Balhannah Station Building and Shed with a backdrop of magnificent Gum Trees

SARMA Inc. meets on the <u>**SECOND WEDNESDAY**</u> of each month at 7.30 p.m. in the **'Log Cabin'** building on Lyons Road, Dernancourt, at the corner of Balmoral Road. Modelling nights are held on other Wednesday nights in the shed adjacent to the log cabin. See the Diary on Page 2 for details.
UBD Map 96 Ref D12 or Gregory's 148 J12: the red Scout symbol marks our clubroom.

Membership rates 2013 – 2014

Joining Fee:	$10.00	Country:	$45.00
Full (age ≥ 18):	$55.00	Student (full time; age ≥ 18):	$45.00
Family:	$55.00	Corporate:	$90.00
Junior (age ≤ 17):	$30.00		

The Membership Year runs from 1 April to 31 March.
Quarterly pro-rata rates apply to new members after 30 June each year.

All correspondence and membership enquires should be addressed to:
The Honorary Secretary, SARMA Inc., P.O. Box 4, Prospect, S.A., 5082.
SARMA Telephone InfoLine: (08) 8411 5500

Visit our web site at <http://www.sarma.asn.au> for more information and a membership form.
Webmaster: Peter Michalak <petemichalak1987@gmail.com>

"Buffer Stop" Contributions
Email address: peterp23@bigpond.com
We welcome contributions from members. Articles and photographs may be emailed to the address given above; they can also be submitted on paper. Members who forward articles written by, or photographs taken by, a third party need to obtain permission for their publication. Contributions may be subject to editing. Neither the Association nor the Editors accept any liability for the content or presentation of notices, articles and advertisements submitted for inclusion in the Buffer Stop other than those submitted by the Committee on behalf of the membership. Nor do the Association and the Editors necessarily subscribe to the views expressed or implied by contributors. The Editors reserve the right to refuse acceptance of any material considered unsuitable for publication. Material may have to be held over to a later edition.

Advertising rates (per issue): full page $40, half page $20, quarter page $10.
The deadline for each issue is MIDDAY on the LAST WEDNESDAY of the previous month but contributors of material for a particular issue are urged to supply it by mid-month.

Committee Members 2012 − 2013

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The Library may be accessed in the adjacent shed before the club meeting.

Contents

Diary

Sat 8, Sun 9, Mon 10 AMRE SHOW

Wed 12 Jun   **General Meeting plus Boxfile display and discourse; also tree display.**

Wed 19 Jun   Modellers night

Wed 26 Jun   Modellers night

Wed 3 July   Modellers night

Wed 10 Jul   **General Meeting plus ??**

Wed 17 Jul   Modellers night

Wed 24 Jul   Modellers night

Wed 31 Jul   Modellers night

Wed 7 Aug   Modellers night

Wed 14 Aug   **General Meeting plus ??**

Wed 31 Aug   **Modelling Railways SA Convention**

Down the Track & Over the Hills; Exhibitions, etc

June 8-10
Angle Park, Greyhound Track,
AMRE Model Rail Show

June 8-10
Morwell (Vic)
Thornleigh (NSW)

July 20,21
Castle Hill (NSW)

August 3-4
Braybrook (Vic)
Canberra (ACT)

August 10-11
Beecroft (NSW)
Hobart (Tas)
Strathpine (Qld)

Cover Photo
I have declared this month the month of the tree.
Taken in June 2004, I think that this is the best example
of a station surrounded by trees in my collection. Ed.

Editorial

Welcome to the June Buffer Stop. What is the most significant thing on a model railway? You might say it's the trains. Well, that's hard to argue against. But if you walk into a model railway room, what's the most noticeable feature? If it has been well painted and occupies a large area of the background, it might be the sky. But on many layouts, it will be the trees. Of course, it depends on the type of layout and where it's set. Areas such as quarries, industrial buildings and factories, desert regions and harbour settings will tend to be short on greenery, but most layouts will benefit from the addition of a few trees – or a couple of hundred.

There are two basic areas in which trees are positioned; background and foreground. Background trees are usually fairly simple and used in large numbers. In fact, background trees can be mere suggestions with more foliage than trunk and branch representation. They may simply be foliage stuck to the backscene.

Foreground trees, on the other hand, need to be produced with all the modelling skill that you can muster. As with any other model, you need to have a good photograph of the prototype and, as with any other model, you will need to practice the modelling techniques. The significance of foreground trees is that they provide a medium through which trains can run, giving them a spatial relativity which enhances their realism and sense of going somewhere. Admittedly, structures can give a similar effect, but compare walking through a forest to walking a city street.

There are several different ways of making trees, some of which are as follows:

Multi-strand wire armature where the wires are separated as they go up the tree. See Ross Hurley's excellent article from the 1999 Convention notes, reprinted from page 9 with his kind permission. His observations regarding gum tree shape, structure and colour are quite illuminating. These are the sturdiest and the most suitable for layouts that are transported and probably the best method of producing realistic gum trees.

On page 13, Fred describes the "bottlebrush" method. Don't be fooled by the simplicity of this method; you can achieve some very convincing results.

Natural twigs cut from hedging, etc, with branch detail and foliage added can be the quickest and cheapest style. Colin and Thomas (p.21)have used this method.

Dried flower heads from sedum, yarrow, etc take a bit longer to produce but are also inexpensive. See page 14

Plastic armatures can be purchased commercially and finished with foliage supplied or bought separately. Take the time to paint the trunks and branches in appropriate colours and these can be quite convincing.

Paul Mackinnon has an unusual method that he is trying to keep secret until the GM; it gives surprising results.

You can also purchase complete trees but, unless you want only a small number, a bottomless wallet might be handy.

Whatever type of tree you want to make, I strongly recommend that you arm yourself with some good pictures on which to base it (or them).

By the time you receive this Buffer Stop, the Adelaide Model Railway Show for 2013 will have just come and gone, unless you read your Buffer Stop via the web; in that case, the show, or part of it, may still be to come. Next month, we will be able to see and know the outcome; the degree of success of the show; which layouts were considered the best and most popular.

Peter P (Ed)

EDITED MINUTES OF THE GENERAL MEETING HELD AT DERNANCOURT ON 8th MAY 2013

Meeting opened at 7:35pm. Chairman Hugh Williams

Members in attendance: 46

Fines paid by Dane Filander, Vic Kollosche and Dean Schluter

Apologies: 10

Visitors: Ian McGregor

New members: John Liebich (Nominated by Peter Pickering, Seconded by Noel Potter. Accepted)

Hugh Rackham (Nominated by David van der Linden, Seconded by Matt La Vista. Accepted)

Ian McGregor (Nominated by Trevor Carter, seconded by Bob Houston. Accepted)

Minutes of previous meeting: Moved D. van der Linden. Seconded Dean Schluter. Carried

Outstanding Actions and Business arising: nil

Correspondence in:

Phil Brown – request for help in selling Hornby Model Railway gear (via email)

Brett Morgan – request for help to sell 45+ year old Hornby. (via email)

Matthew Wright – request for someone to construct his Model Design Studio Rx. (via email)

Statement of account from TTG Council for GG Rec Centre hire

Statement of account from TTG Council for Lyons Rd and Tilley Reserve hire

Statement from Aztronics

Voucher from End Of The Line Hobbies

Invoice from Telstra

Model Railroader June 2013

Invoices from Seven Network for RailShow Ads.

Correspondence out:

Letter of thanks to Chris Fretwell for donation of SAR 500 loco.

Email responses to Phil Brown, Brett Morgan and Matthew Wright.

Business from corres: nil

Finance: Financial statements presented

Accept financial report: Moved G. Chaplin, Seconded Treven Barnes. Carried

Reports:

Premises – TTG Council reports that there were no objections from the community but only about a dozen letters of support. The next council meeting will be on the 14th May. Hugh has spoken with the Ryan McMahon regarding the actual financial arrangements.

Exhibition Layouts–

HO: Work is progressing as planned

N: The same was reported as above.

Club Layout – Nil

Social – Barrie mentioned the birthday dinner again. He reported that he has fourteen names on the list so far.

BufferStop – Peter pointed out the mistakes he left in the magazine for "those who look for them". He also asked for members to make a model tree and then provide a short write up on how they did it and to also bring it along to the June meeting for show and tell.

Whib reported that a special type of tree is available from the plumbers supply, a "Lavatree"

Matt mentioned that the current Model Rail magazine has an article on growing your own Sea Moss for trees.

Library – nil

Maintenance – nil

Bulk buys – Members were encouraged to see Iain for the new club jackets. There are also a number of foam trays available. It was also suggested that some trays for N scale be done. Iain reminded all about the kits still available.

Special Projects:

Railshow 2013 – Iain thanked Barrie and Fred for looking after the door, Colin, Treven and Darren Barnes, Diane and the others who worked on the Sausage Sizzle over the weekend. He also thanked everyone else for the work that was done. Iain reported that the weekend returned a profit of only $123.38 which was down from 2011.

Iain also announced that he will be stepping down from the role of convener. Hugh thanked Iain for the ten years he has been organizing RailShow for the club. Hugh put out the call for someone to volunteer for the role.

AMRE – Allan had consignment forms that will be due on the 19th May. He also asked for a few more names for the door and help desk rosters.

General Business:

John Looker has been researching custom made cardboard boxes from a local manufacturer. They can be made to suit the foam trays Iain has sourced. More information will be sourced.

Colin Barnes reported that there were two ways to balance the books of the BBQ tent with one method showing a larger profit than the other. He assured the meeting that it was completely legal.

Fred Leaper encouraged those present that as many members as possible should attend the next council meeting to show overwhelming support for the ten year lease. Gordon also made

May Minutes continued

mention about the poor response from members when it came to writing to the council in support of the lease.

Trevor Carter has reported that the new part work about construction equipment that was to include 1:87 scale models with each part has been cancelled after issue four. He also pointed out that the gentleman offering card kits of containers is now also doing railway buildings and trucks. Hugh Williams has one of Tanunda to test build.

Vic Kollosche has found out that the black lines sprayed onto the sides of rolling stock is an anti-graffiti measure.

Matt showed how you can get your photos set up in a very nice book. He had one for people to look at which cost him about $40.00 for eighty pages, hard cover and all in about a week and a half.

John Hansford believes that Auscision will soon be releasing a NSW 45/SAR 600 class.

Jeremy Kemp went to Port Pirie on the weekend to help with the Model Railway there. He saw five trains in half an hour and took video of the Ghan and Indian Pacific at the same time.

Noel Potter reported that the CTC system has now extended from Coonamia to Mambray Creek and then on to Port Augusta. It will make it hard for trainspotters to use scanners to track the location of trains.

Paul Mackinnon said that the electrification works have reached the end of his street. He has managed to record plenty of shots of plant and equipment.

Break: Meeting suspended at 8:30pm

Show & tell: There was no show and tell apart from Whib who brought along a number of odd locos and wagons.

Raffle:
Blue A4 Jeremy Kemp, Aztronics voucher
Orange A17 John McCallum, Signal kit
Orange A54 Bob Houston, Junction Models voucher
Blue A35 Dave Holmes, Bogies
Black A82 Darren Barnes, Model Tree
Orange A63 Tim Leach, Hobby Knife
Black A65 Dennis Symons, DVD on American Steam
Blue A14 Max Lane, Aztronics pen torch tool
Green A89 David Boyce, Flashlight
Black A77 Bob Fleet, Aztronics LED Kit
Black A94 Terry Meads, AMRM magazine

After meeting activities: Auction of various items with Trevor Carter as auctioneer, assisted by Peter Pickering.

Meeting closed at 10:17pm
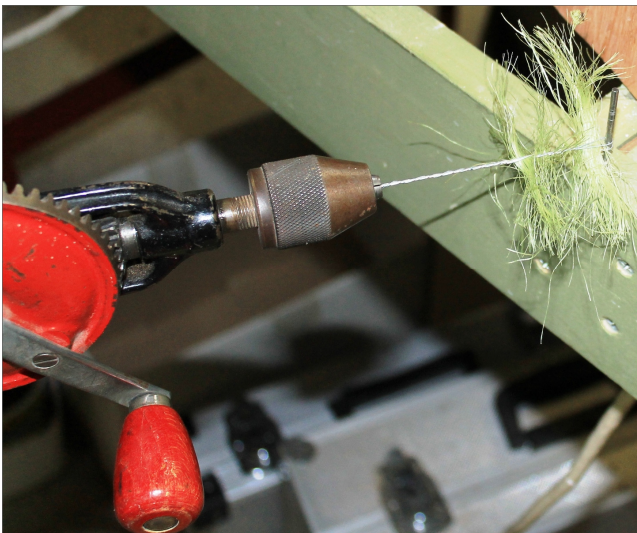
Pictures showing some of the tree-making process described by Fred on page 13
Top Left: Twisting the looped wire hooked over a nail.
Above: Twine stroked upwards - trees are beginning to take shape.
Left: All hands on deck to separate the twine strands.

From the Buffer Stop Archives

50 Years Ago: June 1963
DAS

> **President: Bill Coles,** Vice-Presidents: Don Willshire, Ray Stratton, Secretary: Peter Beck, Treasurer: John Datson, Librarian: Alan Aldous Committee Members: Bob Irvine, Len Venus, Geoff Barnes, Editor: Tiny Edwards, Sub-Editor: Trevor Carter.

Pliobond Glue: Pliobond is a glue that never really sets, but expands and contracts with temperature changes. It is extremely useful for gluing celluloid or acetate windows into cars or structures. It is also used for gluing rail to ties in track-making.

Screw-type ladies earring clasps (no longer needed of course) make excellent clamps for holding small glued parts.

Hobby Shop News: Stocks of the NSW 038 are very low, so if you are interested it is advisable to make your purchase now - and remember, you can buy with a deposit of £6.15.0 ($13.50).

New TRIANG items to land are: R561 Triang Container Wagon 9/11 ($1.00); R623 SR Mainline Coaches 19/11 ($2.00); also R624 SR Buffet Car 19/11 ($2.00); R625 Cont. Wagon Lits and R626 Buffet Car, both 22/6 ($2.25).

The FALLER layout book is a most useful book for the builder and priced at 12/9 ($1.30).

40 Years Ago: June 1973
DW

> **President: Trevor Carter,** Vice-Presidents: Allan Kitto, Vic Kollesche, Secretary: Bob Irvine, Treasurer: Barrie Mackinnon, Entertainment: John Page, Librarian: Tony Sitters, Maintenance: Stan Filsell, Committee Members: Rob Burford, Bob Burton, Editors: Ray Zeffert, Elliott Johnson.

Cover photo. Twin Alcos approaching Goal Loop.

Extracts from Adelaide newspapers 28/5/73 rail tunnel may go under River Torrens and parklands to service north eastern suburbs.

Adelaide railway station may be redeveloped with a shopping mall and Department stores.

Layout ideas by Bob Burton with illustrations.

30 Years Ago: June 1983
PP

> **President: Noel,** Vice-Presidents: Trev, Tony, Secretary: Bill, Treasurer: Barrie, Layout: David, Maintenance: Don, Librarian: Vic, Editors: Rob, Paul.

Cover: Loco No.500 at Mile End Loco

Reprint of the front page of the first Buffer Stop (June 1957).

Conversion of Hornby or Lima 4-6-2 to an N class

BGB decals for AN lemon twist brake vans.

Editorial Policy: A resolution that the basic material in the Buffer Stop be spread among the committee. Various topics were allocated to various committee members.

**From the
Buffer Stop Archives**
continued

20 Years Ago: June 1993
PM

> **President: Trevor Carter,** Vice President (Administration): Peter Carter, Vice President (Special Projects): Brian Woods, Secretary: Bryan Leaney, Treasurer: Don Snow, Layout Director: John Willmer; Modular Layout Director: Peter Saunders, Maintenance Director: David Thomas, Social Director: Paul Mackinnon, Librarian: Richard Ash, Editors: Bill Button and Bernard Martin.

Cover: Master Modellers Entries

Layout Report: One area that is causing concern at the moment is a point just inside a tunnel mouth, that cannot be seen easily seen for checking of alignment.

Article: – Union Pacific G.S. Gondola – Composite side by David Thomas

Article: Transition Coupling of Model Railway Rollingstock by Bernard Martin

Article : Nature Calls by John Looker

Drawing: LNWR 6 wheel coaches of 1887

Article: The new breed of Athearn loco by Rowland Stock

Drawing and photos: SAR 7500 class Narrow gauge brake van

10 Years Ago: June 2003
DVL

> **President: Peter Carter,** Vice-Presidents: Trevor Carter, Bill Lewis, Secretary: Ron Solly, Treasurer: Don Snow, Layout Director: John Willmer, Exhibition Layout Director: Bob Houston, Social Director: Barrie Mackinnon, Maintenance Director: Richard Fisheris, Librarian: David Rayson, Editors: Paul MacKinnon, Harry Rush.

Cover: 55 class railcars No's 8 and 10 at rest at the old railcar depot at Adelaide during 1967

Page five: photo of **Al's Landing** built by Alan Thomas and of the then President shunting Florey Springs.

Page ten: Photo of the **burned out Belair Station** main building which was destroyed on May 19 2003.

Page 14 continues the article on the **Belair Line** with drawings of Hawthorn, Mitcham, Blythewood, Clapham and Schwerkolts Quarry.

Page 18 has a Messenger Press article on **RailShow 2003** with a picture of Bob and a caption from his 30/30 guarantee, "trust me it'll work, I'll even guarantee it, 30 seconds or 30 feet, whichever comes first"

Size list for the new club jackets

Men's

KIDS/ADULTS SIZES	S	M	L	XL	2XL	3XL	4XL	5XL
CHEST	56	58.5	61	63.5	66	68.5	71	73.5
CB LENGTH	72	74	76	78	80	82	83	84

Women's

LADIES	6	8	10	12	14	16	18	20	22	24
BUST	46	48	50	52	54.5	57	59.5	62	64.5	67
CB LENGTH	62	64	66	68	70	72	74	76	78	80

Visit <www.sarma.asn.au>
Send photos to Peter Michalak.

LIBRARY REPORT - *Recent Additions to the Library*

Australian Railway History	June 2013
AMRM	June/July 2013
Model Railroader	June 2013

D V D Trains Around Adelaide
Adelaide Hills Nine   VOL 20
Donated by John Venning

DVDs, Videos, Books & up to Four Magazines to be charged at $1 per month
Allan Norris

Let's *Model* Gum Trees

Trees and foliage on our landscapes give a layout life. It transforms a scene from track and buildings sitting on the model surface to a living imitation of everyday scenes.   But how many of us actually model trees, in the same way as we model rollingstock, locomotives and railway structures? Ross Hurley has been modelling gum trees for years. He shows us how to replicate nature on our layouts.

I have looked at many Australian prototype layouts over the years and the number which have trees which actually look like our ubiquitous gum tree are very rare indeed. Why is it so hard to model a real tree?   Let's look at the prototype and see.

I will use trees typical of South Australia/Victoria/New South Wales. There are other varieties which, while still eucalypts, are distinctly different in shape such as the tall Western Australian Karri or the Mountain Ash seen in the snowfields. The mallee is South Australian but I won't be covering this as that too has a distinctively different shape to the ordinary gum tree we see most.

Look at the assembled photos of typical full grown gum trees over the page. Note the basic shape:
• The main branches start splitting very low - typically in the bottom quarter of the tree's total height. And they start splitting into multiple branches straight away. Most modellers I've seen seem to start splitting their branches well over half way up. It gives the wrong shape entirely.

• The angle of the main branches are more vertical than horizontal. Yes, vertical. Sure there are stray branches at all angles but, in general, most branches angle out within 0-30° of vertical. Except for very old trees, those branches that do splay out rarely go down below the horizontal. Again the branches of many model trees I've seen splay out from the top so the tree looks like a lollipop on a stick!
• Look closely at the foliage. The clumps are generally shaped with parachute like tops with straggly bottoms, but there are a lot of see-through clusters too. Model trees seem typified by isolated lumps some solid material stuck to the end of branches like marshallows on a fork.
• The leaves of gum trees are long and thin, and have a downward draping effect. Jolliffe gets it right in his cartoons; he sketches the foliage of gum trees as quickly drawn semi-vertical strokes.
• The colour of typical eucalypt leaves is a browny/olive green, a little more yellowy at the top where the new leaves are. To me there

7-6   Modelling Gum Trees

These typical gum trees were found in the Adelaide hills. Note how most main branches angle between 0° and 30° from the vertical. The wire frame drawings at left show this more clearly. Only the odd branch comes out an an odd angle. Note also how the main branches start splitting well down in the bottom half of the trunk.

always seems to be a competition amongst layout builders as to who can have the brightest green foliage.
• The bark on gum trees is very distinctive. Its patchy shape is caused by the irregular annual shedding of the outer layout of bark, an evolutionary adaption of these non-deciduous trees to the snow-free environment of Australia.

Note again, I am only pointing out the 'average' shape. Sure, gum trees come in a great variety of shapes; we've all seem some very wierd examples. There is probably more variety in gum tree forms than in any other species. But if we know the basic shape we can more successfully model these variations - even the wierd ones - and they will comfortably take their place among the average and not-so-average trees populating the rest of our layout.

OK, that's done with the book-work. Let's now get on with making some trees. First however I lay out a number of photos in front of me to copy from. Also worth looking at are Jolliffe's cartoon books. He draws some highly characteristic trees that are worth copying for a front-of-scene masterpiece.

The Frame

The trunk and branches form the frame of a model tree. I make the frame from wire. Why not use twigs from real trees? With rare examples twigs are lopsided - they have all the 'branches' leaning to one side. If you are observant enough to come across some real twigs which have a balanced realistic shape they are useful for background trees where they won't be broken when working on the layout. Tip: brush

fence twigs can make very good background gum trees.
• Cut some soft wire to twice the height of the tree you want to make, say 30-40cm long for a full grown tree. Just about any wire will do, though it has to be easy to bend, eg copper from electrical cables. Picture frame fine stranded wire is probably the best but it's expensive to buy a lot of it.
• Grab a handful of, say 20 to 30, and grip them at the middle with long nose pliers. Bend the bunch into an L shape.
• Insert a short length of stiff wire into the bend, then fold the bunch of wires right up. The stiff wire forms the mounting peg and is what we poke into a hole in the scenery when we place the tree in position.
• Twist the bunch a little way up from the nail. A *little* way. Remem-

Modelling the Railways of South Australia - 1999

ber that most gum trees start splitting down near the ground so don't twist the trunk up to the top like a palm tree!

• Now start dividing the bunch into a few main branches, then subdividing into smaller branches.

Tip: curb the tendency to twist along too far before you subdivide. Start splitting low down on each branch so that you end up with single wires forming the top third of your frame. Remember, you don't want it looking like a lollipop! Just occasionally you can peel out a single wire from a main branch - that's typical of gum trees. See some of the diagrams.

There's one other feature that distinguishes gum trees: they're usually very bent and twisted. Grab your pliers and twist and bend the 'branches' of your frame all over in a random fashion until it looks like it just escaped from an encounter with a lawn mower. Don't worry about the angles or shape in this operation - just get the kinks in.

• The final step in shaping the tree is to deliberately scrunch the branches into a tight vertical bunch. Then carefully ease them out so that most are no more than about 30° from the vertical. You can twist some to any shape and angle just like a real tree but remember the basic shape of a gum tree.

The Bark

The time-tested method is to use Selleys 'No More Gaps' sealant. It's water based, non-smelly and sets to a hard rubbery form no matter how thick you put it on. It's also flexible so your trees don't get damaged when you knock them during layout maintenance. Mix some No More Gaps with about 10% water, then paint it onto the frame with a cheap paint brush. Paint it over all the twisted parts, leaving the single wires uncovered. Stick the frame into a piece of expanded styrofoam and leave to set for a day.

An alternative is to use caulking compound in a glue gun which sets almost immediately. It's not as easy to create a smooth surface and may need a top coat of No More Gaps.
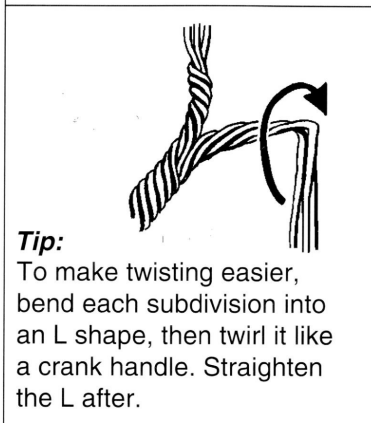
Paint the 'bark' when it's set. Any matt paint can be used. I use cheap white PVA house paint mixed
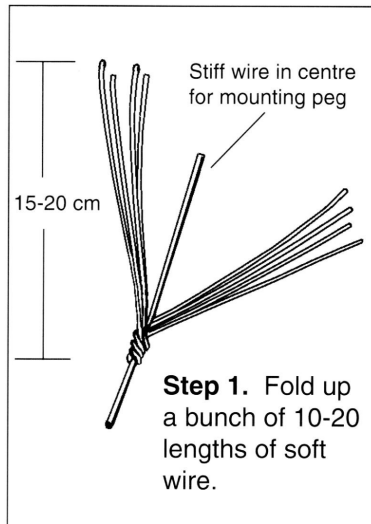
Step 1. Fold up a bunch of 10-20 lengths of soft wire.

Stiff wire in centre for mounting peg

15-20 cm
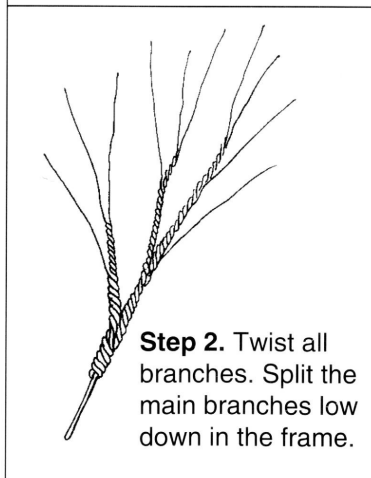
Step 2. Twist all branches. Split the main branches low down in the frame.

Tip:
To make twisting easier, bend each subdivision into an L shape, then twirl it like a crank handle. Straighten the L after.
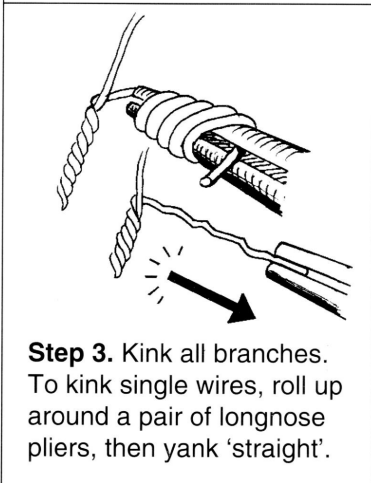
Step 3. Kink all branches. To kink single wires, roll up around a pair of longnose pliers, then yank 'straight'.

with other colours. Here is where you will need your prototype photos to mix the right colours. Gum trees aren't dark brown, they usually range from almost pure white to a real grey colour, or a grey/brown.

Note the prototype again. Gum trees are typified by the mottled bark appearance. This is easily modelled by putting on a base coat, then dabbing and stippling another colour on top with a worn out brush. The base usually has more dark colour than further up - it's the last area of the tree that sheds bark. On very old trees with some bushfire damage this colour is almost black. Try it on some trees: it will liven up your scene quite a bit.

I mix up colours to match bark samples on the bench. Here are some typical colour mixes. Mix and match to produce many variations.

Base Colours	Mottled Top Colours
Near white	Mid grey
Light grey	Dark grey
Light blue/grey	Red/brown
	Black/brown (base of older trees)

An alternative technique is to use poster powder colours for the mottled top coat. Just dip a moistened brush in the powder and dab it over the base coat. Then apply a light spray of water over the frame. The water will cause the powder colour to run down in irregular streaks in a perfect imitation of the action of rain on a real tree. Try it with some burnt sienna colour.

The Foliage

Let's refresh our memory and look at the prototype again. See the parachute like shaped clumps? There are lots of scraggly bits of foliage between the clumps too, but the basic clumps have curved tops.

I use sea sponge for gum tree foliage. Its cellular shape somewhat resembles the effect of vertical hanging gum leaves. You could try Woodland Scenics materials but I find, while it produces very good lacy effects, it's not so realistic in simulating the leaves on gum trees. Sea sponge is often found washed up on beaches after a storm. You won't find much around Adelaide

Note the layered shape of the foliage.

beaches; but if you take a bag with you when stolling a country beach on holiday you will often be surprised at how much you can find. The softer the sponge the better it is. Some is very hard and, while it can still be used, it can't be softened and can be very hard to tease out.

Sea sponge needs pickling to further soften it and colour it. Here's my process:
• Pick out all the rubbish and tear it into irregular lumps around 3-4cm in size.
• Simmer the clumps of sponge in plain green motor engine coolant for about half an hour, stirring and compressing the clumps regularly. I use an old camping stove well away from the living areas of the house. The coolant contains a proportion of glycerine which remains in the sponge after it has dried and keeps it soft. Use fresh coolant for each batch.
• Simmer it again in a strong dye mixture, using some powdered fabric dye in less than the recommended amount of water. Pick the lightest and brightest fabric dye you can find: the natural colour of the sponge will still dominate after colouring but the overall effect will quite satisfactorily represent the browny/olive green colour of gum tree foliage.
• Lay the sponge pieces out in the sun to dry.

When it's dry we are ready for the final stage of putting the foliage on our frames. Here's my process

again:
• Tear each piece of sponge as much as you can without actually tearing it into pieces - well not too many. Try and get it hanging together by threads. I find this stage is crucial to representing gum tree realistic foliage.
• Dab some 'sticky' glue onto a few branches. The glue I use is Selleys Gel Grip. It needs to be sticky enough so the foliage doesn't fall straight off when you place it in position. Normal solvent-based contact cement like Kwik Grip is OK but it tends to leave unrealistic strings between the branches.
• Tease out a piece sponge and spread it over the glued branches. It's often helpful to follow photos in the initial stages, but the tearing and teasing out makes it easier to achieve a realistic effect.
• Stick your tree back in the

styrofoam block again until the glue's set.
• If you want to add some extra realism to the colouring, lightly drift some brighter yellow/green colour over the tops of the clumps with an airbrush to simulate new growth and the sun reflecting off to tops. After that your tree is finished.

Well, most of them are. If you want to really dress up a foreground scene you could add more paint, No More Gaps etc to simulate the knarled knobs where branches have fallen off, the burnt out centres of hollow trunks and, by twisting out some of the wires at the bottom some spreading roots. You could even try stringy bark peeling off - glue coloured paper stips to the trunk then tear them off.

Well, we've made some 'typical' gum trees. Now you can let your hair down and create some really unusual shaped trees that are typical of the Australian gum. When they're placed amid your other trees they'll look as natural as galahs on a coolibah, and add real character your layout.

There we have it. Use twigs for background trees by all means but some easily crafted wire frame gum trees like these will really add the character of the Australian bush to your foreground scenes. Now let's not see any more trees looking like marshmallows on a fork! ☺

Narrow guage V9 and X trucks on a local shunt movement.

Trees - One Red Way   **Fred Leaper**

In writing this short article on tree making, I should point out that all credit should go where it rightly belongs, with Len Redway, because it was he who, a few weeks ago, showed me how simple and effective this method is. I started by watching him, then passing bits of stuff, then helping and finally, there I was, actually making trees. It won't work for every type of tree but for scrubby bushes, shrubs and tall trees like poplar trees it is quite effective. All the materials required are cheap and easy to obtain. You will need a few lengths of garden twine, some florists wire about 200 millimetres long, some packets of leaves from any model shop, brown spray paint and a can of adhesive spray. Tools are even simpler. A pair of scissors, wire cutters, a hand drill and a small cup hook screwed into your bench. Cut the twine into lengths of about 70 to 100 mm and then unpick it into single strands. Once you have a small pile of twine strands, bend the wire in the middle bringing both ends together with a loop in the centre. Put the loop over the hook and give the wire half a turn to bring the two legs one on top of the other. Now thread the twine strands in between the two legs of the wire and spread it out evenly. Tighten the ends of the wire into the chuck of the hand drill and give it about twenty turns (if you only have a cordless drill, that's okay; just turn the chuck by hand; don't use the power. After about twenty turns, the wire

has twisted up nicely and trapped the twine in the twists and the end result should look like a small bottle brush. This will take a bit of experimenting to get it just right. Too much twine or not enough and it won't look right. Once you are happy with the result, you can start the shaping process. Take it off the hook and clip the top loop off with wire cutters. For a bush or small shrub, shape it with the scissors into a conical, tapered or any other shape that fits the area where you are going to plant it. For a poplar tree make a circle with your thumb and finger and pull the tree through it bottom to top a few times. This sweeps all the strands up into a conical shape. When you have about ten to twenty trees or bushes, stick them into a bit of polystyrene and spray them with paint. Brown is the obvious choice but you can use any lighter or darker colours if you choose. When they are dry, hold them at the base and lightly spray with a good quality adhesive. Sprinkle the leaves over the tree and try to get an even cover. You can use just one colour of leaf or, if you want to show new growth, mix light and dark green leaves or even add a few brown ones to show dead branches.■

See page 5 for some pictures of the process

Trees From Flowerheads

Peter Pickering

There are several flowering plants which die back at the end of the flowering season to leave a woody stem resembling a rather straight trunked gum tree. The most convincing of these is the **Sedum**, of which there are around 400 varieties. They don't all look like gums; you will need to select a suitable one. I must admit that I don't know much about the varieties and which we have in our garden. The picture below was taken recently; variety unknown but it looks similar to Autumn Joy, ht about 250mm.

Before I continue, I must point out that, although it's two or three years since I started looking at Sedums as trees and when I first brought one to the club, I am still experimenting with them. What appear to be flowers are, I believe, clusters of many hundreds of tiny flowers. I will refer to these grouped clusters (as above) as flowerheads.

These can be used in a number of different ways. The simplest method is to use one flowerhead to represent a whole tree with branches emanating from a single trunk.

If you take two or more flowerheads and combine them over the last (bottom) scale metre or two, you can achieve a very satisfactory representation of the type of gum which has a divided trunk. This is a good use for flowerheads which are lacking branches on one side which they often are. You will need to file or sand a shallow chamfer at the bottom of each trunk to get them to butt up together; then apply some glue, filler or modelling clay to form the bottom of the main trunk. Because the Sedum stems are usually hollow, you might need to fill the centre with a small twig, matchstick or tooth-pick.

The next method is the use of multiple flowerheads or parts thereof to represent multi-trunk trees such as the mallee variety of Eucalypt which is typified by the distinctive growth habit of a large ligno-tuber (woody rootstock) from which arises a number of slender stems. This, too, is a good way of using flowerheads which are not suitable as a stand-alone tree. It's worth looking at Gavin Beaumont's article "So, you would like to be an arborist" from last year's Convention notes (7-31) for this and other ways to use of Sedum.

The fourth method (there may be others) is where a trunk is made (or found) and the slender flowerhead branches are attached by gluing, often after pressing them into drilled holes.

When a Sedum flowerhead has dried out (give it at least six months), you are left with a rather dense mat of tiny flowers which can be left to represent foliage. I find these a bit dense and would suggest that you experiment with thinning them out. Whether or not you do this, the flowerheads can be coloured by painting or sprinkling with fine ground cover, foliage material or powder to achieve the effect you desire. You can, if you wish, remove all the tiny flowers and apply other types of foliage, or even leave the branches bare. I quite like the idea of having a small copse of leafless trees.

Getting back to colouring the foliage, I have experimented with Woodland Scenics "Foliage", "Fine Turf" and "Course Turf" in colours of Burnt Grass, Light Green, Green Grass and Dark Green. I also tried an overspray of Tamiya Olive

Trees From Flowerheads continued

Drab but was a bit disappointed with the result; it seemed to come out too dark. I really need to get some light olive green paint and scenic material. I had greater success with an over-dusting of lighter foliage colour. I got the best results from sprinkling the foliage material on first, then spraying the adhesive afterwards. If you're quick, you can then also add a pinch or two of material in a touch-up action. If you spray first, bits of foliage tend to stick to the overspray on the branches where you don't want it.

My Sedum seem to have quite dark flowers and Gavin shows one flowerhead undercoated a very pale biscuit colour. This can improve the final colour.

The pros and cons with making tree from Sedum are as follows:

Pros: Inexpensive (depending on what you spend on paint and/or foliage); quite convincing and versatile.

Cons: Relatively fragile (I gave most trunks several coats of varnish in an attempt to strengthen them); trunk segments tend to be straight; it takes a long time for the flowerheads to completely dry out (mine have been drying out for a year). You need to be patient. ∎
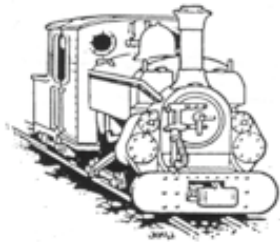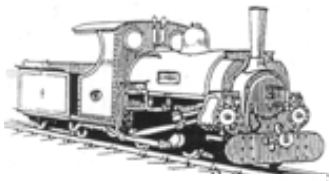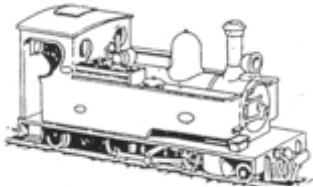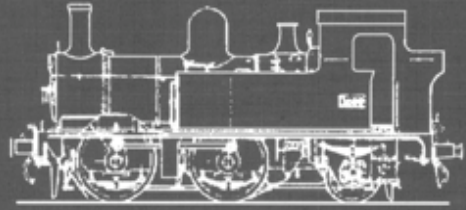

Thinned out head with medium and light coloured foliage material

Poor shaped branch structure - better to use the branches individually

Thinned out head with medium coloured foliage material but not well covered

Sprinkled with course turf after spray adhesive - note bits on branches

Sprinkled with fine turf

Thinned out head spray painted - note branch discolouration

These two might look better with their lowest branches removed - up to you

As a guide to size, trees are all 150mm apart

Specials for June 2013

Bachmann Train Set "McKinley Explorer" HO DC $185.00

Magnifier, Large illuminated, multi-position $119.00

,,   Junior   ,,   "bendy stalk" $50.50

Pace controllers-Powered single $114, or dual $179.00

,,   ,,   – Single Hand held $48.50

Bachmann Class 411 EMU   4 car set $199.00

Hornby NSE Class 423 EMU   4 car set $250.00

Good Selection of TCS Decoders from $31 to $50

also some NCE and Lenz

Trackrite Foam underlay in HO, N and metre gauges.

AMRM CDs Vol.4 to 12   ~~$25~~ $22

Train World HiCube SCT wagons …………………………………..……… $56.00

DCC Concepts- OO Station Lamps and OO Train Marker Lamps available.

Southline Railway Models Switches (for Peco PL10 point motors) $13.50

Bachman Hong Kong Tram (last one remaining) …………………………. $127.00

Ixion On30 Coffee Pot   (Supplier's price reduction – only 1 left) $175.00

Athearn SD45-2 Locos - DC …………………………………………………. $155.00

Atlas Trainman HO locos various $105.00 to $119.50

Powerline Tuscan 48 Class ………………………………………………… $325.00

Weico 1950 Royal Blue Duple bus (1:76 scale) $72.00

San Mateo Line signals kits and ready-to-place

Agents for "MyLocoSound" units for DC $69.00

Steam Only DCC Sound Decoder (Generic adjustable) $75.00

Railscenes Australian Diesel Loco Mugs $12.00

Cararama OO cars $15.50

SAR Model Co Redhens,800 & 860 car kits back in stock.

Frateschi Coaches, Wagons & Building kits

Brian, John & Vic

Brisbane Model Train Show

Chris Marlow

Pine Rivers (N): by Railway Modellers of Queensland.

morning. I saw three car parks, each about the size at Greyhound Park, all full, and so were the nearby streets.

With such a large number of layouts, as you would expect, the standard varied. There were some very good layouts in both presentation and operation. There were some which could have done with improvement:

The Brisbane Model Train Show was held on the weekend of May 4-5. In past years, this was the Labour Day long weekend in Queensland, but the government changed it to October in line with other states, and this caught out some event organisers, and diary and calendar publishers.

The show was held at the Doomben Racecourse this
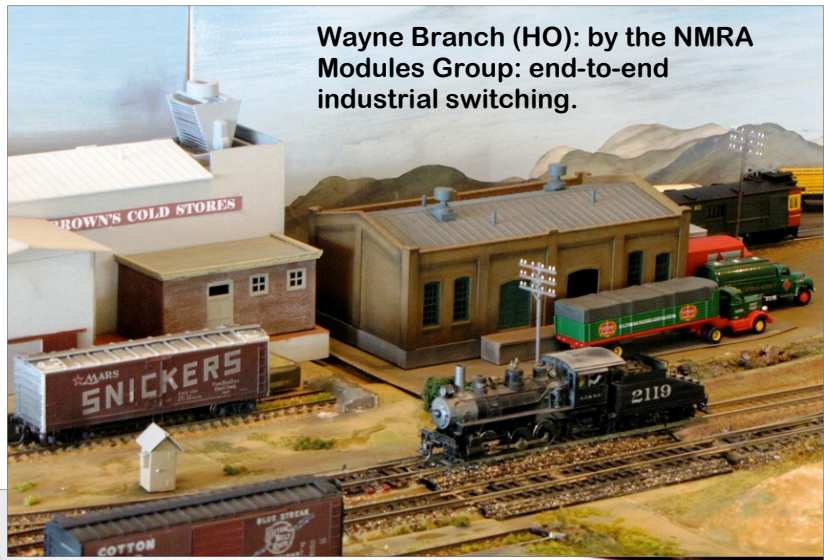
Wayne Branch (HO): by the NMRA Modules Group: end-to-end industrial switching.

Dan-Brae (HO): the end of a branch line.

year, spread over two buildings and three levels. There were about 40 layouts on display, and also about 40 stands for traders and organizations. AMRE would have been envious of the size of the crowd when I was there on the Saturday

- Trains derailing at points;
- Trains coming apart;
- Locos stalling at module joins;

We've all experienced these, I guess, particularly in the first few hours of the show, but the following shouldn't have happened:

Brisbane Model Train Show continued

Esk: (HOn3½): the Brisbane Valley in the 1950s and 1960s.

Hornby Dublo: typical table-top layout of the 1950s, by the Caboolture Vintage Model Railway Group.

line. The nearest I saw to South Australia was a Hornby Commonwealth Railways GM.

One of the bookstalls had some RailMac books on display. They also had quite a few of the South Australian ARHS books from the 1970s, priced from $35 to $55,

which is less than the prices I saw at the Victor Harbour station a few years ago. ∎

■ A drink can placed on the scenery and looking like a big red silo which it wasn't;

■ An operator engaged in shunting, seated on a stool in front of the layout, with his back to the crowd and blocking the view.

■ Long periods with no trains moving at the front.

The layouts were running mainly Queensland, NSW, British and American out-

No Name Railroad (T-Trak modular system): American trains pass a nicely detailed cricket ground.

On Distant Rails   John Doherty

Victoria's rural rail commuters can now look forward to some relief from over-crowded peak hour services – although they wouldn't want to be holding their collective breath – with our state government's announcement that another 40 VLocity DMUs will be added to the V/Line fleet. Seven new 3-car sets, and 19 powered, intermediate cars to top up existing 2-car sets, to cost $207 million, will be built at Bombardier's Dandenong plant with deliveries due to begin next year.

A new book I've read is Jonathan Glancey's *Giants of Steam.* This 375-page tome revisits the genesis and the evolution of the steam locomotive, the men responsible, and the trial-and-error design refinements built into later creations. The book takes a global view starting with Great Britain, Germany, France and the United States, then the rest of the world; experimentation; and finally what may happen in the years to come. The book is not an easy read. Glancey's writing style is complex. He uses long, sometimes convoluted expressions, and drawn-out paragraphs some of which run to 70-plus words – not what *I* call bedtime reading! It is, however, worth the effort. I borrowed the book from our council library.

Sadly, yet another life has been needlessly lost, in January, when a 30-year-old man, ignoring the headlights and the horns of the approaching train, the warning bells, the flashing red lights and the lowered boom gates on the Mollison Street level crossing at Kyneton station, climbed over a closed 1.5m-high pedestrian gate and was struck by a Bendigo-bound, 6-car VLocity set. Although the fellow was taken by an Air Ambulance helicopter to the world-renowned Emergency & Trauma Centre at the Alfred Hospital, he could not be saved. The accident investigators believe he intended to board the train not realising it was the evening commuter express, running late. As such, it would have been travelling at about 95 km/h. Coming from Melbourne, the bi-directional double track line is a sweeping, left-hand-curve approach, giving train drivers a restricted view of the crossing and the platforms. Known simply as "The Alfred", the hospital has a state of the art helipad spanning a busy Commercial Road, complete with tram lines, at Prahran – an inner suburb of Melbourne.

Earlier this year I bought the 2013 Walthers H0 Reference Book. It has a thousand pages of products, data and other useful information, updated where appropriate, along with goodies that have come onto the market since the previous issue. Many of the illustrations are now in colour which aids the selection process. The book includes a lift-out, 14-month calendar, beginning with September 2012. My copy came from the Bendigo electronics and model railway shop and cost $29.95.

Heading for home after a day at the Australian Formula 1 Grand Prix at Albert Park, I caught V/Line's 16:20 Bendigo service comprised of two 3-car VLocity sets. Included in the consist was a 'Quiet carriage' where I managed to get a seat. I had to be quick as the train was full well before it left Southern Cross. The in-carriage signage calls for electronic devices – games and music – to be turned down, mobiles switched to silent and for passengers to speak quietly – it seemed to work as I had no trouble nodding off! V/Line is quick, though, to point out that it's a 6-month trial of the concept, and relies on voluntary compliance, meaning that it is not enforced.

V/Line timetables use the 24-hour clock, as do station digital clocks, whereas on-train PA announcements give 12-hour clock times.

The V/Line 2013 Easter timetable showed Good Friday and Easter Sunday services between Bendigo and Melbourne's Southern Cross (via Kyneton) as per a normal Sunday (12 trains each way); with Easter Saturday and Easter Monday as for a usual Saturday (13 Up, 15 Down). ANZAC Day services also ran to a Saturday 'table. Normal weekdays offer 20 Up services and 21 Down, with an additional late-night Down on Fridays.

V/Line is the state's regional rail service provider and is administered by Public Transport Victoria, as is Metro Trains, the metropolitan provider; Yarra Trams; and privately-owned bus (city and suburban) and coach (rural) services. PTV, a statutory authority, was established in April 2012.

And from Carol: Velcro is a rip-off.

Until next time …∎

~~Tommy's~~ Darren's Tree House   Colin Barnes

At the May GM, Darren won a tree kit with a tree-house in the centre of the three main branches. The trunk and branches are made from silver lead and you ply them into shape by following the instructions. You glue the three cross members then glue the house in the centre. Continuing to follow the instructions, you finish up with a tree-house in a tree on a mound of earth with a dog kennel; a boy is swinging on a rope and tyre swing.

Building trees? Simple! Buy a kit and follow the instructions.■

TOMMY'S TREEHOUSE
Woodland Scenics   MINI-SCENE
M107

TOMMY'S TREEHOUSE
M107
1:87 MINIATURE HO SCALE
MINI-SCENE
COPYRIGHT 1980 - OCO

Making Trees   Colin Barnes

About three years ago, my grandson, Thomas, and I went looking for twigs off the large gum tree opposite my house. On arriving home, we set about selecting the best three. We trimmed them down slightly to make our trees. To make the leaves, we cut one inch squares from a green scouring pad and teased out the threads into fine fluffy pieces. The branches of our "trees" were then dipped in white wood glue and the fluffy pieces of green scourer were woven between the branches with some draped over the top. They were secured with a light application of hair spray. For us, it was easy to use this method of making trees for a layout.■

SAR 500 DIESEL SHUNTER RAFFLE

Chris Fretwell, owner of **Ozrail Model Trains**, has kindly donated one of their SAR 500 diesel shunters to be raffled among SARMA members. The model, which is DCC ready, is finished in the SAR colours of red and yellow representing the period 1964–80.

Tickets are $5 each and are limited to 100 and will be available during the June and July General Meetings. SARMA prime members will be able to purchase one only in the first instance. Country members and members not able to attend these meetings will be able to secure tickets from Allan Norris (see page 1) but payment must be received prior to the July GM. Any remaining tickets not sold by the break (approx 8.30pm) during the July GM will be made available one by one to those members present, for themselves or on behalf of family members in that order of precedence. .

When all tickets have been sold, the draw will take place. The winner will be notified if not present and the result will be announced in the Buffer Stop.

Noel's Potterings

Ore Trains Whyalla

Ore from Wirrida approaching Whyalla

1903 ore Heaslips Rd.

Noel's still Pottering

Stonie Bishop siding

Ghan Crystal Brook

Loxton Grain at Glenalta

CPH7 CPH1
at Patterson
9-4-13

3265 3025 3642
at Maldon
12-4-13

Michalak's Mischievous Meanderings

B U F F E R S T O P

S U P P L E M E N T

RC334 at
Mt Barker Depot
25-4-13