

# AC EURLER

April 2006



*The Official Newsletter of the*  
**Auckland märklin Club Inc**  
c/o 33 Buller Crescent, Manurewa, Manukau City, 1702, New Zealand

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## Next Club Meeting

**Location:** Clubrooms,  
58 Victoria Street, Onehunga

**Date:** Monday, 10th April 2006

**Time:** 19:30

**Topic:** Where to go with the SIG? and  
tinkering with trains . . .



## Clubroom Activity

### *Regular times for Clubroom Activity's*

Second Saturday after Club night at 13:00hrs

**22nd April 2006**

*(this date because of Easter)*

Please note that the roller door is generally left down unless there is regular traffic, As long as you see a car parked outside please knock - bang - rattle the door to attract the attention of someone inside.

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## Presidents Report

As I sat down to write my report, I reflected on the fact that it is April already and the year is quietly passing by. However it is the calm before the storm, because the next few months are going to be a lot more active. To start with, there is the National Convention at Easter. I'll give you a full report in the next newsletter. Then there is Model X on Queen's Birthday weekend. The great news is we have a confirmed booking . . . not so good is it is only one stall, with one edge to the aisle. There may be some creative thinking necessary . . . possibly U shaped with people coming into the middle - my Z gauge on one side, an HO on the other and Rex's trade table at the back.

Conventions and exhibitions aside, there is growing interest in the modular group. Steve is very keen to start building (as am I when I get some space downstairs), so I plan to get the modular group together at the club meeting on Monday to make some final decisions. Peter has contributed some (make that many) wise words from the Wellington 1 gauge experience. If anyone else wants to find out what's happening, please feel free to join us on Monday or call or email me and I'll fill you in with all the info . . .

The other two things planned for this Monday night meeting are a couple of DVDs to have a look at. The first is ex Tranz Rail, explaining the development of the 25ft TSM container for Fonterra. Good to see the number 8 wire is still useful in NZ (or to be more to the point, Kiwi ingenuity). The second shows the new items for 2006 and as Brendan and Glen have pointed out to me, there's a

few goodies in there. Hmmmm . . . my birthday's coming up soon . . .

Also, when you come along next Monday, you will see a small change to one part of the scenery on the layout. Thanks to Merv for the great idea. This is the start of big things to come, since we now have the measurements for creating a backdrop down the main station. There may be a few other changes before Monday night, so you had better come along and see the progress.

Finally, this is the last "freebie" newsletter, so if your subs don't get paid in the next month, you won't be seeing this newsletter in May. Thanks to Steve for his efforts as editor. It's not an easy job putting it all together and I'm sure you will agree he's doing a great job. May I encourage you to give him a helping hand by sending him your own articles and things of interest to include in the newsletter. A start would be telling us all about what got you into model railroading, including some photos of your past or existing layouts.

If I don't see you on Monday, have an enjoyable Easter wherever that may be and hopefully we may catch up sometime over the next few months.

Happy Training,  
Andrew.



Visit [www.marklin.org.nz](http://www.marklin.org.nz)

## Scenery Tips

### In the tracks of Sisyphus

by Jörg Chocholaty

**R**eproducing realistic-looking rocks is one of the most daunting tasks that any modeller can attempt.

*A few tricks and a little skill, however, can eliminate any serious problems with rock.*

Humans have always been fascinated by sheer, towering cliffs. While rock climbing in the mountains is a fairly recent recreational challenge, man in general, and not only scholars, has yielded to the endless fascination of mountain landscapes and nature since antiquity - and long before that, as cave paintings and other prehistoric drawings attest. As the millennia passed, mankind became accustomed to consulting the stones to reveal the past. Much of our knowledge of palentology is based on living organisms preserved in a fossilised state, such as the prehistoric horse.

The theme of rocks is also integral to mythology. Prominent in the universe of the Greek legends is Sisyphus, a man who was condemned to roll a rock up to the top of a mountain. Everytime, just before he reached the summit, the rock would slip out of his control and roll down the side of the mountain in an avalanche. Sisyphus then had no choice but to start all over again. Ever since, any undertaking that is repetitive and never reaches a conclusion has tended to be called "a task of Sisyphus".

Modellers who are interested in rocks from the standpoint of reproducing them on a layout need not bother with this type of philosophising. Following in the

tracks of Sisyphus does not mean for model railroaders take on a Herculean task. Reproducing realistic rocks is undoubtedly one of the most interesting challenges encountered in building a diorama or a layout; it also reveals the true masters of the modeller's art. Here the primary virtue is patience, and to this extent, the undertaking can indeed be called a "task of Sisyphus". Perseverance is the key to reproducing convincing rock. The quality of the materials has little bearing on the results of the work, and even the most expensive tools are of little use once the modeller's patience is exhausted. Creating authentic-looking rocks on a diorama is similar to engraving a portrait intended for printing or manufacturing bank notes or stamps, a task which also requires a notable degree of patience.



The structure and shape of the rock can be pre-formed with extruded polystyrene (styrodur). The tools consist of various kitchen knives and a wood file.

### *Malleable Raw Materials*

Unlike engraving on steel or copper, "engraving of rock" is a two-stage process. First, the temporary foundation must be shaped from stacked sheets of

expanded polystyrene. Using several knives with a range of different blades and a rasp the simplest of tools - you can now start to create the basic contours of what will become a rocky landscape. Then spread a substantial coat of plaster on this base with a broad brush, adding some white glue to improve adherence. Once the plaster has dried, you can move on to the detailed work. The final basic structures are shaped using a variety of



For better adhesion, mix a little white glue (PVA) with the plaster. use a medium sized brush.



Thin paint has been used as the bottom layer. Grey and Brown tones are used here, as on the original. Diluted interior or white latex is used or a sealer for dusty backgrounds.



Above and top right: Once the layer of plaster has set, model the steep rock face using scissors (or chisels) with different sized blades. Use the point of the scissors or chisel to model the cracks. Sharpened screwdrivers can also be used in addition to the scissors and chisels.

scissors.

The diorama pictured with this article has steep rock faces. If you want, you

can produce landscapes with softer contours with protruding cliffs on your diorama. We suggest small shaped chisels for reproducing clefts, crevices or fissures and niches, but you can also use a screwdriver - provided you work carefully! The first stage in our work is to check on what we have produced thus far. This is accomplished most effectively using "hedgehopping" flashlight to examine every nook and cranny of what you have done to date. The light will reveal the scratches, as it reveals other shadows than direct lighting does. You can thus gain an overall impression of the entire rock structure without too much effort, although keeping photos of the original landscape on hand is always a

good idea. Even though the rocks are still resplendent in their white-gray plaster colour, any modeller worth his salt can already see in his mind's eye what the rocks will look like once they have been painted.

Those spots that do not meet expectations will have to be recovered in plaster and re-engraved. But don't be alarmed, even the professionals have to go over the landscape twice before they are completely satisfied. Here again, patience is rewarded!

Prior to painting, a base coat should be applied. Use an absorbent paint or diluted white interior latex. To get the paint to adhere everywhere, it is advisable to pay particularly close attention to sheer faces. The first coat is applied using highly diluted - i.e. runny - paint. To achieve those sought-after warm, brown-gray tones, don't hesitate to refer to photographs of the original landscape. The key here is to get all the rocky sections to present a visually harmonious whole.

Only rarely does Mother Nature directly juxtapose different types of rock, so it is a good idea to emphasise these differences by using contrasting colours. In nature, the transition from one colour to another is more subtle. "Softer" landscapes can be reproduced using an airbrush or by drybrushing.

## *Finishing with light grey*

There's not much left to do other than finishing, a task that no modeller can escape. Contours which in nature are lighter can be highlighted on the model by dry brushing on light grey paint - make sure that only slight trails of paint are visible. If the brush strokes are too apparent it destroys the desired effect. We advise modellers who do not



The contours are highlighted by dry brushing on light Grey.



All the surfaces which will ultimately be grassed over are covered with a base coat of sand dust and white glue.



The greening base is made from a fine mix of turf spread on the wet plaster.





Weeds, brush and trees complete the realism of your diorama or layout.

have experience in reproducing rock to experiment on a hidden portion of the diorama.

Many experienced modellers make the mistake of wanting to highlight crests using white paint. Just look around outdoors and you'll see that this is wrong. Once the rocks are finished, the next job is decorating the surroundings. On flat surfaces and gentle slopes, greenery naturally dominates. The base uses a mixture of sand and dilute wood glue. Use a brush to spread this on. The wet layer is then sprinkled with mixtures of fine flocking (i.e. Busch) in a variety of finely shaded colours. Here, the master's touch is revealed in moderation. In nature, only land used for agriculture is sharply delineated; elsewhere, the transitions between the various zones are finer as softer.

While the larger surfaces are drying, the rocks can receive some meticulous attention. A green background can be treated with matt varnish to imitate

moss, and remember that this primeval plant also grows on steep slopes. To achieve the desired moss effect, it is a good idea to choose the colours very carefully. And finally, a wide range of scatter material is available from many of the scenery manufacturers.

Meadows look particularly convincing when the scatter material is applied with an electrostatic flocking tool that makes the fibres stand up. Weeds, brush and trees provide an appropriate natural environment for the tiny people who populate our dioramas. Reproducing a rock face undoubtedly requires a little dexterity and patience, but we would nonetheless advise anyone who is dissatisfied with their initial results against throwing in the sponge: just persevere, and soon your diorama will be embellished with more and more plaster rocks - for the greater enjoyment of all your spectators!

Excerpt from "Marklin Insider" 05/2003.



*A Photo taken  
by a Märklin  
Club Member*

Your article



*By a Marklin Club Member*



## Kiwiana

### The Historic Main Trunk Railway Line

**D**uring the early 1860s, bullock wagons, river barges, and tiny coastal vessels provided the only means of transport between the small settlements in the infant colony of New Zealand. Pioneer settlers dreamed even then of the day when Auckland and Wellington would be linked by a railway, but many years were to elapse before their dreams materialised.

Construction of a 22-mile railway from Auckland to Drury was started in 1865, but little was achieved until contracts were let in 1872 for construction of a line from Auckland to Mercer, on the Waikato River. This was completed in 1875 and subsequent extensions brought the railhead to Hamilton in 1877, and to Te Awamutu, 100 miles, in 1880. Here it was close to the northern boundary of the hostile Rohepotae, or King Country, wherein few white men had ventured.

Following negotiations with the Maori chiefs, an intrepid surveyor named John Rochfort was set the task of seeking a route for the Main Trunk Railway between Te Awamutu and Marton. His exploration of the King Country was an epic of courage and endurance. Working northward from Marton in 1883, he was on several occasions arrested by the Maoris, turned back, or threatened with death. Only after further delicate negotiations could he continue with his arduous task.

By the end of 1884 the 212-mile survey had been completed. Alternative routes via Taranaki and Hawke's Bay had been surveyed by other parties, but the

parliamentary committee which inquired into the relative merits of the various lines decided that Rochfort's central route would be the easiest to construct, and more detailed surveys were undertaken along the trail he had blazed.

Construction soon began southward from Te Awamutu and northward from Marton, slowly and some-what fitfully at first, but with an increasing pace and determination from about 1904. The railheads finally met near Pokaka, north of Ohakune, on 3 August 1908, and four days later a special passenger train ran through from Wellington to Auckland. The 426-mile line was declared completed on 6 November 1908, when the last spike was ceremonially driven by the Prime Minister, Sir Joseph Ward. A month later the Wellington and Manawatu Railway Company's private 83-mile line was purchased, and regular Wellington-Auckland express trains began running on 15 February 1909.

Back in those horse and buggy days, express trains needed more than 19 hours to cover the 426 miles between Auckland and Wellington, including 15 or more intermediate stops. The maximum speed then allowed was 40 m.p.h., and average speeds between stops seldom exceeded 30 m.p.h. Consisting of gas-lit, steam-heated wooden cars with horsehair padded seats, and the first sleeping cars in this country, these 200-ton trains were hauled by the latest steam locomotives of the 4-cylinder compound type. Step by step since that time, as track has been improved and speed limits eased, the journey time has been reduced and better equipment and amenities provided on the trains.

Today (1972), the daytime express diesel railcars complete the run in less than 11 hours, and the heavy air-conditioned "Silver Star" sleeping-car expresses cover the journey overnight

in a convenient 12 1/2 hours. Ordinary overnight express trains, with reclining-seat coaches and sleeping cars to serve numerous on-line communities, take about 14 1/2 hours.

## *Engineering Feats*

Faced with towering mountains, steep hillsides, and deep ravines near the high plateau in the centre of the North Island, the builders of the Main Trunk Railway displayed remarkable skill in overcoming the many difficulties. Southbound trains from Taumarunui climb 2,086 feet in only 32 miles to National Park, the steepest gradient being 1 in 50, as on the last seven miles where the famous Raurimu Spiral is located. This feature overcomes an abrupt rise into National Park by extending the railway track through a complete circle, three horseshoe curves, and two tunnels (see aerial map view).

From the southern end the railway rises 2,208 feet in the 68 miles from Marton to Waiouru, 2,670 feet above sea level, and the highest station on the line. The railway then falls to 2,029 feet at Ohakune, but rises again to a maximum altitude of 2,671 feet between Ohakune and National Park.

In surmounting the many high summits and negotiating the valleys of rivers and streams, the Main Trunk Railway necessarily follows a somewhat tortuous course, and over long stretches of line speed has to be reduced to between 25 and 40 m.p.h. The entire line, however, is now laid with heavy rail, and automatic signals are installed throughout. Train movements on all the single-line sections are safeguarded by automatic train control.

## *Tunnels*

It is not surprising that the North Island Main Trunk Railway passes through 26 tunnels with an aggregate length of 7 miles 1,363 yards between Wellington and Auckland. The longest of these is the second tunnel out of Wellington (Tawa No.2) at 2 miles 1,209 yards, and the shortest is a mere 64-yard bore at the foot of the steep descent from Pukerus Bay to the sea coast near Paekakariki. Most of the tunnels are located between Marton and Te Kuiti.



Above: Feilding and District Steam Rail Society's Wab 794 crossing the Hapuawhenua Viaduct. The MOTAT model railway has a modelled old Hapuawhenua Viaduct in 00 gauge which has been lovingly scratch built.

## *Bridges*

Twenty-three major bridges and viaducts carry the Main Trunk Railway over deep gorges and swirling rivers. The longest bridges are near Longburn (1,200 feet) and Otaki (960 feet), spanning the Manawatu and Otaki Rivers respectively. The Waikato River is crossed at Ngaruawahia, the Waipa at Otorohanga, the Wanganui just south of Taumarunui, and the Rangitikei south of Marton.

Eight viaducts on this line carry the rails more than 100 feet above the beds of the streams they cross, the highest being Makatote, at 258 feet, a few miles south

of National Park. From this structure on a clear day, Mt Ruapehu can be seen to the east and Mt Egmont far away to the west. The seven highest viaducts in order from the north are:

Excerpt from "Terry's Train Trax".  
Visit the website at <http://www.websnz.com/ttt/>

Please remember that this article was written in 1972 so a few of these dimensions are different. Some of these viaducts were replaced in the 80's and 90's.



Above: Feilding and District Steam Rail Society's Wab 794 crossing a viaduct which I believe to be the Toi Toi.

Photo from [www.steamrail.org.nz](http://www.steamrail.org.nz)

Viaduct	Location	Height Feet	Length Feet
Waiteti	South of Te Kuiti	118	424
Makatote	National Park-Ohakune	258	860
Manganui-oTe-Ao	National Park-Ohakune	110	300
Taonui	National Park-Ohakune	111	400
Hapuawhenua	National Park-Ohakune	149	932
Toi Toi	Taihape-Mangaweka	191	218
Mangaweka	Taihape-Mangaweka	158	946
Makohine	Mangaweka-Hunterville	238	750

## Library Report

- Third Railer* March 06
- Marklin Magazine* Feb/March 06
- Marklin Insider* Feb/March 06

## Cover Photo

Merv Brennan's Delta controlled layout, this snap was taken at LAST Easter's layout tour, Merv has managed to cram alot onto such a small baseboard. The layout in my humble opinion is well thought out and works very well. The question we're all asking is "How did Warwick Harmon have a hand in this?"










*space fillers*



# Club Goods For Sale

These goods will be available to purchase at the April Meeting, please talk to Rex

Number	Image	Condition	Price	Number	Image	Condition	Price
<b>Coaches</b>							
4000		VGIB	\$10.00	4002	with a light	VGNB	\$30.00
4038		New	\$30.00	4049		VGNB	\$50.00
4137		VGIB	\$35.00	4335		New	\$50.00
<b>Freight Wagons</b>							
4421		New	\$20.00	46741		New	\$50.00
4667		VGNB	\$25.00	4771		New	\$60.00
4833		New	\$40.00	4842		New	\$25.00
4890		New	\$35.00	4893		New	\$40.00
4934		MNB	\$35.00	2848	This is a set with a Shunter and wagons	New	\$200.00
<b>Locomotives</b>							
3089		MIB	\$200.00	3089		MIB	\$250.00
3368		MIB	\$200.00	3682		New	\$250.00
3937		VGNB	\$100.00				
M = Mint		VG = Very Good		NB = No Box		IB = In Box	
G = Good		A = Average					

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