ship. It has beautiful lines. I rushed into the project and am now sorry I did not take the time to do it justice. I found a crystal at Koby's Swap Meet that will be used as the iceberg when I mount the model sinking at a sharp angle."

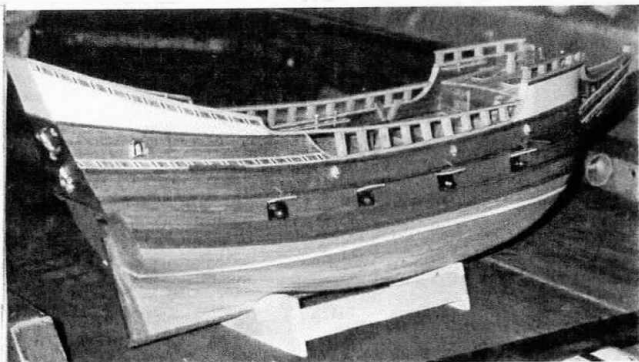
The materials used in the model are basswood hull, pear, holly, boxwood, wire and 3x5 cardstock. (For a history of the actual *Titanic*, see page 9.)

Howie Franklin showed his model of *Silvergate*, a San Diego harbor ferryboat that was docked not far from where the meeting was being held on the orlop deck of the *Star of India*. For the last 60 years the wooden *Silvergate* has served passengers on the Coronado run. (For a picture of the model, see the address page.)

The plank-on-frame model is clean, neat and brightly painted. You can see why **K.C. Edwards** enjoyed his memory of riding on her when he was in third grade.

Michael Freeman displayed his Revolutionary War model of the U.S. Navy's first *Lexington*. She was a brigantine called *Wild Duck* until Congress purchased her and renamed her in 1776.

Then, says The Oxford Companion to Ships and the Sea, "Under the command of John Barry [who was later the builder and captain of the frigate *United States*] she avoided the British frigate *Roebuck* which was just inside the entrance to Delaware Bay and succeeded in reaching the open sea. Off Cape Charles, Virginia, she captured the



Rugen's Half Moon

sloop *Edward*, a tender of the British frigate *Liverpool*, manned by a crew of 29 men of the British Navy."

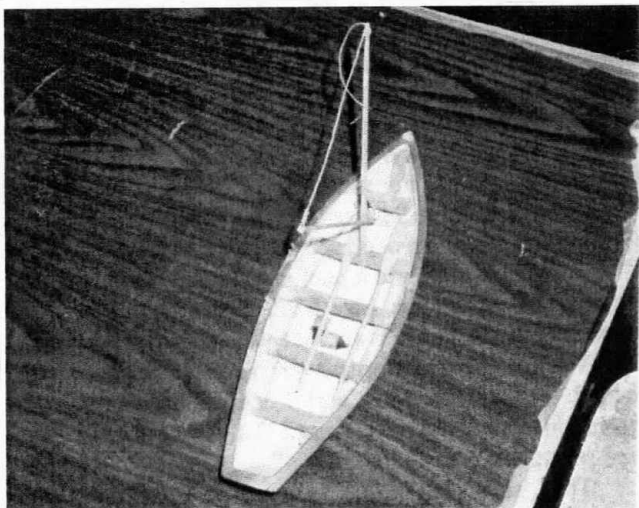
Thus *Lexington* achieved the first American naval victory of the war. There have been five *Lexingtons* since, including the carrier sunk in the Coral Sea during World War II.

Michael made the model plank-on-frame from a kit, but found that he had to scratch-build most of the deck furniture. He painted one side of the model, so as to expose his painstakingly applied planking on the other.

Don Bienvenue again brought in his *Cutty Sark*, now with all masts computer-designed and standing. Next come the shrouds and ratlines. This China tea clipper looks more professional every time we see her.

Just for the hell of it, **Bob Graham** brought in his expertly made dory, this time without the busy oarsman and circling sharks shown in our picture in the March 2000 issue.

Nick Rugen gave the group another look at his *Half Moon*, advanced from the previous meeting by he addition of forecastle rails, gun-port lids, trail boards and paint.



Graham's dory

Scale in other dimensions: If the length scale of a model is, for example 1:25, then the area scale is 25 squared, or 1:625, and the volume scale is 25 cubed or 1:15,625. The time scale is the square root of the length scale, or 1:5, meaning that aboard the model time is five times quicker than real life. It's something to think about.

The Midway Project Hits a Bump

When this Newsletter reported last June on the status of the Midway museum proposed for the Navy Pier on the Embarcadero, the account suggested that there might be a problem: the project still needed approval from the state Coastal Commission. At the end of December, the commission issued a report advising against it.

The report was contained in a review of the North Embarcadero Visionary Plan, which includes parks, restaurants, a hotel, and art center and an esplanade on the stretch of waterfront running from the G St. Mole to Laurel St. It favored every project except the carrier museum.

Earlier objections, such as those of the American Institute of Architects, centered on the esthetics of the project, contending that the ship's great height and beam would be out of scale with its neighbors and would wall off the view of the harbor to the west. But the commission report concentrated more on the probable parking problem.

The Midway project's planners want to use the Navy Pier as a giant parking lot for 330 visitors' cars. The San Diego Union-Tribune, though still ardently favoring the Midway project as a "perfect match" for a navy city, think that a car lot would create a bottleneck and violate the commissions' mandate to protect and enhance waerfronts. The paper favors a memorial park connected to the carrier's museum/

That or some other solution will be discussed at a commission meeting on Jan. 10 in Los Angeles.

INDUSTRIAL LIQUIDATORS

We will buy
you obsolete and
excess inventories

Jim Perkins
Manager

6520 Nancy Ridge Dr. • San Diego, CA 92121
(858) 658-9207 / FAX (858) 658-0137



Card brought to the last meeting by Roger Roth

January						
S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

Next Meeting

Building resin ship models: an introduction

By Charlie Parker
Washington Ship Model Society
©1/1/00 CJP

The art of model ship building has been around just about as long as man. Resin is a new and exciting product that allows manufacturers to produce highly detailed kits for the modeler to build. All the techniques and skills required to build resin ship models would be a good subject for a doctoral thesis, and a life time of work. What this article is designed for is to give you a quick overview of the art of "Building Resin Ship Models."

1. What is a resin ship model? A resin ship model is a detailed scale model of a ship, largely composed of resin with white metal, brass and photo-etched brass parts and instructions or plans of the ship or model. Some resin models will have wood, paper, other types of metal parts, glass or plastic parts and reference materials included in the model kit.

2. Who should build resin ship models? Today resin ship models range from relatively inexpensive simple kits to museum quality, detailed scale models difficult for the best model maker to build and costing in the thousands of dollars. Some are all inclusive in the box and some require the skills and tools of a master craftsman to build. Generally, resin ship models are for the experienced modeler who wants to take the time and invest the effort and money associated with producing a detailed model to be displayed in a high quality case.

3. The first thing you need to understand when deciding to build a resin ship model are the materials involved.

Characteristics of resin:

Resin is a polymer compound composed of two parts: a base and an accelerator. When combined these part cause a chemical reaction, and the resulting product is a solid with characteristics similar to both plastic and wood. Resin can be worked with power tools, sanded like wood, and carved with a high speed bit, without melting like plastic. It can be cut,

This article and the drawings that accompany it were prepared by Charlie Parker for a course in resin-hull ship modeling which he gave at Granddad's Hobby Shop. It is being reprinted in serial form in The Lynx with Charlie's permission. He has also granted permission to the editors of other ship model club newsletters to reprint the material as long as the author's byline is retained. Note that the drawings are integral to the article and if used separately should identify Charlie as the artist.

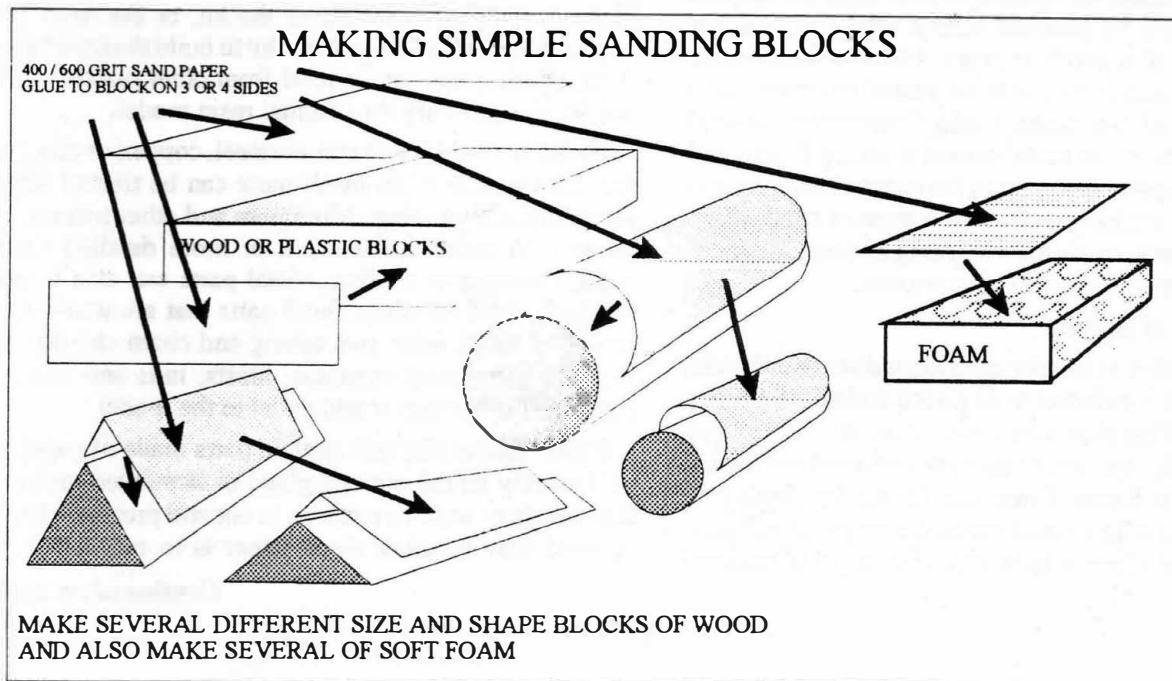
filed or sawed like wood. It can be heated, bent, stretched, and shaped like plastic. Resin will also burn like plastic when exposed to open flames, or discolor and melt if exposed to high temperatures. **Resin is Flammable.**

Resin smells bad. When worked, it will release gaseous odors. In short, it stinks. Resin dust produced when cutting or sanding is harmful, and a breathing mask should be worn. When pouring resin and working with it in it's liquid forms, it should be treated as any potentially hazardous chemical, and protection should be taken to guard against inhaling the fumes or exposure to the skin or eyes. **Resin is a dangerous chemical compound and should be treated as such.** However, if handled with care, resin is safe for modeling.

Additionally, there are many different types of resin, each having its own peculiarities. Some of these variables are the types of glue that will hold them or hold dissimilar parts to them, the types of paints that will bond to them, the chemicals that will affect them, and at what temperatures they will become flexible, melt or burn. When working with resin you will have to experiment to determine these attributes.

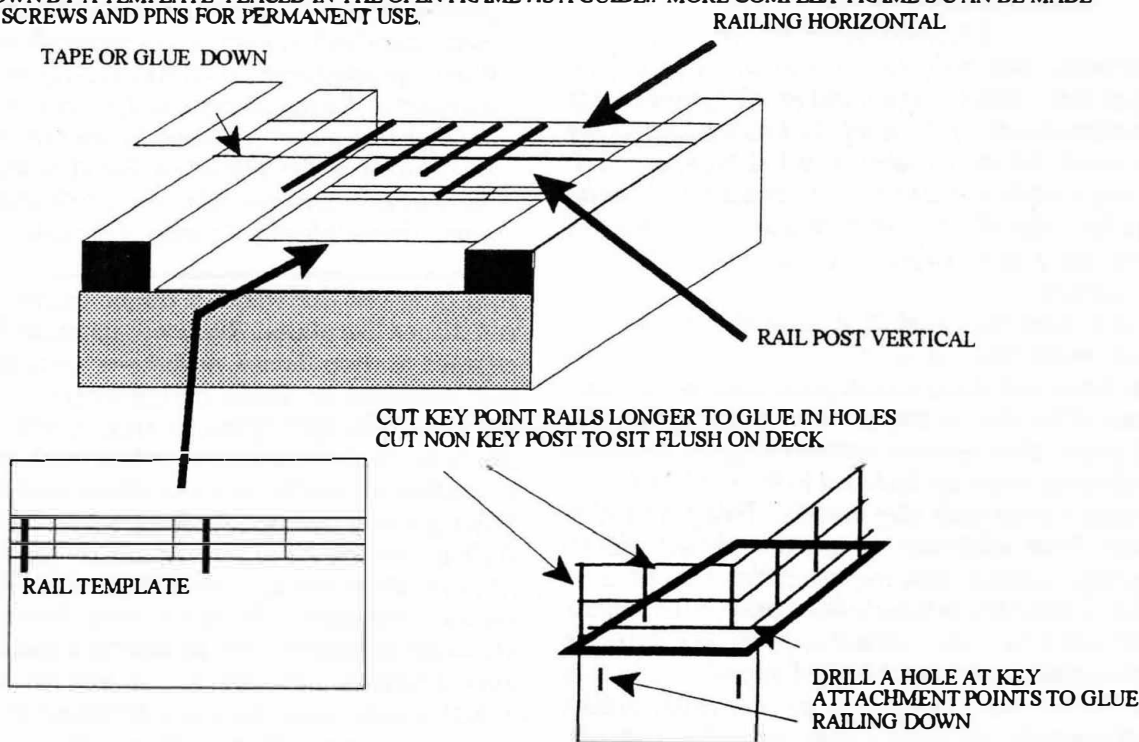
Some problems with resin include warping, the presence of air bubbles, and sometimes its failure to fully cure (set up and harden).

Continued on next page



MAKING RAILING AND PHOTO ETCH TEMPLATES

BRASS OR METAL RAILING CAN BE MADE BY BUILDING AN OPEN FRAME AND GLUEING OR TAPING THE PIECES OF THE RAIL ACROSS THE FRAME. CROSS PIECES AND POSTS ARE THEN ADDED BY GLUEING THEM ACROSS THE RAIL AS SHOWN BY A TEMPLATE PLACED IN THE OPEN FRAME AS A GUIDE.. MORE COMPLEX FRAME S C AN BE MADE USING SCREWS AND PINS FOR PERMANENT USE.



...Resin ship models

Characteristics of white metals:

White metal is a common term used to describe metal compounds of tin, lead, pewter or the like, used in modeling or sculpting. They are generally soft metals that can be sanded, bent, cut and carved by hand or with hand-held power tools. Some can also be soldered with a soldering iron but will usually melt if a torch is used. Most contain some percentage of lead and thus have to be treated as a hazardous material. Because of this, normal safety precautions should be taken. Like resin, white metal comes in many forms, and you will have to experiment to learn the exact characteristics of the one you are working with. One feature of some white metals is that they oxidize similar to rusting and will lose their texture and strength and actually disintegrate.

Characteristics of Brass:

Brass in ship models is usually used to produce small parts, either cast or what is referred to as photo-etched. Brass is a semi-hard metal. Thin sheets, or rods, of brass can be cut or sawed with a knife, scissors, or snipper, and bent or shaped, generally around a frame. Brass can be sanded, bent and soldered or welded with a small torch. Many glues will also work with brass to allow it to be attached to parts made of other materials.

Other materials:

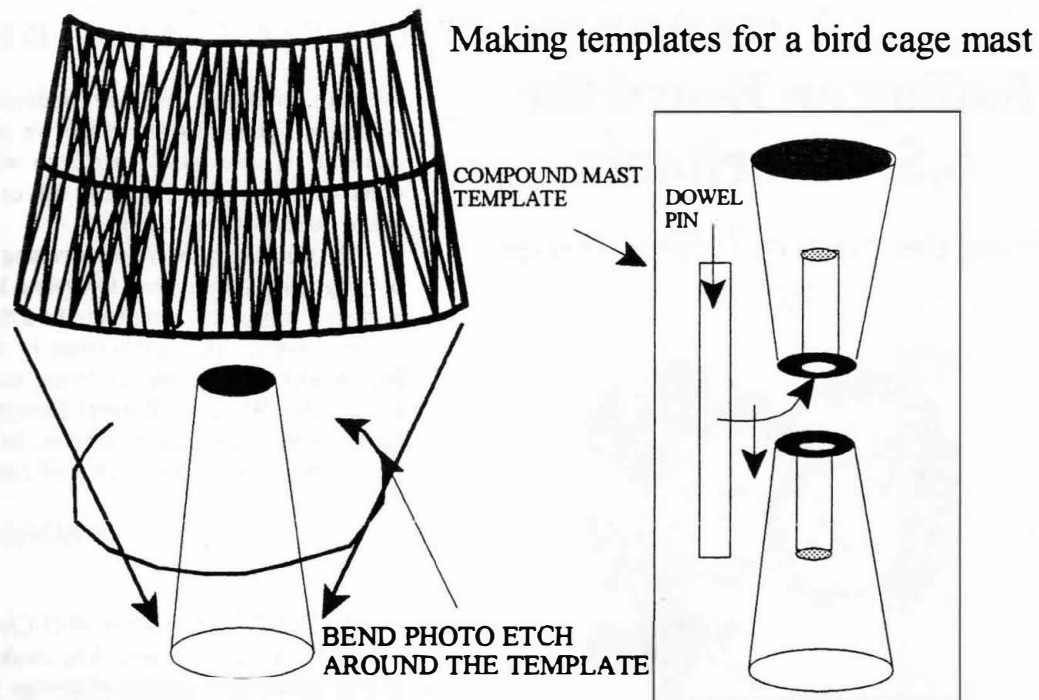
Wood: Many kits will contain wooden parts. Some resin kits will have wooden bases included with the model or wooden parts, generally dowels, or stripping for decks. Wood is also useful to make replacement parts or frames or other components that you need for the construction of resin models.

Plastic: Many resin kits will also contain plastic parts. These may be components of the kit, or the resin kit may require the purchase of a plastic kit to build the desired model. Also, plastic parts can be used from other plastic models to add detail or modify the original resin model.

Metal: Some kits will contain steel, copper, or other metals for components. Most metal parts can be treated like brass for gluing and painting. Aluminum and other soft metals can be used to make replacement or more detailed parts that require turning or milling. Metal parts can also be used to reinforce resin or white metal parts that are under stress or pressure. Metal wire, rod, tubing and chain can be used for rigging, nets, lines, antennae, masts, rails and many other parts, and to correct or add detail to the model.

Paper: Some kits will contain parts made of paper. These will usually be cut out and glued or laminated to the model like decals or used as patterns to cut and prepare other parts. A good way to think about paper is to recall that, before

Continued on next page



TO MAKE A TEMPLATE FOR A BIRDCAGE MAST SAND AND CARVE A PIECE OF DOWEL DOWN TO THE INTERIOR SHAPE OF THE MAST. THEN CAREFULLY BEND THE PHOTO ETCH MAST AROUND THE TEMPLATE DOWEL. IF THE MAST HAS COMPOUND CURVES BEING SMALLER IN THE MIDDLE AND BOWING OUT AT THE TOP AND BOTTOM YOU WILL NEED TO MAKE TWO TEMPLATE DOWELS AND PIN THEM TOGETHER AT THE SMALL ENDS. AFTER BENDING THE MAST AROUND THE DOWELS THEN THE TEMPLATE CAN BE PULLED FROM THE CENTER OF THE MAST.

...Resin ship models

Continued

plastics, ship modelers used paper to make many of the parts that we use plastic for today.

Finally, and most importantly, the components of time and commitment: Resin kits are time-consuming products that require a commitment to build. I am sure there are many more resin kits that are sitting on the shelf or half-built than have ever been completed. Resin kits generally take considerably more time than similar plastic kits. They are in the same category as wooden ship kits (sticks and strings). They require more skill and talent to assemble and finish, they are complex and require you to experiment and develop your own solutions to problems, and they generally are expensive.

4. Things you should consider when selecting a ship model: If you live in a one-bedroom apartment, stick to small scales of 1/450 and below and small ships. If you have lots of room, you might try a 1/350th or larger kit. Remember the difference is that at scales of 1/450th and below we are talking inches while at 1/350th and above we are talking feet!

You also need to take a look at the skills that will be required to build the model and take an honest look at the skills you possess. If you have not done some scratch building or conversions and you are not comfortable with building complex models that present you with difficult problems, you

may want to select a simple kit. If you have done scratch building or are an experienced modeler, you may want to start with a more complex subject.

Try to examine the model kit before you buy it, especially if it is your first resin model and/or you are not familiar with the manufacturer. Also, try to talk to someone who has built it, or try to find a good review of the model. Consider, too, what will be needed to build the model and what type of research information is available on the model you select. It is very frustrating to buy an expensive kit and not be able to find the information you will need to make an accurate representation of the ship you are modeling. Normally, most plans for resin models are lacking in this area, and additional research information will be needed to build the model.

5. Next is how to select the model: Start with a kit that contains all the components but is not too complex or expensive. Try a destroyer or submarine in 1/350 scale. It is large enough to give you a feel for what a resin ship model can be, while giving you the experience of working with all the components. Choose a kit by one of the major resin manufacturers that has a good reputation for quality. If the first kit you select is a poor quality kit, it will turn you off to resin models! Select a kit with good instructions and clean castings and for which there is adequate information available about the prototype.

(Editor's note: In part two of this article, we'll gather our tools and materials and start on our first kit.)

Sailing on Board the S.S. Mauritania

From the diary of Helene Heller
(1931)



My great aunt and uncle, Helene Heller (a singer) and George Riley (a comedian and singer), were vaudeville stars in New York City. Throughout their lives they sailed on passenger ships all over the world even travelling to Europe during the second world war to entertain US troops. Aunt "TeTe" kept detailed journals of all of their voyages. On this particular voyage they were engaged to entertain the passengers after dinner on a trip from New York to Curacao, Caracas, Havana, and back to New York.

Jacki Jones

On Board the Mauritania Nov. 18, 1931 Wed. 3am

Just a floating palace. A Fairyland! We've been on board since 10:30. The ship was very late docking from England and will not sail until 5 am at which time I shall be sleeping soundly. Gay, Dot, Tom and Al all came down to see us off and visit the ship - A lovely wire from Ida Mae Sparrow. Candy from Gay.

First laugh! Wearing a corsage of gardenias and sweet peas and being spotted as a bride. They should know. Well it is a sort of honeymoon at that.

Our state room is grand. Port side B78. Of course we tried to see the whole ship and as there was so much excitement we saw nothing. I am dead so will try to give better descriptions tomorrow!

Our deck chairs are number 119 and 120, think I'll arrange for my bath at 5 O'clock daily then rest before

dressings for dinner. We have individual beds in our room. Adorable lights all over. Hope we get our trunk in, Tho I doubt it. Wonder where we'll be when I awaken? Really don't care- we are forgetting all cares and worries for a grand holiday. Good night.

Ah yes, many were in evening clothes tonite- Band playing gaily on the pier. Everyone hilarious- such crowds. Someone thinks there seems to be a depression. Silly rot!

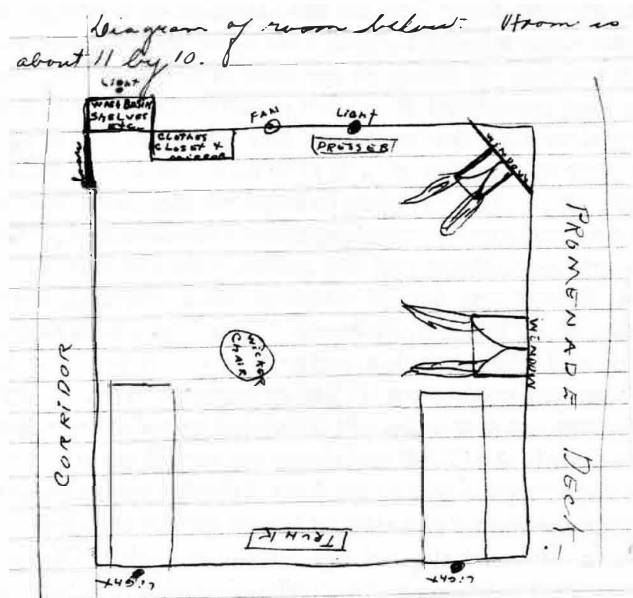
Had coffee and sandwiches in the main dining salon before retiring, A gorgeous room, very formal looking. We are at table 91, a swell spot! Everything on board from a florist shop, smoke shop, movies, barber etc. to a bank. Its like a city in itself- Oh I love it all and know I'll never forget this thrill-

Good Night!

Nov. 19 Thursday Up at 10 O-Clock. Had a sort of fitful nite. Too excited to sleep. Was awake when we shoved off at five. Down to breakfast of orange juice, soft boiled eggs, toast, jelly and milk. Then for a nice long walk on deck both forward and aft. Am I too nautical? We are on the starboard side.

Water all around us, no land anywhere now. Sea is calm and we are making time. To the library for a book, East is always East. Very good. All snug and comfy in my steamer chair wrapped in a blanket and read for an hour or more. It is now 1:30 and soon as my wandering boy returns we'll go down to luncheon- I'm starved! There's a bridge party this afternoon, Think I'll play- My bath hour is 6:30. Will give me a chance to rest before dinner. We are at second call- 8 O'clock. Will probably eat the furniture by then.

The trunk is in our room so there is nothing left to be desired. Diagram of room below. Room is about 11 by 10.



Had an Alexander Cocktail before dinner. Everyone in evening attire in the dining salon, which was gaily decorated in balloons. Everyone wearing paper caps.

Dancing on deck. Played bridge with a young couple. Several of the performers got together and we all had high balls etc in the lounge. I had one Scotch high ball and, cockeyed, walked around upper deck several times and to bed at 3 O- clock- A beautiful moonlit night and its getting warmer all the time now.

Nov. 20 - Fri. Up at eleven, had breakfast in our room. A glorious day, warm and sunshining but oh what a sea? The waves broke almost over the ship. Walking on deck the ship just melts away from under you. Trying to be a good sailor and overcome a very peculiar feeling. The water looks so beautiful, so blue. As waves break a rainbow forms in the spray - I love it all so. Saw schools of flying fish fly right out of the water in the air and then dash themselves back into to the sea. We are in the Gulf Stream now and much golden Gulf weed can be seen on the waters.

At night we see phosphorous substances in the waters.

Well, it got me! Had to lie down and forego lunch. Feel better now and George who laughed at me is now flat on his back while I shall go out in search of food - so long-

What a day! The sea got worse every second. I did pretty well however. Not really sick, just an unsettled feeling. Waves breaking clear over the very top deck. George wasn't any too chipper.

The dining room was forsaken. Only about a hundred or so putting in an appearance and even they looked sort of green. There are 900 on board.

We were to have a sort of impromptu entertainment too but only three of us were able to appear. And only about a hundred to entertain. A Mr. Gorden sang two songs. George sang one and told some stories. I sang one and had to respond to an encore. Sang a chorus with George and we were a riot.

Sat in a deck chair for an hour or more and loved the cool breezes blowing in my face. Occasionally a wave would break over the rail and we are way up on B deck too.

At dinner on C deck all the portholes were closed and we could see the water rushing by.

In spite of everything we still are thrilled and enthused. Played a game or two of deck hockey this morning and lots of fun.

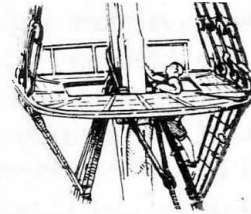
I'm afraid I'll need a trunk for all the menus etc I'm collecting. Each day so far we have moved the clock forward 15 minutes at 11:30 pm.

Have been coming thru the Sarasoga Sea all day. About noon we could see Haiti in the distance some 60 miles off starboard side.

To be continued.....

THRU THE LUBBERS HOLE

By Robert Hewitt



The TITANIC

Sailing day for the TITANIC was Wednesday, April 10, 1912. At eight hundred and eighty two feet, six inches, she was the largest ship afloat. While moving out of port, the TITANIC nearly collided with another ship, the NEW YORK. As the huge TITANIC sailed down the channel, its wake caused the NEW YORK, moored along the dock, to swing outward, right into its path. The NEW YORK's stern came within inches of the TITANIC. Just WHEN it seemed as if the two ships would collide, tugboats moved in and quickly pulled the NEW YORK away while the TITANIC reversed her engines. One man aboard the TITANIC was heard to say, "Its not a good start for a maiden voyage, if you ask me."

After that the cruise was uneventful and for first class, very elegant until Sunday, April 14. That day the TITANIC received many warnings that icebergs lay ahead. That evening Captain Edward J. Smith left his officers in charge of guiding the ship's course.

At 11:40 p.m. from the crow's nest lookout, Fredric Fleet spotted a huge iceberg dead ahead. It is noted that the spyglasses normally stowed in the crow's nest were missing that evening. With them he may have been able to spot the iceberg earlier. He quickly telephoned the bridge. First Officer William Merdoch sent a message to the engine room to reverse the engines. He then ordered the ship's wheel to be turned hard a' starboard to avoid the iceberg.

The passengers felt a jolt and heard a strange grinding noise. A passenger called out " we hit an iceberg! There it is." Behind the ship they could just make out a dark shape against the starlit sky.

As the passengers gathered on the deck to get into the lifeboats, the ship began to tilt forward. People were now beginning to realize the TITANIC was actually going to sink.

At 12:15 a.m. on Monday morning the band played waltzes and popular songs until just before 2 a.m. At 1:10 rockets were fired from the bridge to attract any nearby ships.

At 1:35 a.m. lifeboat # 15 is nearly lowered on top of lifeboat # 13. At the last moment crewmen in #13 manage to row clear. During this time, the bow of the TITANIC was submerged up to the forward cranes and the propellers were out of the water. When all of the lifeboats and all of the collapsible boats were launched, there were still fifteen hundred people on board the ship with little chance to escape.

During the evacuation there was not the panic as was shown in the movies, nor were the passengers in third class locked in. The stewards were helping the women and children first, especially non-English speaking people. Many women refused to leave their husbands. People refused life jackets thinking the ship would not sink.

At approximately 2:15 a.m. the bow sank deeper and the stern rose until the forward funnel toppled into the water, causing a cloud of soot and sparks. Everything inside the ship was crashing and breaking; furniture, silverware, dishes, and grand pianos. At this point the lights in the ship went out.

People in the lifeboats heard a cracking sound as loud as an explosion when the TITANIC broke apart between the third and forth funnels. The bow section sank first. The stern section settled back for a moment, then slowly filled with water. The broken end went under water and the aft section rose higher until it was nearly perpendicular with the water. The stern section remained vertical for what was estimated to be between thirty seconds to several minutes. It then began to plunge to the bottom, picking up speed as it went.

On Monday April 15, at 4:30 a.m. the RMS CARPATHIA arrived at the scene. Captain Arthur Rostron heard the TITANIC's SOS signals and raced to the disaster. By the time he

arrived all that remained of the TITANIC were its lifeboats.

The list of lives saved and lost is as follows:

Class	lost	men	women & children
First	130	119	11
Second	166	142	24
Third	536	417	119
Crew	685	682	3 women
Total lost	1517	1360	157

Class	saved	men	women & Children
First	199	54	145
Second	119	15	104
Third	174	69	105
Crew	214	194	20 women
Total saved	706	486	374

MINNEY'S YACHT SURPLUS

A CALIFORNIA CORPORATION



CAPTAIN ERNIE MINNEY - OWNER

1500 Old Newport Blvd., Costa Mesa, CA 92627

(949) 548-4192 • Fax (949) 548-1075

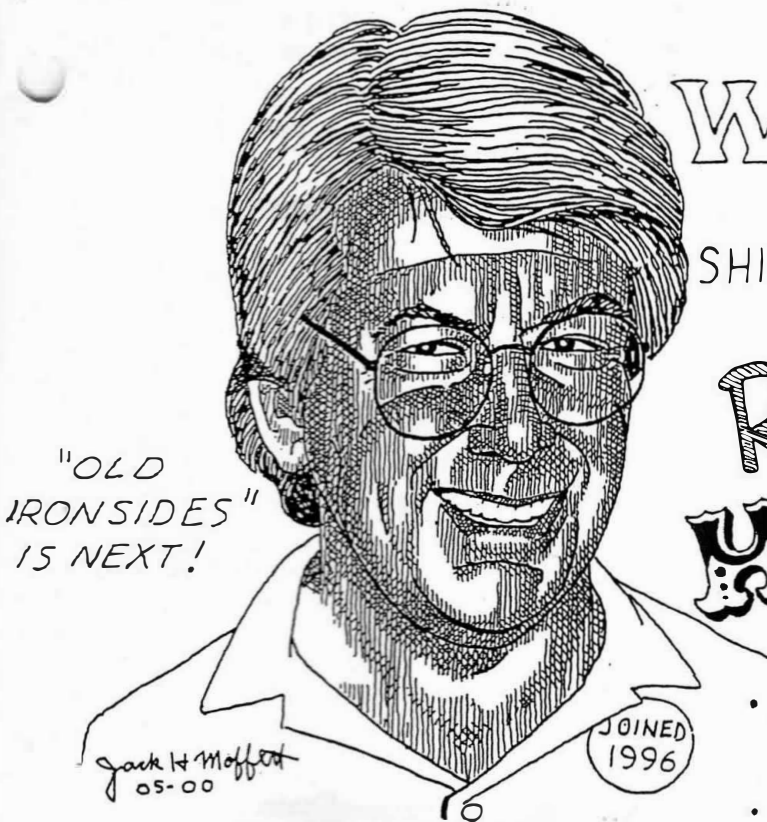
<http://www.minneysyachtsurplus.com>

E-mail minneys@aol.com

Welcome to the Third Millenium!

NOW PAY YOUR DUES

To Purser Bob McPhail at the January
meeting or by mail to him at 5910
Steeplechase Rd., Bonita CA 91902



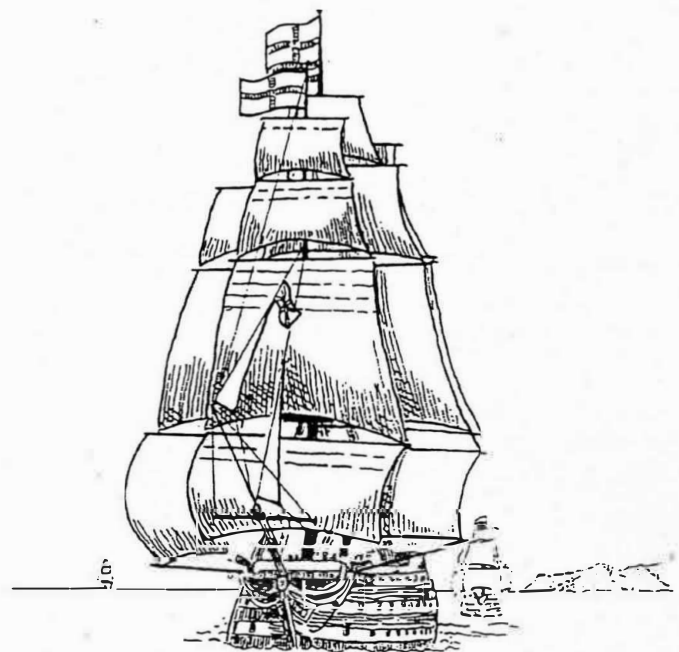
Who's Who

in
SHIP MODELERS ASSOCIATION ?

Robert
HEWITT
of San Diego, CA

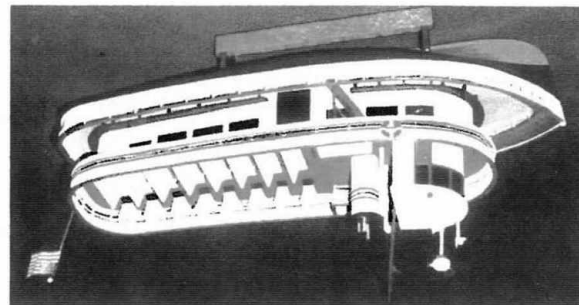
- Born in Buffalo, NY in 1937.
- Education: St. Bartholomew's, Hutchison Tech, Erie County Tech. & Univ. of Buffalo.
- Lead Designer of a riveting machine for DC-10 wing assembly in Buffalo.
- Moved to Calif.-1977, after the BIG blizzard.
- Manager of Tool Design @ National Micronetics.
- Director of Manufacturing at Ariel Lite Systems.
- Presently-Tooling Consultant to Callaway Golf Co.
- After visiting *HMS Victory* in England & also viewing first miniature @ SMA in '96, has built eleven "minis" @ 1"=20' scale.

- Just finished 4th *HMS Victory*-(2 by wood/scratch & 2 in plastic)
- Main interests are in ships from 1750 to 1820 (cutters, brigs, frigates, rates.
- Family - son Garth, whose wife is Lia. Mother, now 90, still lives in Buffalo, still shovels the snow.
- He's an "antiquer," hiker & bicyclist.



"HMS VICTORY" @ TRAFALGAR - 21 OCT, 1805

Howie Franklin's Charming Model of
the Coronado Ferry Silvergate - p.3



Just what is a resin ship model?
A series of articles by Charlie
Parker begins on page 5

/redacted/

Fred Fraas



San Diego Ship Modelers' Guild
1306 N. Harbor Drive
San Diego CA 92101



SAN DIEGO SHIP MODELERS' GUILD

Officers for 2001

Guild Master	Jacki Jones	/redacted/
First Mate	K.C. Edwards	/redacted/
Purser	Bob McPhail	/redacted/
Newsletter Editors	Bill Forbis	/redacted/
	Fred Fraas	/redacted/

Founded in 1971 by Bob Wright and the late Russ Merrill

SCHEDULE OF ACTIVITIES

Meetings

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

MEMBERSHIP

Dues are \$20 annually (\$10 after July1).

We strongly encourage all to join the San Diego
Maritime Museum as an expression of appreciation
for the facilities provided for our benefit.