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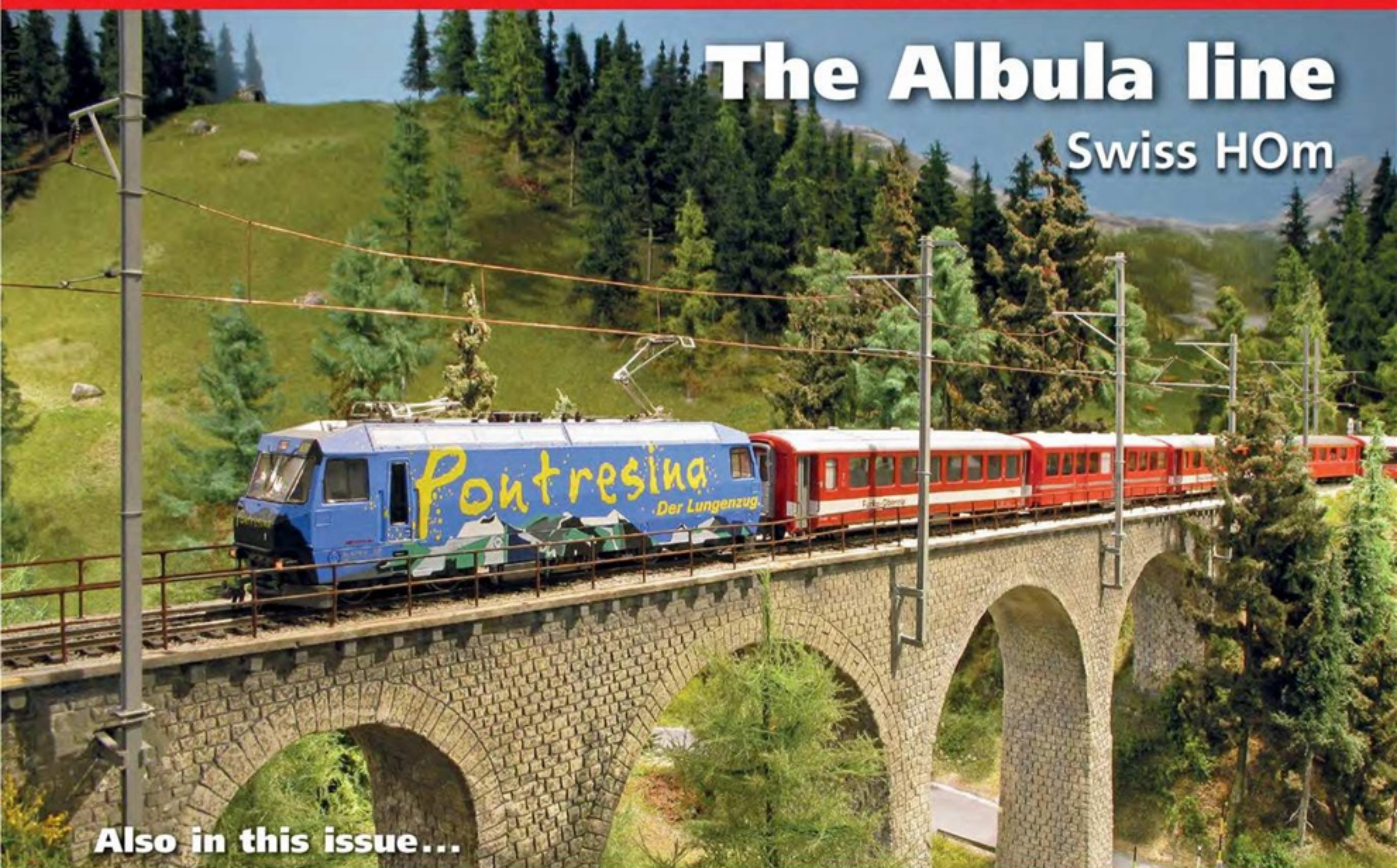
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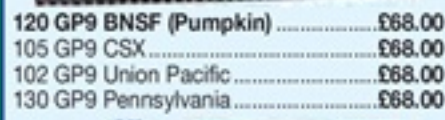
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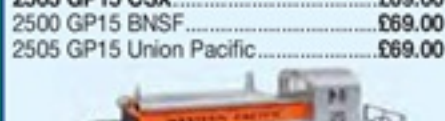
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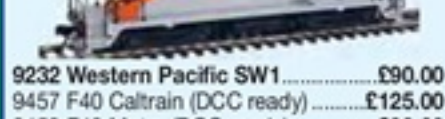
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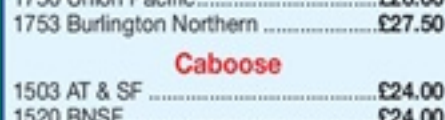
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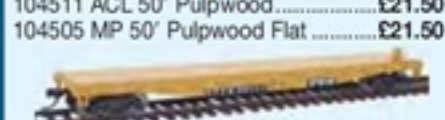
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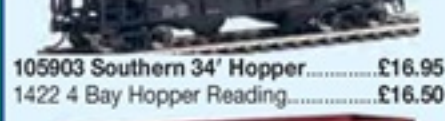
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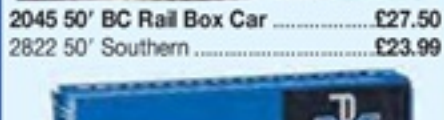
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Box Cars



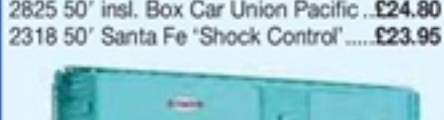
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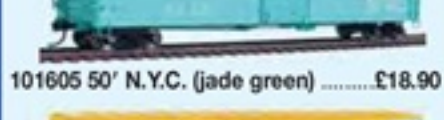
2822 50' Southern£23.99



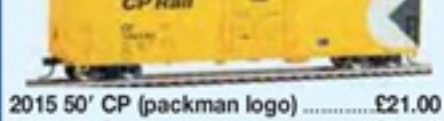
2365 40' Boston & Maine£18.55



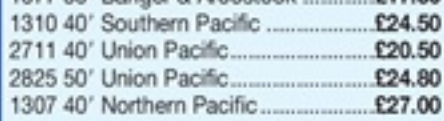
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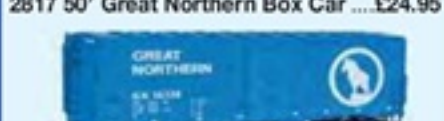
2318 50' Santa Fe 'Shock Control'£23.95



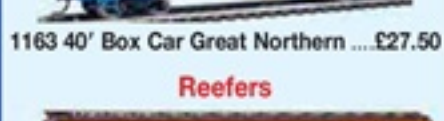
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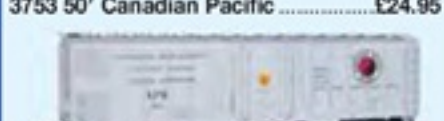
1310 40' Southern Pacific£24.50



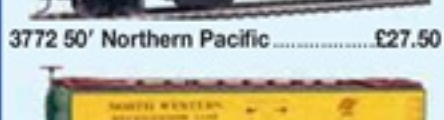
2711 40' Union Pacific£20.50



2825 50' Union Pacific£24.80



1307 40' Northern Pacific£27.00



2817 50' Great Northern Box Car£24.95



1163 40' Box Car Great Northern£27.50

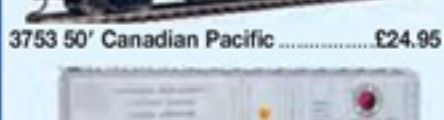
Reefers



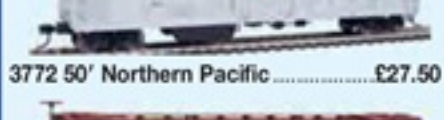
3770 50' Conrail Reefer£24.50



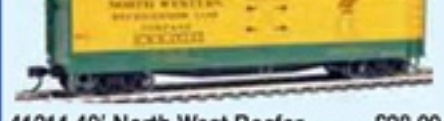
3753 50' Canadian Pacific£24.95



3772 50' Northern Pacific£27.50



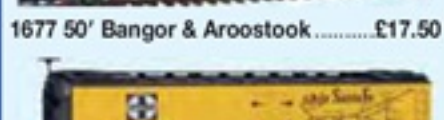
41211 40' North West Reefer£28.00



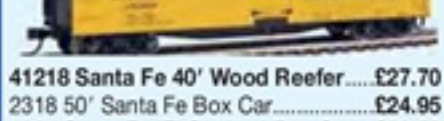
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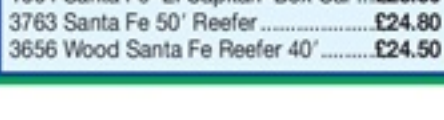
41218 Santa Fe 40' Wood Reefer£27.70



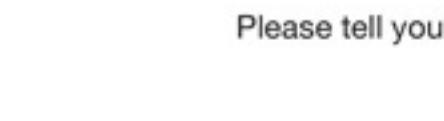
2318 50' Santa Fe Box Car£24.95



1664 Santa Fe 'El Capitan' Box Car£23.50



3763 Santa Fe 50' Reefer£24.80



3656 Wood Santa Fe Reefer 40'£24.50

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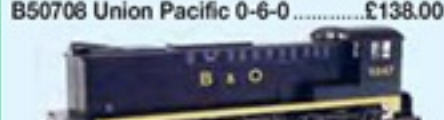
American HO Scale Locomotives/Freight all brands



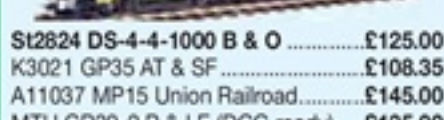
A2637 RS32 CNW£140.00



B50706 Union Pacific 0-6-0£138.00



S12824 DS-4-4-1000 B & O£125.00



K3021 GP35 AT & SF£108.35



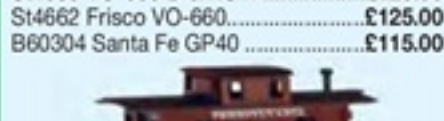
A11037 MP15 Union Railroad£145.00



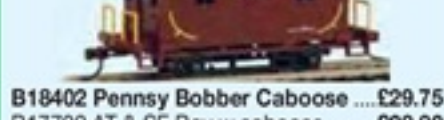
MTH GP39-2 P & LE (DCC ready)£135.00



B63109 S4 Northern Pacific£102.00



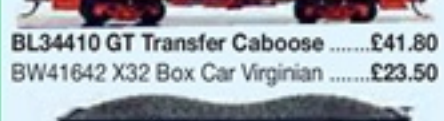
B66701 E7 PRR£147.50



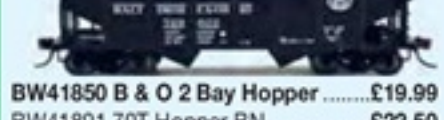
B60716 GP35 Frisco DC/DCC£95.00



S14630 VO-660 D & RGW£125.00



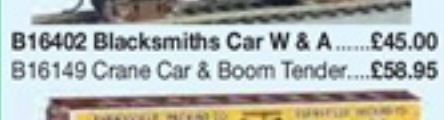
B60304 Santa Fe GP40£115.00



B18402 Pennsy Bobber Caboose£29.75



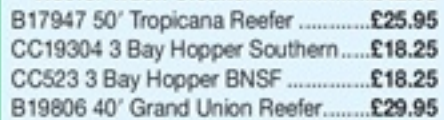
B17702 AT & SF Bay w.caboose£28.80



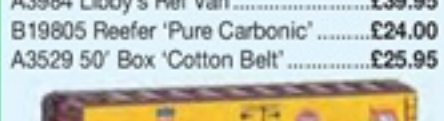
B17725 36' D & RGW Caboose£20.00



BL34410 GT Transfer Caboose£41.80



BW41642 X32 Box Car Virginian£23.50



BW41850 B & O 2 Bay Hopper£19.99



BW41801 70T Hopper BN£22.50



B16402 Blacksmiths Car W & A£45.00

B16149 Crane Car & Boom Tender£58.95

B16332 40' 'Mayblossom Lard' Reefer Track Cleaner£42.95

B17947 50' Tropicana Reefer£25.95

CC19304 3 Bay Hopper Southern£18.25

CC523 3 Bay Hopper BNSF£18.25

B19806 40' Grand Union Reefer£29.95

A3984 Libby's Ref Van£39.95

B19805 Reefer 'Pure Carbonic'£24.00

A3529 50' Box 'Cotton Belt'£25.95

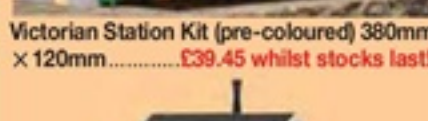
B19803 40' ART Reefer£27.00

B18332 Log Car£35.95

'O' Gauge buildings p&p £4.99 (BU - Built up)



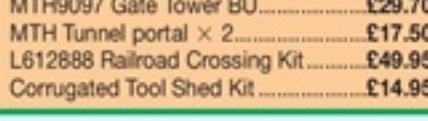
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AMB490 Country Halt£30.65



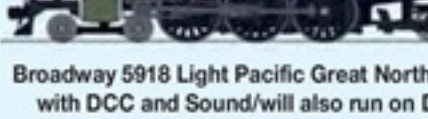
A6902 Island Platform x 2£35.95



MTH9097 Gate Tower BU£29.70



MTH Tunnel portal x 2£17.50



L612888 Railroad Crossing Kit£49.95



Corrugated Tool Shed Kit£14.95



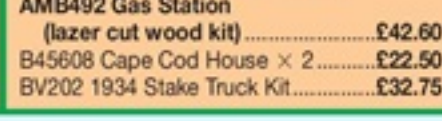
Lattice Footbridge£25.95



WS2747 Rail Workers x 5£23.50



B45978 Water Tower£25.70



AMB492 Gas Station (laser cut wood kit)£42.60



B45608 Cape Cod House x 2£22.50



BV202 1934 Stake Truck Kit£32.75

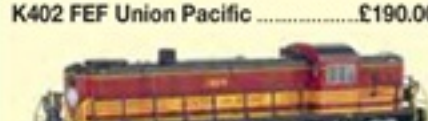


Broadway 5918 Light Pacific Great Northern with DCC and Sound/will also run on DC£350.00

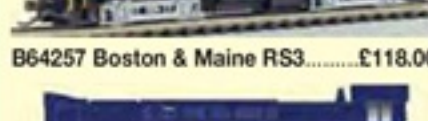
American N Gauge post & packing £3.99



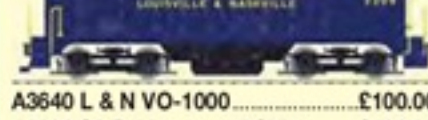
K402 FEF Union Pacific£190.00



B64257 Boston & Maine RS3£118.00



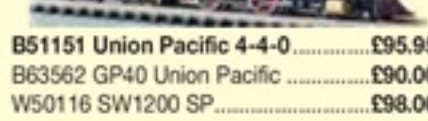
A3640 L & N VO-1000£100.00



A2896 S2 Baltimore and Ohio£108.95



B51151 Union Pacific 4-4-0£95.95



B63562 GP40 Union Pacific£90.00



W50116 SW1200 SP£98.00



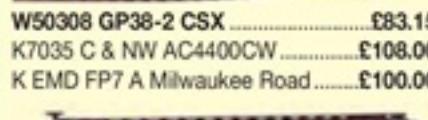
K430 FP7 A/B Milwaukee£160.00



B60053 Plymouth AT & SF£56.70



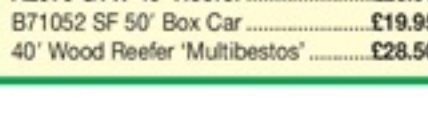
K8931 GE ES44AC BNSF£108.00



A2533 MP15 Union Railroad£115.00



A2676 GTW 40' Reefer£23.90



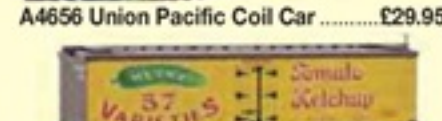
B71052 SF 50' Box Car£19.95



40' Wood Reefer 'Multibestos'£28.50



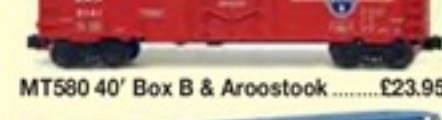
A4656 Union Pacific Coil Car£29.95



MT410 34' Ice Reefer Heinz£33.60



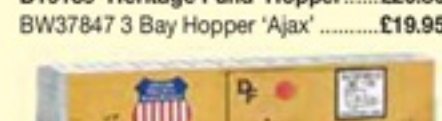
MT580 40' Box B & Aroostook£23.95



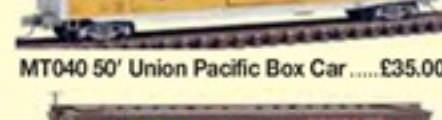
B19189 'Heritage Fund' Hopper£20.80



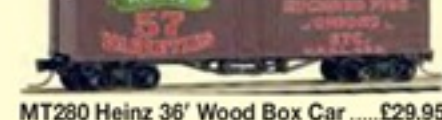
BW37847 3 Bay Hopper 'Ajax'£19.95



MT040 50' Union Pacific Box Car£35.00



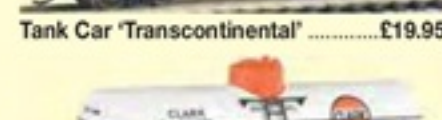
MT280 Heinz 36' Wood Box Car£29.95



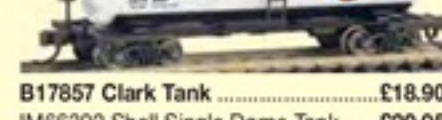
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CONTINENTAL MODELLER

June 2020

Volume 42

Number 6

From the Editor

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RAILWAY MODELLER

For all modelling British railway practice.
Published on the second Thursday
of the preceding month.



Cover

Rhätische Bahn Ge4/4III 651 at the head of a Glacier Express crossing the Albula II viaduct on the extensive HOM layout built for Pierre Denis.

Photo: Yann Monbaron.

What did you do in the lock-down?

We hope all our readers, contributors, advertisers, and suppliers are keeping well. Once again we join in thanking health service personnel and all those in essential occupations for their continuing efforts.

At the time of writing, production at Peco is being resumed on a limited basis and with strong protection measures for staff. This is in response to demand: with so many staying at home, it is clear that a lot of modellers have used the opportunity to get on with something positive. We have noted before how our hobby can be beneficial in difficult times.

For the time being the magazine team will continue to work from home as the technology makes this – for the most part – quite feasible. It is not ideal, but it is possible.

We are pleased to hear that the magazines have been getting to subscribers, albeit with some understandable delays in the post in some areas, and can also be found in some shops (newsagents and supermarkets that have been able to remain open). We would like to think purchasing a copy could be justified to aid general well-being, and the walk to collect it could be part of essential exercise!

It is also likely that many of us will be watching more television than usual to keep us entertained while going to the club or exhibitions is not possible. Ostensibly rail-themed programmes are in vogue – as long as they involve a 'personality' or 'celebrity', and contain as little direct reference to the railway or the train as possible. Producers and broadcast channels know that if they put 'railway' in the title, it will attract a certain audience – and we admit to falling for it time after time, though now more in hope than expectation! At least they offer the chance to see something most of us will not be able to experience personally. Key aspects seem to include gazing wide-eyed at the scenery – often with good cause, it must be admitted! – visiting nearby attractions, meeting the locals, and attempting to participate in their activities. Coverage of the trains often makes use of stock material provided by libraries or the railway companies, which can lead to problems of continuity and accuracy (for those of us who notice and care about such things). Sometimes the programmes seem like little more than promotions for luxury trains or upmarket tours, which may or may not accord with the celebrity's persona ...

With so many repeats filling the schedules at the moment, we wonder whatever happened to the spirit of the original BBC Great Railway Journeys, which included most of those elements but much more genuinely? They were made by directors and cameramen who understood and were interested in railways, and fronted by well-known people, yes, but who seemed to have a real interest in and knowledge of the railways and routes they were traversing. Or were they just better at simulating it?! Granted that in subsequent series it became obligatory to have even better known faces, not necessarily noted for their railway interests, and to involve personalities from overseas, especially America, no doubt to try and enhance international sales of the programmes. Does success inevitably lead to dilution to try and widen the appeal even further? Must we have bread and circuses?

By way of contrast, in Germany there is the long-running *Eisenbahn Romantik*, produced weekly by a major regional television company and shown nationally; it includes reports from major model railway exhibitions as well the real thing, in Germany and beyond. It eventually made something of a celebrity of its presenter, Hagen von Ortloff, trained as an engineer and already working as a broadcaster, rather than engaging a celebrity to present. It may be indicative of a general attitude to technical matters in Germany, where model railways are never dismissed as toy trains. Perhaps the hobby's standing elsewhere will be more appreciated as a result of the present situation.

Enjoy your modelling. Stay safe, and keep well.

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Number 6

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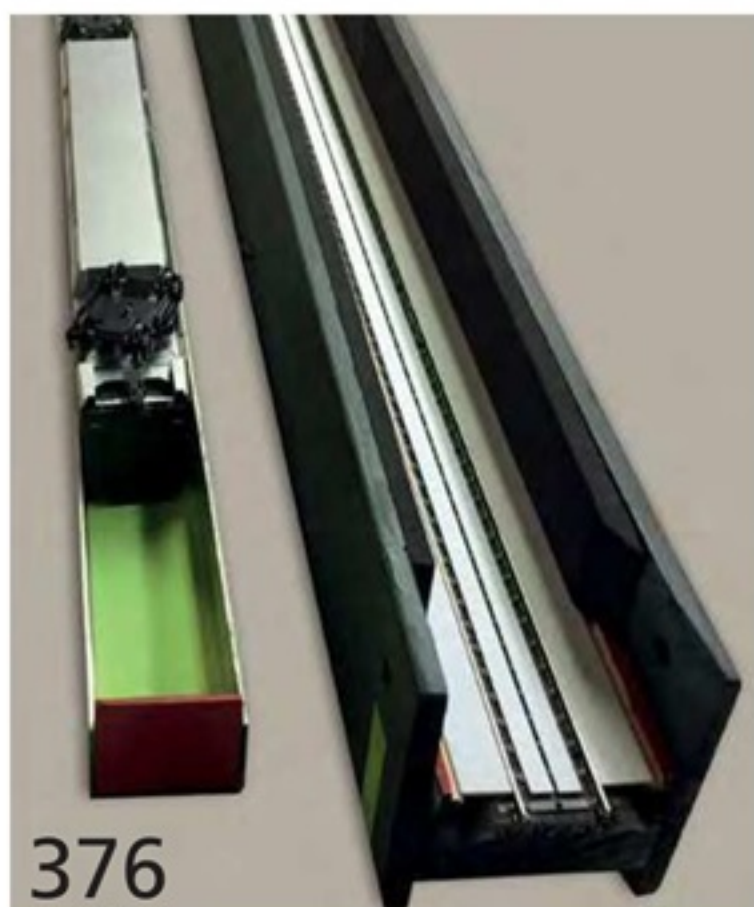
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Paul Peeters expanded his German N layout to include Unterlenningen industrial area and Gustavberg old town.

406 NORGE – 2

Inspired by visits to the scenic Flåmsbana in Norway, Mike Carter was inspired to capture the essence in HO.

412 VIERHEIM INDUSTRIE – 2

An addition to a portable Gauge 1 layout by Michiel Stolp demonstrates what can be achieved in a limited space.

416 MOYENMOUTIER

David Jane based his new HO layout on a real location, a wayside station on the Étival – Senones line in France.

424 3D-PRINTED PARTS

Iain Hunter shows how he developed new skills to help making repetitive and awkward components.

429 TASMANIAN GARRATT K1 STEAMS AGAIN

Graham Lightfoot reports on a remarkably fast overhaul of this historic locomotive currently at Statfold Barn.

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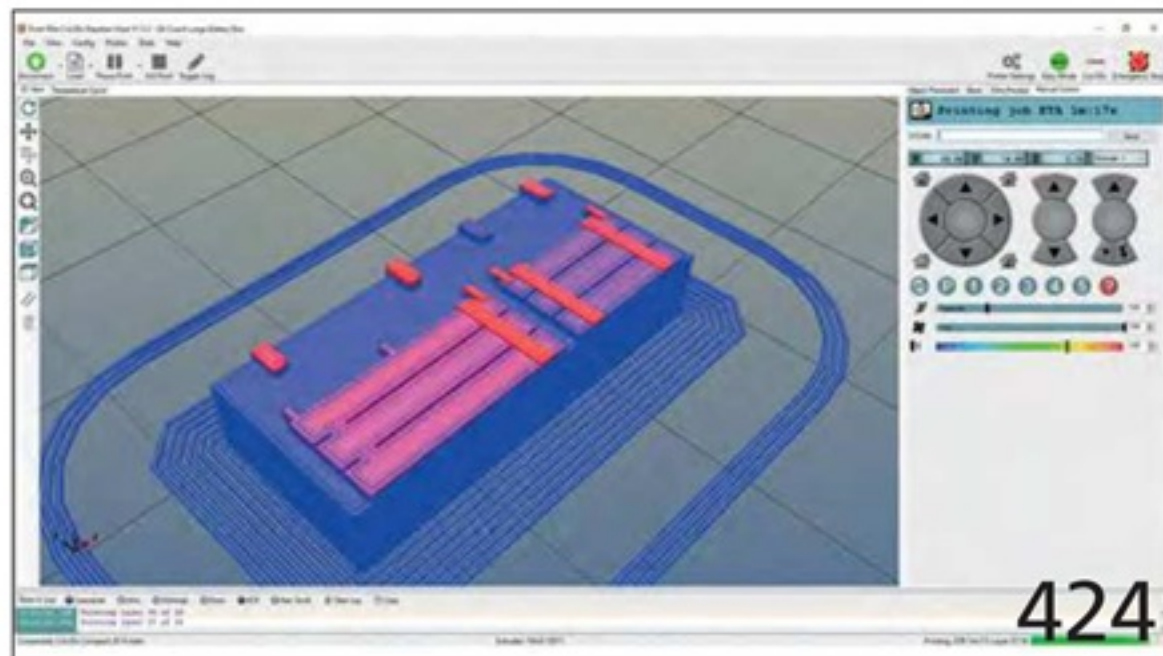
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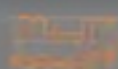
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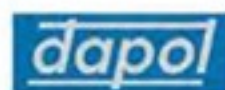


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TILLIG HOm

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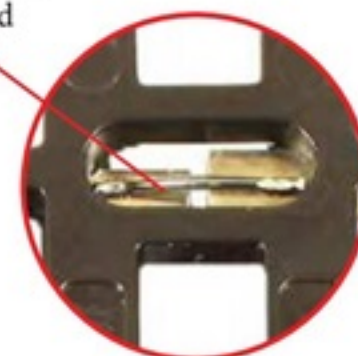


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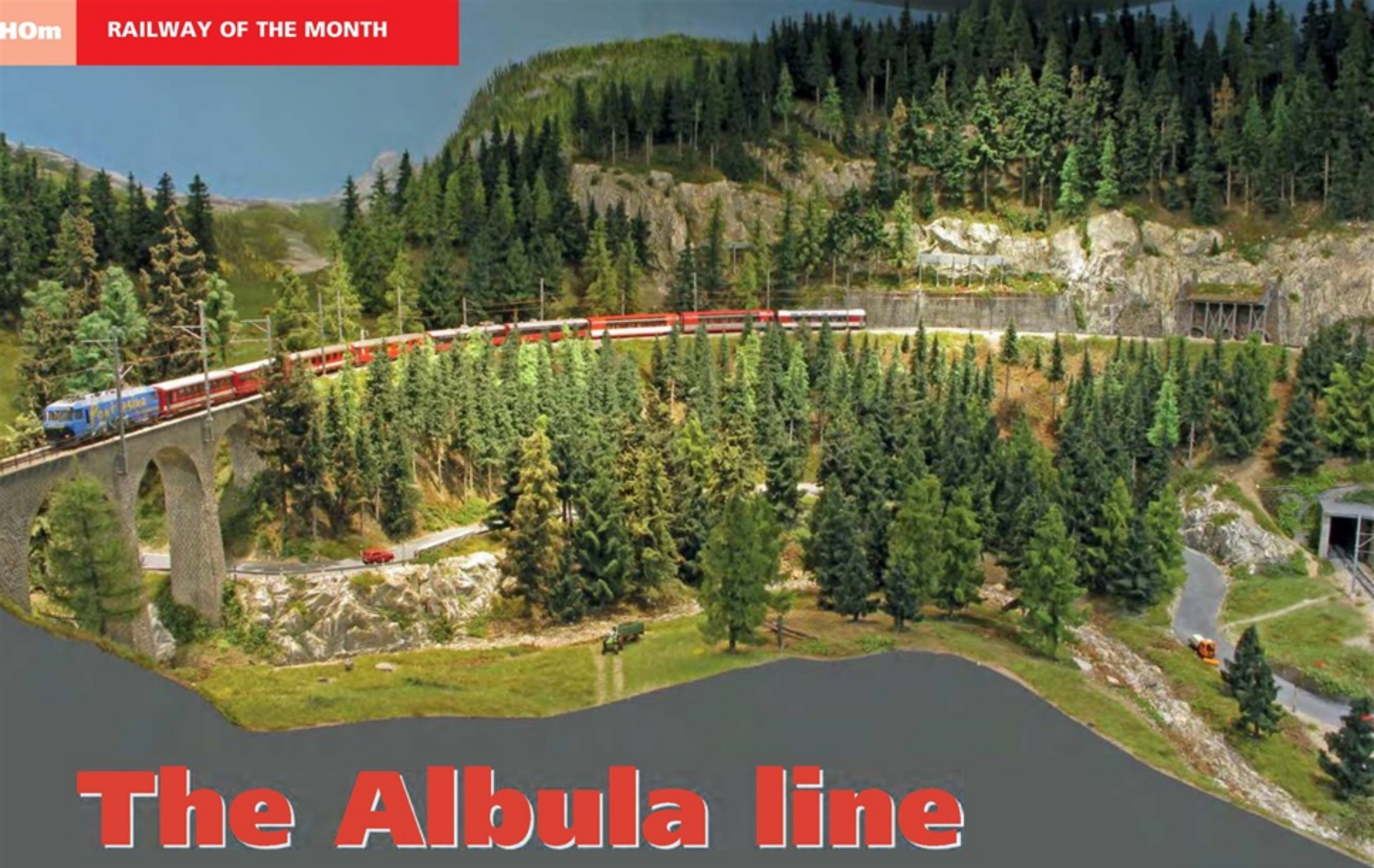


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The Albula line

A classic section of the metre gauge Rhätische Bahn

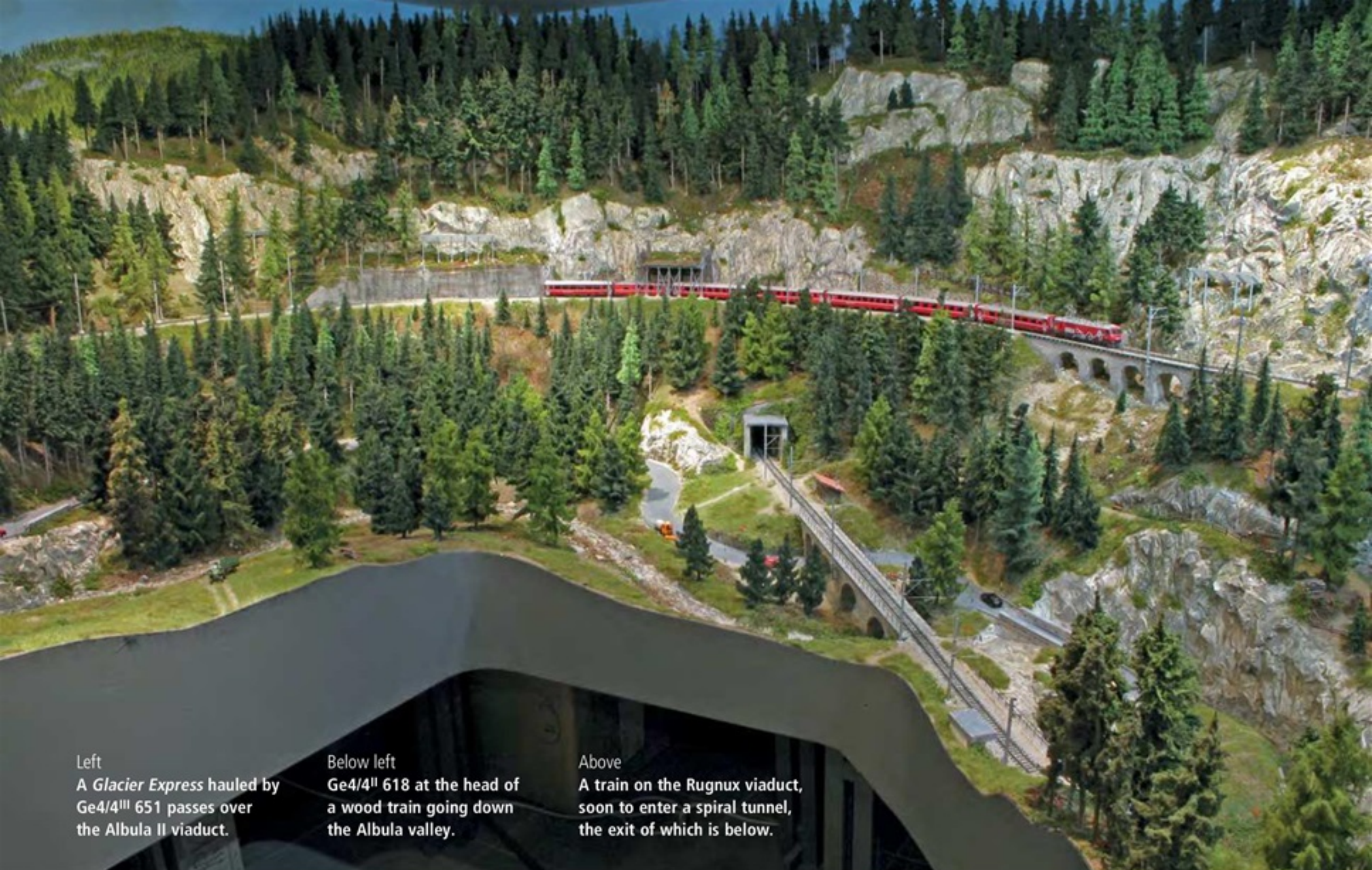
Yann Monbaron reports on an extensive layout built for Pierre Denis, the third in series of increasingly ambitious installations on the same theme. This first instalment looks at the background and the earlier projects to set the scene.

The birth of a passion

As often with the passion for trains, it started very young: it was at Christmas at the age of 5 that Pierre first saw a miniature train on an oval of track with a few houses and a tinplate train. This train set had been built by his father and his uncle. He was forbidden to touch it (there were other gifts for him!). A few years later, with the great desire to see these trains running again, Pierre decided to go back to the attic and build a layout with that old equipment. This lasted a few months but he liked the toy aspect less, and as he was not allowed have another train he returned track and the trains to their boxes.

During a school exchange trip to Germany, Pierre discovered Märklin trains which were very easily available in the various toy shops there. The family with which he was staying had a Märklin train set and the children as well as the father often operated it, so Pierre imagined what he could do with a Märklin train and accessories. All this was going through his mind and he hoped to persuade his parents, but the years passed and still no Märklin. Then one Christmas, a friend gave him a Märklin locomotive and three coaches. His parents then offered him a set of track.





Left
A *Glacier Express* hauled by Ge4/4^{III} 651 passes over the Albula II viaduct.

Below left
Ge4/4^{II} 618 at the head of a wood train going down the Albula valley.

Above
A train on the Rognux viaduct, soon to enter a spiral tunnel, the exit of which is below.

Years later, travelling near the Swiss border, he saw a poster for the Swiss Museum of Transport in Lucerne where a model railway exhibition was taking place. He decided to visit and discovered HOm, as Bemo and Ferro Suisse presented layouts showing off their products. That was it – a dream come true. He was impressed by the level of detail and the quality of the operation. That evening in the hotel, he started to draw plans, and this was how the first layout started, in his house in Rueil.

Below
A busy time at Filisur – on the right, an *Allegra* unit bound for Davos, while on the left the Ge4/4^{III}-hauled service to Chur can now depart as the train in the other direction has arrived.



The layout in brief

Theme: Rhätische Bahn Albula line
– Filisur, Landwasser, Bärentritt, Brombänz, Cruschetta.
Scale: 1:87 (HOm)
Room dimensions: 7.5m x 8.5m
Track and points: Peco, Shinohara (Bemo), Walter Weiche
Number of points: 72
Point motors: Tortoise, Viessmann
Signals: Microscale
Catenary: Art & Web (Ueli Tschärner)
Foliage: GPP, Noch, MiniNatur, Heki
Trees: Silvia Decor, Faller, Uwe Teichmann
Backgrounds: Didier Lemaitre

DCC

Central unit: ECoS (ESU)
Point decoders: SA-DEC-4-DC (Littfinski DatenTechnik)
Signal decoders: LS-DEC-SBB and LS-DEC-DB (LDT)
S88 feedback: RM-GB-8-N (LDT)
Number of feedback contacts: 126
Interface PC <-> s88: HSI-88 (LDT)
Reverse loop module: LK 200 (Lenz)
Train control software: TrainController Gold 8 (Freiwald Software)



Top
The Rueil layout was analogue DC with section switches.

Above
The goods yard section of the first freelance layout.

Below
The passenger platforms and the station building.



First layout – Rueil

Not being a handyman, Pierre asked friends to help him. The first contacts came through Pierrot Venant, from the well-known Clarel model shop, who put him in contact with Jean-Pierre Laurent, who was interested in the project. A few meetings allowed them to finalise the layout plans. Pierre had very little involvement in the actual construction because the premises were relatively far from his home.

One of the benefits of HOM is the ability to use fairly tight curves (around 50cm radius) without it appearing to be a toy. Helical ramps, hidden or visible, can be employed without spoiling the landscape, since they are realistic.

The room available was 6m by 3m. It was necessary to have an access door, so two large helical ramps were installed either side of the door.

Unfortunately, in saving space Pierre went overboard packing in the features – a main station, sidings for passenger stock, a freight yard, two passing stations, a large sawmill, the Landwasser viaduct, a cement works, etc. He never went to Switzerland to see the sites, and just assumed that Switzerland was chalets and fir trees ...

The basic commercial trees used at first looked more like bottle brushes, and did not help the result, although adding some better quality trees at the edge of the forest did improve the overall appearance.

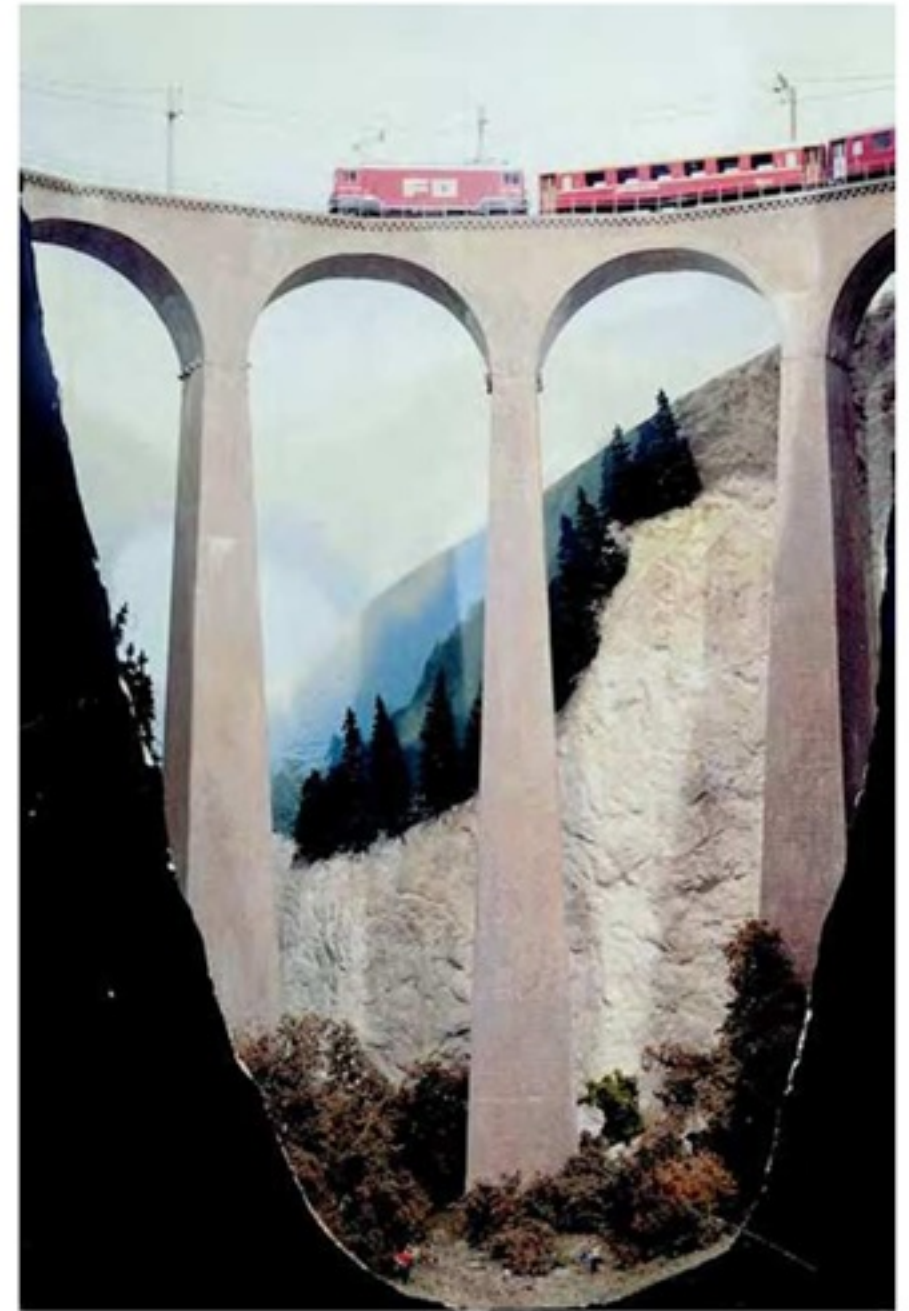
To run the trains, analog operation with several transformers was used. The track was divided into sections with three-position centre-off switches to make it possible to operate the trains. All the points were controlled manually. Later Heki electronic modules were installed to allow an automatic block system which made it easier for the operator.

The layout was ready in the spring of 1989.

Second house, second layout – Crespières

The new house had room for a layout, so Pierre was able to be more directly involved. However, because of the amount of significant work that had to be done on the house, it was about two years before he could turn his attention to the new layout. He was able create space by transforming two garages and thus gained about 36m² for the layout. He determined not to repeat the mistake of piling up too much scenery. Also, to get a good idea of the sites to be built, he made several trips to Graubünden, armed with his cameras. He also visited the specialist model railway exhibition in Bauma where he was able to meet practically all the craftsmen and small suppliers involved in producing Swiss trains. He decided to look for specialised craftsmen for the scenic elements to make up the locations he wanted to reproduce: Filisur station with the Grischuna hotel, a small village of a few houses, various different typical viaducts, tunnel portals, etc.

In 2006 most of the work on the house was finished, and it was time to open the boxes. An additional trip to Switzerland was organised along with the person who was to build the basic of the layout. Another friend with electronics experience was to take care of the wiring, and programming with WinDigiPet, working through Uhlenbrock DCC equipment. He had a good knowledge of it but he came to regret it later ...



Above
The Landwasser viaduct fascinated Pierre from the start, so it was logical that it appeared on the first layout.



Below
The Crespières layout under construction: the hidden storage tracks are on the left and Filisur station on the right.

Top
The exit from the station and the wood transfer area.

Above
The first layout was detailed ... perhaps too detailed!

Below
A Ge6/6¹ 'Crocodile' and others in the loco depot.





Above
A train of historic Pullman coaches
in the Albula valley. The space available
allows the railway to be just part of the landscape.

Right
Ge4/4^{III} 651 at the head of a rather mixed
Glacier Express consist from the 2000s
leaving Filisur station en route to Chur.



Above
An Allegra ABe8/12 unit hauling six panoramic coaches over the Landwasser viaduct.



Boyd Misstear hopes that those who run fixed multiple unit consists might find this servicing bay suggestion of interest.

Photographs by the author.

Servicing bay

An ingenious solution for modern image modellers

The challenge

Without causing damage, how do you carefully service the new sophisticated 'fixed' multiple unit consists (in any scale/gauge) now being offered commercially market that have complex couplers and are not designed to be readily disconnected? Some manufacturers are offering modern models with sophisticated – and fragile – inter-vehicle couplings that may not be easily separated once joined due to their wiring looms. Unfortunately these are sometimes not designed to withstand the stress generated when separating units. So how do you easily and safely extract a closely-coupled 'fixed' consist from the layout onto a servicing workbench to receive attention? For two, three, and perhaps even four coach lengths in HO it is possible with two hands to carefully lift it off (providing there is no overhead catenary!) from an accessible siding and place it on a bench, but

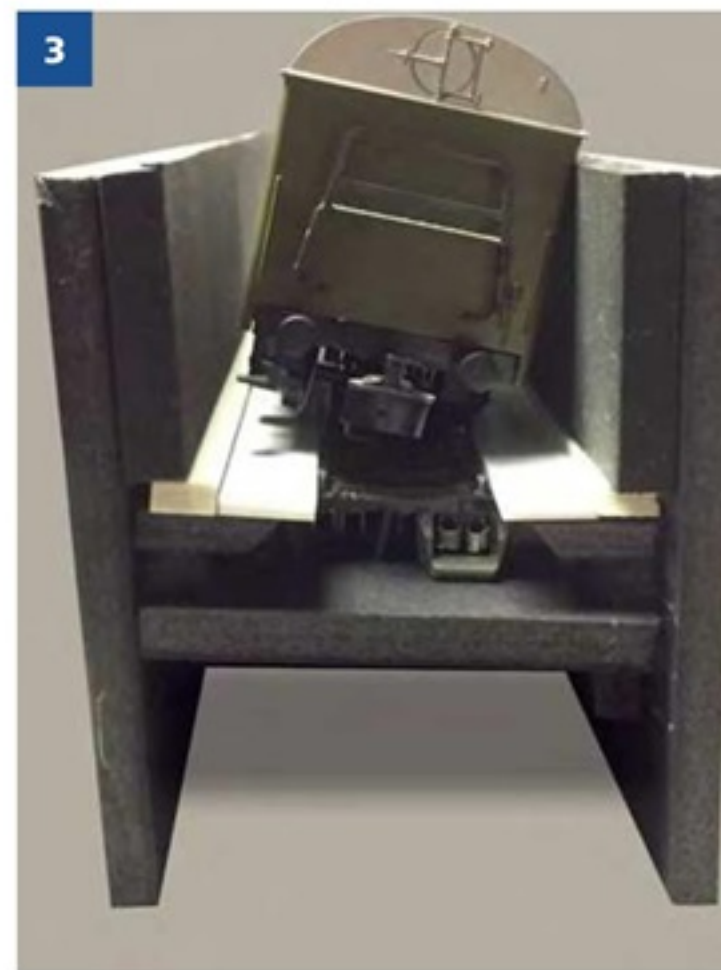
the danger of dropping, twisting, or breaking increases with the number of vehicles. And once on the bench, how do you rotate in unison without causing undue stress?

Background

When deciding on the position for my modern BLS Tunnel Intervention Centre (see CM March 2017), space constraints were amongst the challenges to overcome. After all, the layout never started out with a grand comprehensive plan but was initiated by the desire to get back to model railways after a hiatus of many years focused on a busy married life with children, demanding employment involving frequent overseas assignments, and so forth. Time and finances did not permit, as many will know. But eventually the opportunity and encouragement arrived to start a new layout.

Below
A representative consist
entering the lift-out section.





The construction was tested and trains happily negotiated the lift-out bridge.

Phase 2 – from bridge to servicing bay

Once the lift-out was completed, thoughts moved to achieving the servicing aspect, namely:

1. How to 'lock' in a consist without damaging fragile parts.
2. How to transport to the work bench without the train falling out.
3. Once on the work bench, access to the sides and more importantly underneath.
4. Reverse the process and return the unit to the layout easily and safely, with automatic re-railing?

A mock-up of sufficient length to accommodate longest

coach (315mm) was constructed using foamboard, cardboard, styrene strips of varying widths and thicknesses, and (to hold everything together) T shape art pins (which come in varying lengths). This proved to be a very valuable exercise and resulted in the decision to leave the cork roadbed off the bridge as it introduced some unhelpful height unevenness.

To assemble the mock-up, more rough sketches were drawn to consider the following aspects:

1. How to secure vehicles without damage in both lift-out and inversion modes.
2. How to re-rail after an inversion.
3. Not to interfere with through train operation when the servicing bay is being used as a simple bridge.
4. Easy storage of any removable components.

My layout uses Märklin C-Gleis (three rail) and this complicated matters compared to two rail when it came to achieving the best re-railing after servicing.

Taking each of these aspects in turn:

1a. For lateral fit I decided to use firm foam glued to the inner side walls, choosing very carefully the thickness that would allow free through train movement and also secure an inverted U shaped hood or lid that would be placed over the consist once it had been driven onto the lift-out section.

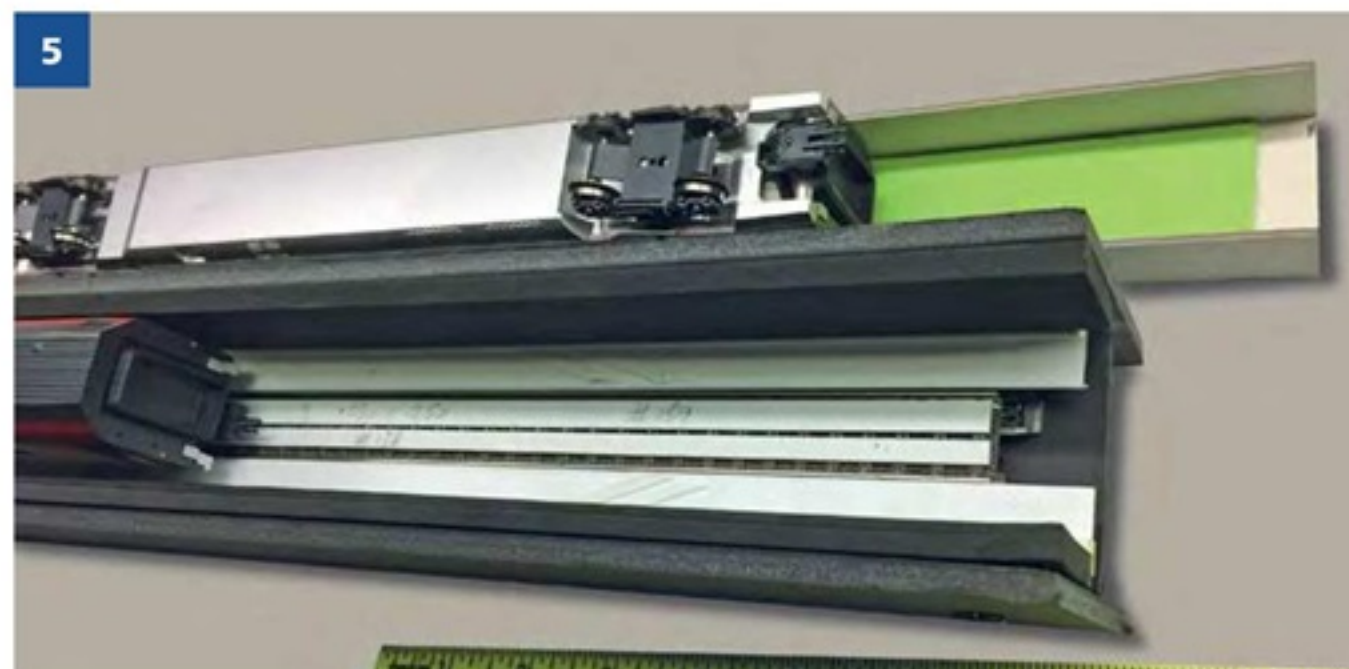
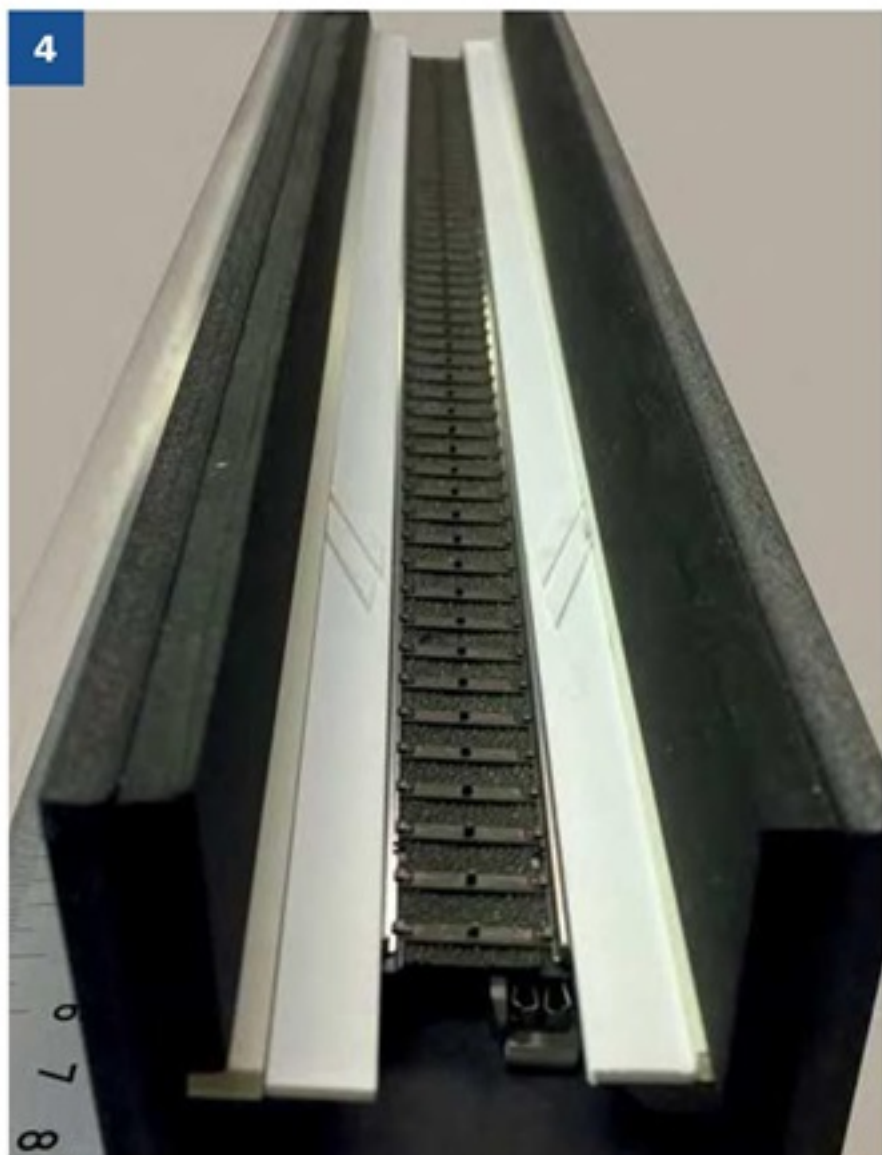
1. Mock-up showing the bridge, track, and lid concept.

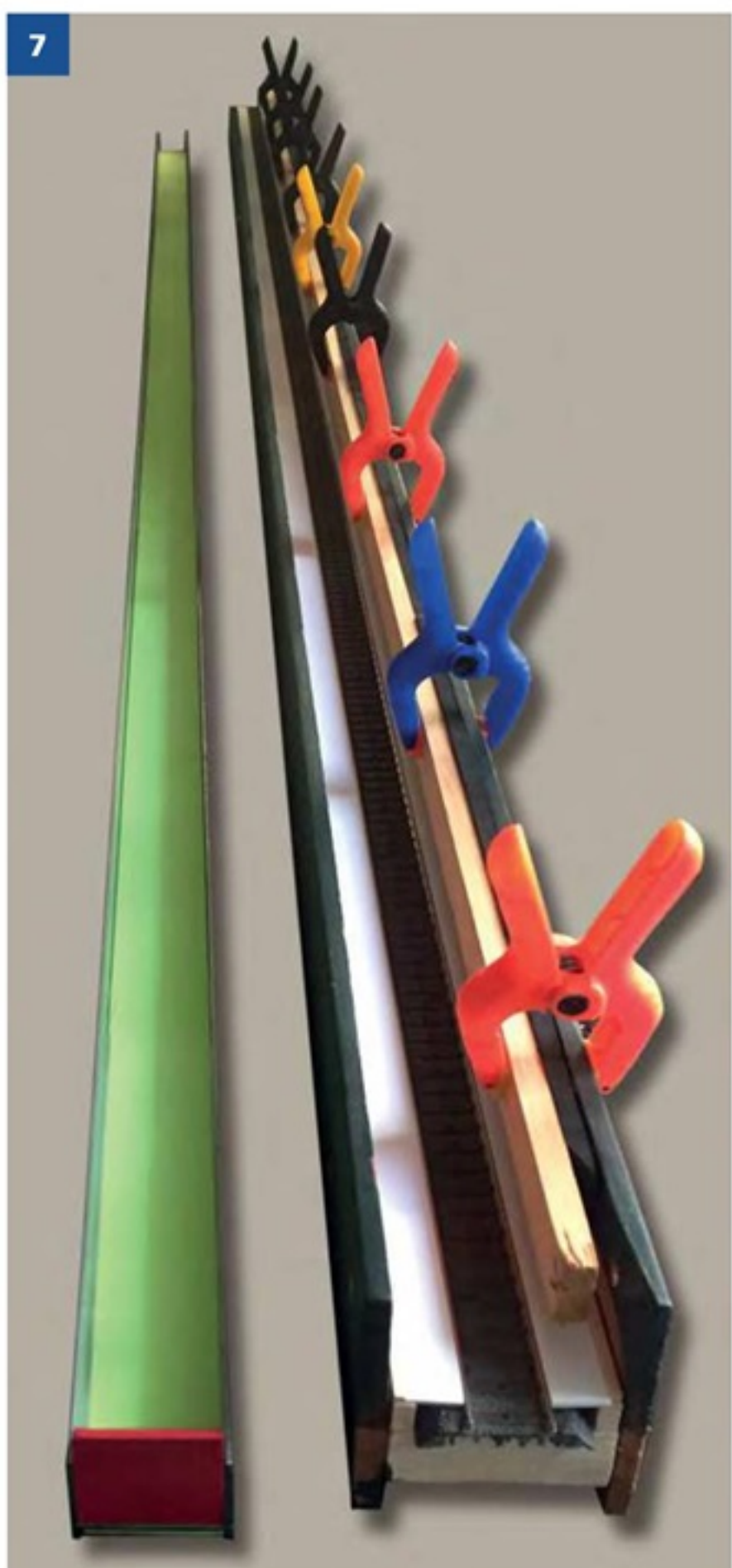
2. Inserting styrene strip sides to aid re-railing when stock was turned the right way up after servicing.

3. Re-railing remained something of a challenge.

4. Part of the solution was to refine the thickness and height of the outer guides.

5. Extra strips were added inside the rails to help guide the flanges. Two strips were used to allow separate adjustment each side.





6.
The lift-out lined with foam and the U-shaped lid. The foam thickness was carefully chosen to allow for the sides of the lid.

7.
Assembling the lift-out and the lid on a flat surface.

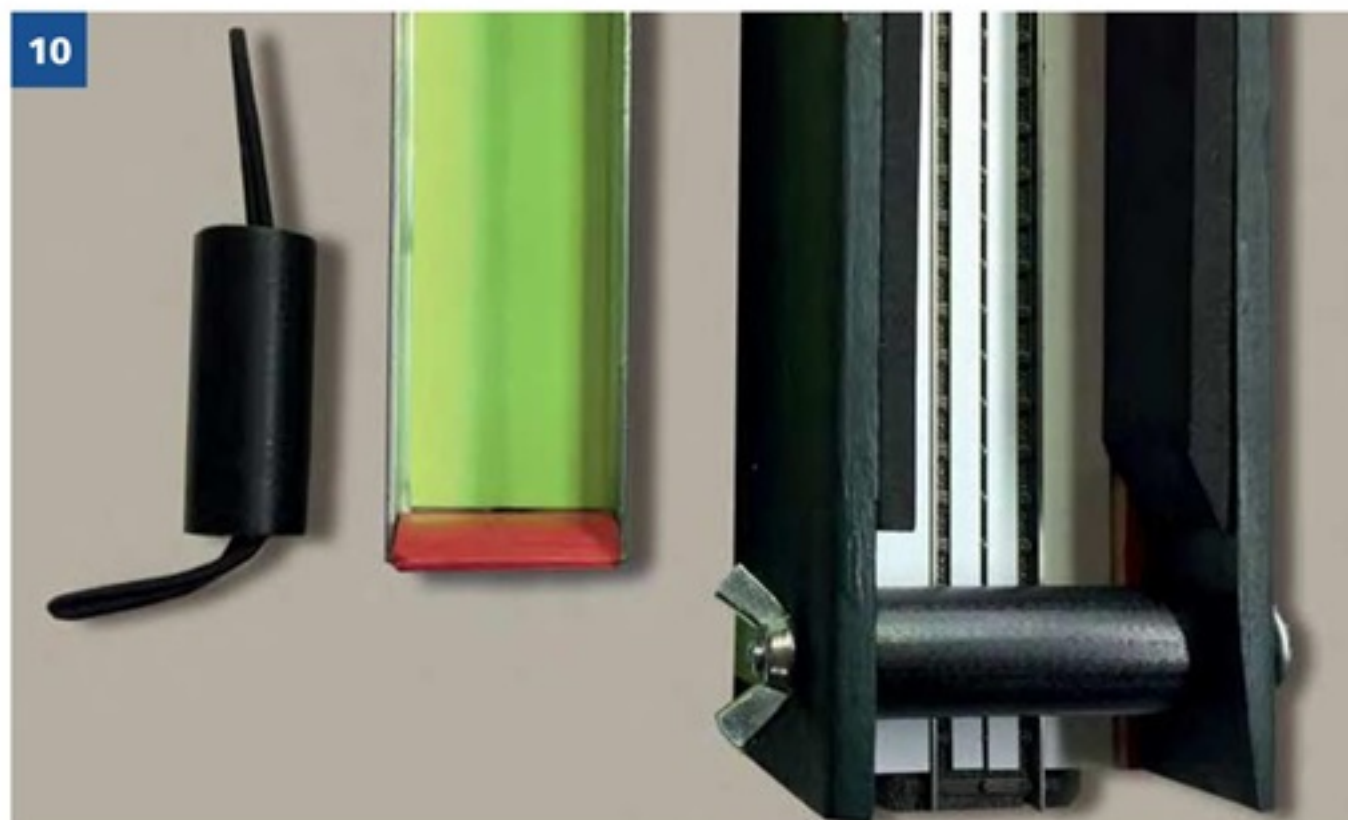
8.
A fixed position end stop, held with a long bolt and wing nut. The tube is the centre of a till roll.

9.
A floating end stop, secured with an elastic band.

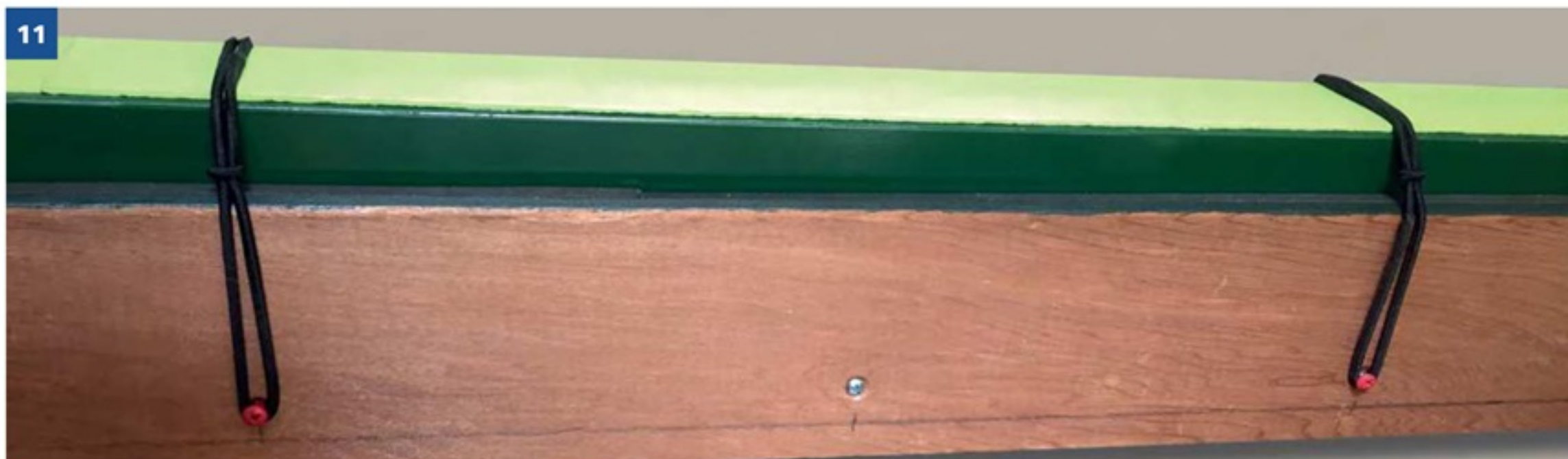
10.
Fixed and floating end stops.

Hinged sides were considered but discounted as adding complexity. The hood, like the base bridge, needed to be absolutely straight, rigid, light, and fit snugly but without interfering with the small details or catch the pantographs of electrics and restaurant cars. While for the mock-up it was firm cardboard and foam, the eventual solution for the U shaped lid to fit over the consist and bridge sides came in the form of a piece of discarded aluminium shower door frame found in a friend's renovation discard pile. The measurements were very close in suitable width and length and experiment helped to choose the firm foam thickness for the inner lining of the sides and roof.

1b. The mock-up demonstrated the importance of secure ends. I put a coach on the bridge, placed a lid on top, then lifted – only to realise I had a 'runaway' and was about to see a prized piece of rolling stock fall out of the end and smash on the concrete floor. Removable ends were critical. Inspiration came while collecting groceries in our local market. The checkout assistant apologised for a delay as she needed to change the printer roll, and I realised it could be sized perfectly to act as removable ends for the bridge.



11



1c. To secure the lid to the bridge, the issue of holding without undue pressure had to be considered. Not all consists have the same height even though to a common loading gauge. I decided on flexible bands but rather than simple elastic bands, which tend to decay and loose strength, by experimentation hair band loops were chosen. Linking two or three together achieved the desired length and 'firmness pressure'. I made up a number to match the length of the servicing bay with one about every 15" or so. This proved to be a simple workable solution and to date not one set of bands has had to be replaced because of stretching.

1d. After carrying the protected servicing bay to your work bench, inverting, removing the hair bands and lifting the bridge base off exposes the underside held snugly in place by the lid, making servicing. If uncoupling is necessary, it can be done carefully without undue strain on the interconnections.

1e. Once servicing is completed, with the end stops in place, the process is reversed and the inverted lift-out bridge can be placed carefully over consist, the lid and base reconnected using the hair bands. The servicing bay is then turned upright, carried back, put in place, hair bands are removed, lid lifted off and stored (simply hung under the lift-out bridge), and track power connected. The servicing bay has now reverted to bridge mode!

2. If the train it is to be able to move off the bridge under its own power after being replaced, it must be re-railed. Achieving this required very careful measurements of the roadbed, rail height, skate clearance (for three rail), and the varying tyre profiles of NEM compliant equipment. For three rail I used angled styrene between the rails and along the sides with strips of angled styrene to guide the wheel

11.
The lid is held very simply with elasticated straps.

12.
The lid is also fitted with an end stop, which also holds the sides square.

flanges back off smooth sides into the track well. For two rail, commercially available in-track re-railers should work and would be simpler.

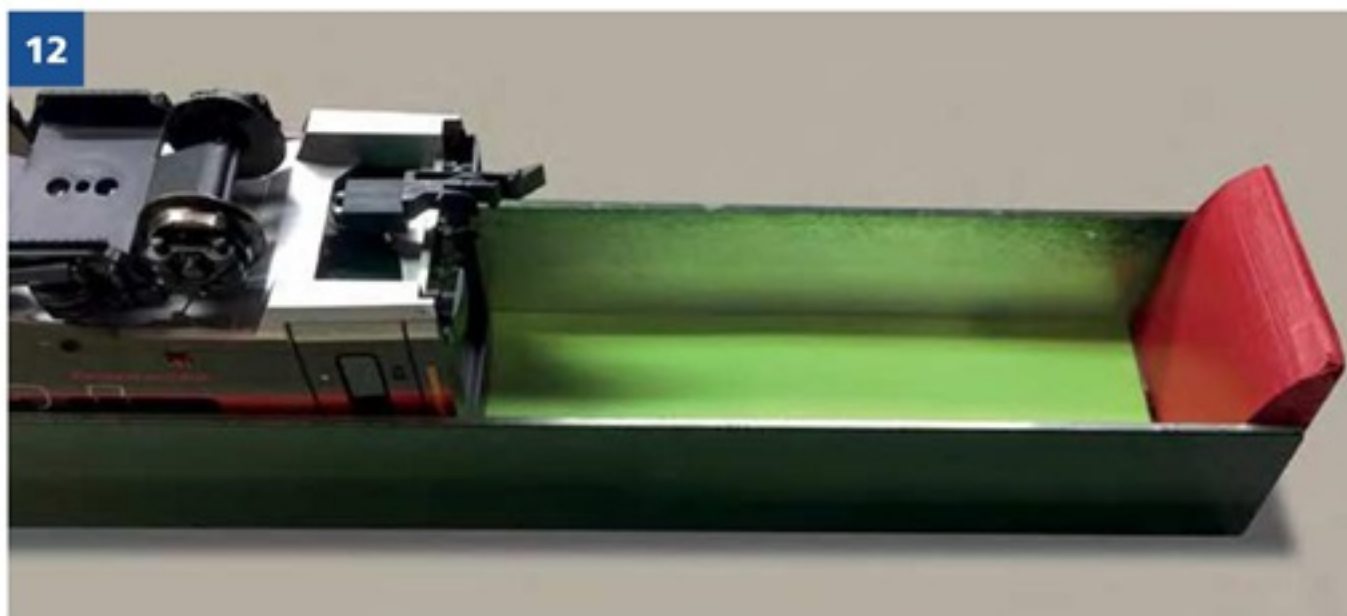
3. Having got the re-railing working, when the unit was returned to the normal bridge run-through mode, a small snag was discovered. Some locos intermittently lost contact with the rail as the tyre, not the flange, was riding up by a tiny amount on the styrene side surface which as placed to facilitate re-railing. The amount proved to be minuscule when measured, yet sufficient to cause the unacceptable intermittent running. Just having a slope which encouraged the rim to find its way back to the rail was not enough; the styrene had to be fractionally beneath rather than level with the top of the rail top. Here we are talking thousandths of an inch. Talk about the devil being in the detail!

4. Finally, where to store the lid and removable end stops? By simply slinging the lid beneath the bridge and locating the two end stops with the one bolt and elasticated strap in a suitably positioned container, salvaged from packaging.

How the servicing bay is used

1. Drive a train onto the lift-out section/servicing bay.
 2. Place the lid on top.
 3. Position the fixed and floating end stops in place.
 4. Using the elasticated straps, wrap over the lid and attach to the sides.
 5. Disconnect the track power and verify LED extinguished.
 6. Isolate track power to both bridge approaches (whether automatically or manually)
 7. Making sure the destination workbench is clear, lift the whole servicing bay off carefully.
 8. Position on workbench.
 9. Invert whole unit and release the elasticated straps.
 10. Lift off the inverted bridge to expose the securely located inverted consist offering easy access.
- When finished, reverse the procedure.

12



Dimensions (adjust to suit)

Bridge lift-out: length 207cm, height 7.5cm, width 6.5cm (external).

Lid: length 207cm, Height 2.5cm, width 4cm (external).

13



Lessons learned

Has the servicing bay proved useful? Absolutely, and on more than one occasion.

It would have been very difficult otherwise to service a consist without separating the vehicles with possible detrimental effects. In another instance having the servicing bay enabled me to test the whole consist connected, find easy access to a hatch in a driving trailer, exposing a decoder where a wiring fault was readily identified and fixed. The whole consist was back working on the layout within 30 minutes without having to separate it.

It is very important to keep both bridge and lid as light as possible to avoid unnecessary pressure on the vehicles within. If doing this again, instead of using wood I would seek out light but strong aluminium as an alternative material. It should work equally well if not better achieving strength and linearity.

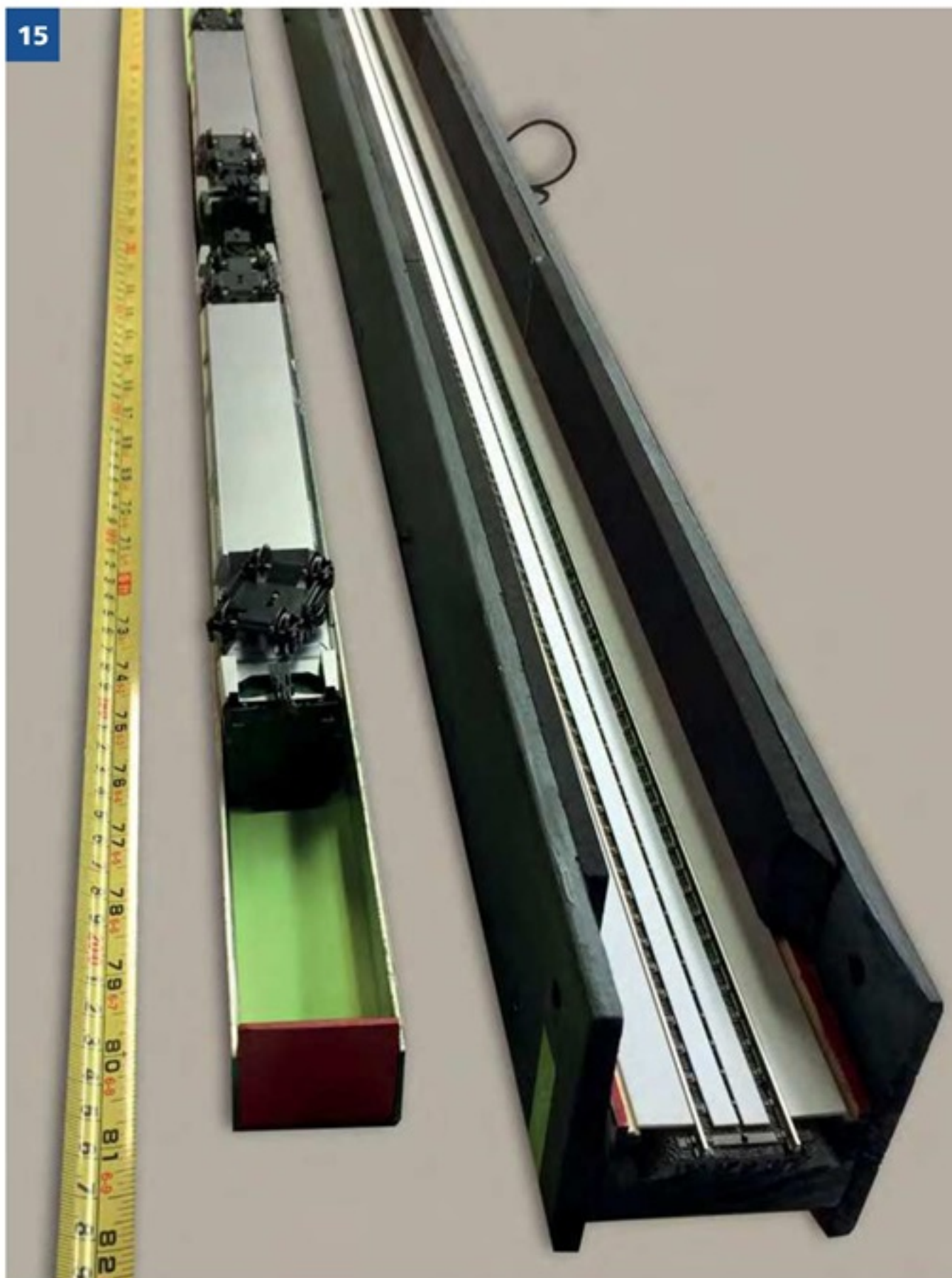
Materials

Timber and screws, or aluminium
Firm foam sheets, size and thickness to suit,
from craft stores
Hair bands – Scunci or similar
Aleene's Original Tacky Glue all purpose adhesive
(or similar foam-friendly glue)
Evergreen or similar styrene strips
Track, wiring, LED + resistor, paint

14



15



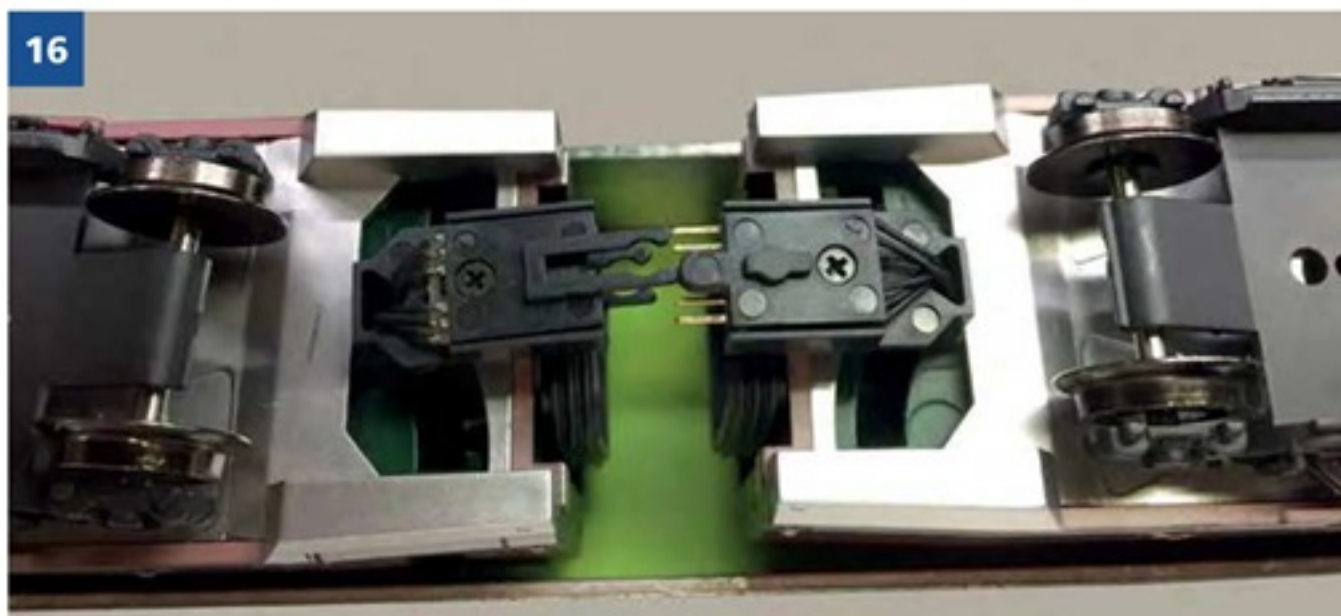
13.
A typical train entering the lift-out section/servicing bay.
Note the lid simply stored by being hung underneath.

14.
It is the complexities of couplings like these on modern stock,
on close-coupling mounts and often with electrical connections,
that make it useful to handle a train without separating them.

15.
On the workbench, the train
is held safely in the lid
while any work is done.

16.
With stock inverted it is
much easier to work on
couplings and wheelsets.

16



When a 5m x 2m room became available at home,

Pim de Moed of the MSC Driebergen took the opportunity to create a new layout.

Photographs by Evert van den Born, unless noted otherwise.

's Gravenhage Centraal

The atmosphere of Dutch railways in the 1950s

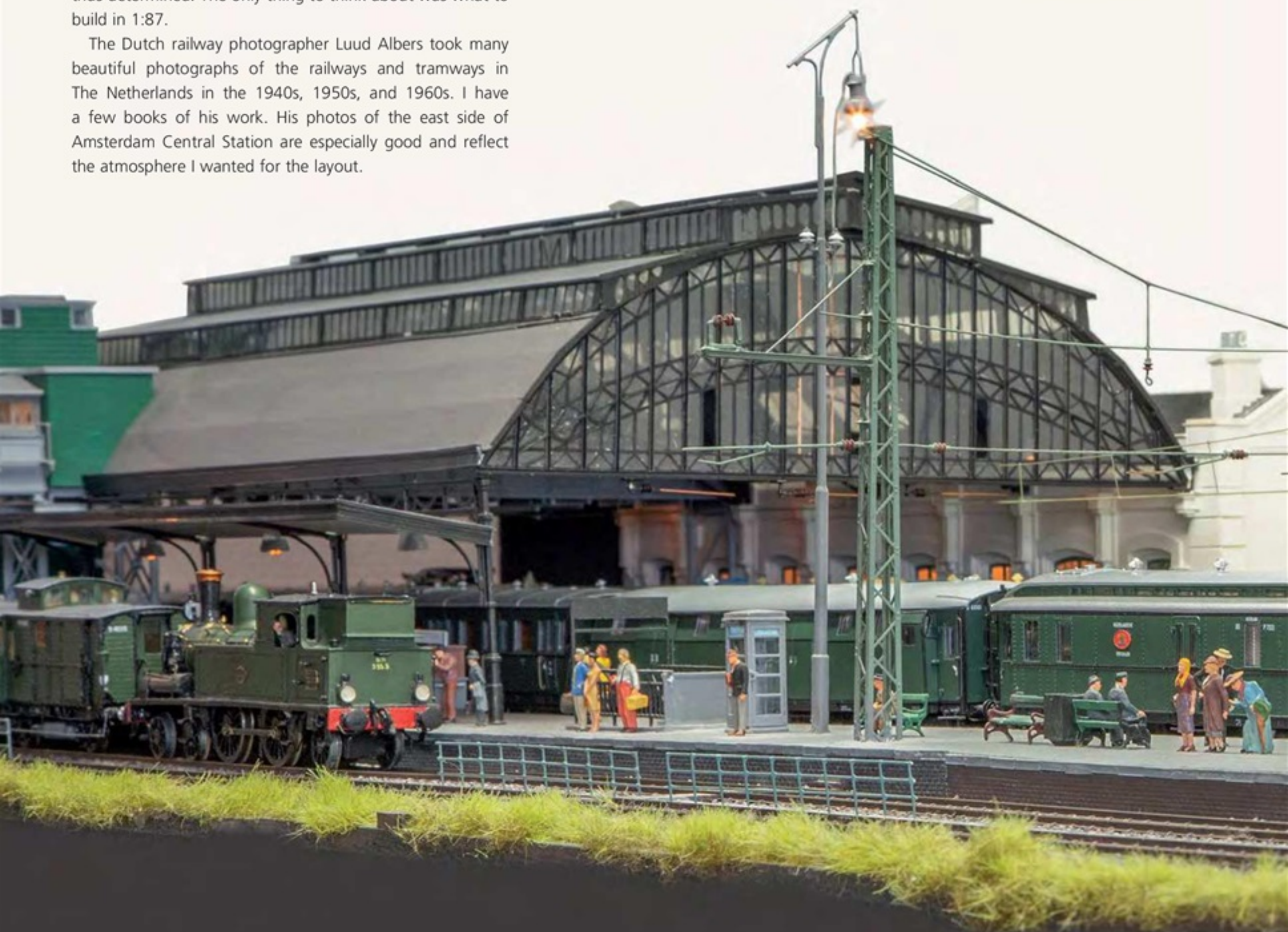
Because the number of residents in my house has fallen considerably in recent years, due to children leaving home, etc., a room 5m by 2m became available. My wife agreed that I could build a layout there. The space was thus determined. The only thing to think about was what to build in 1:87.

The Dutch railway photographer Luud Albers took many beautiful photographs of the railways and tramways in The Netherlands in the 1940s, 1950s, and 1960s. I have a few books of his work. His photos of the east side of Amsterdam Central Station are especially good and reflect the atmosphere I wanted for the layout.

Amsterdam Central Station is of course far too big to build in a room of 5m by 2m, so a compromise had to be made to try and achieve the atmosphere of a large station in the 1950s and 1960s.

Below

A 3700 class 4-6-0 is at the platform with an express, as a 5500 class 4-4-2T arrives with a local.



As far as I am concerned, the elements that determine that atmosphere are:

- a station building with overall roof and an old gate to the platforms.
- three platform tracks and a through line under the roof.
- a signal box with signal gantries.
- electrified tracks with overhead wires.
- bridges over roads and canals.
- viaducts over the railway.
- backs of houses.
- a city wall with gate.

Because space is limited and the chosen theme of a large urban station requires a lot of room, only the railway and its immediate surroundings are shown on the layout. The city is depicted with a narrow strip of half-relief houses against the background, and the station building is just the façade on the platform side.

Substructure, background, and lighting

The base consists of three modules constructed from 12mm plywood. As a result, the layout could be moved if necessary, although I did not intend it to be exhibited. The three modules have a background, painted white with a light blue area at the top, and a valance with fluorescent tube lighting.



Above

NS 4-4-2T No.5555 was built by Werkspoor of Amsterdam (works number 156 of 1905) to a Sharp,Stewart design for the HSM; it was the last of the class, in use until 1954. At the far platform is a Mat '24 'Blokkendoos' set, one the of the first series of NS steel bodied electric trains.





Track plan

The plan includes a double track main line and a single track main line. In addition, there are various sidings for goods wagons and passenger carriages.

A through track, mainly for freight trains, also runs under the station's overall roof.

At both ends of the layout, all through tracks connect to a single circle of track that runs along the walls of the room. A removable section across the door makes the model railway room accessible without bending down.

The track is Peco Streamline code 75. In some of the points, the plastic tiebar mechanism has been replaced by a brass wire and the point is operated by a servo under the baseboard. This looks very good but is susceptible to failure.

Station and overall roof

From 1863, railways in The Netherlands were built by the state. Not only the tracks but also the stations and other associated buildings were built by order of the state. The overall roof is a standard design that was widely used in state railway stations. These could be found at The Hague SS and Arnhem, among others. Under the roof there was usually room for two platforms and three tracks. Within the area covered by roof there is a goods lift and an elevated walkway for transporting goods, mail, and luggage to the platforms. Passengers must use the underground pedestrian tunnels.

The station building that is just visible behind the roof is the old Arnhem station which survived the battle in September 1944 but was completely destroyed during the liberation in April 1945.

Along the platform is a wall and two gatehouses with an entrance gate. This was from the early days of the railways when a station was a closed area which you could only enter through a guarded gate. The platforms have now been extended and the gate has been taken out of use.



Above left
A train hauled by an electric railcar in the station.
Photo: author.

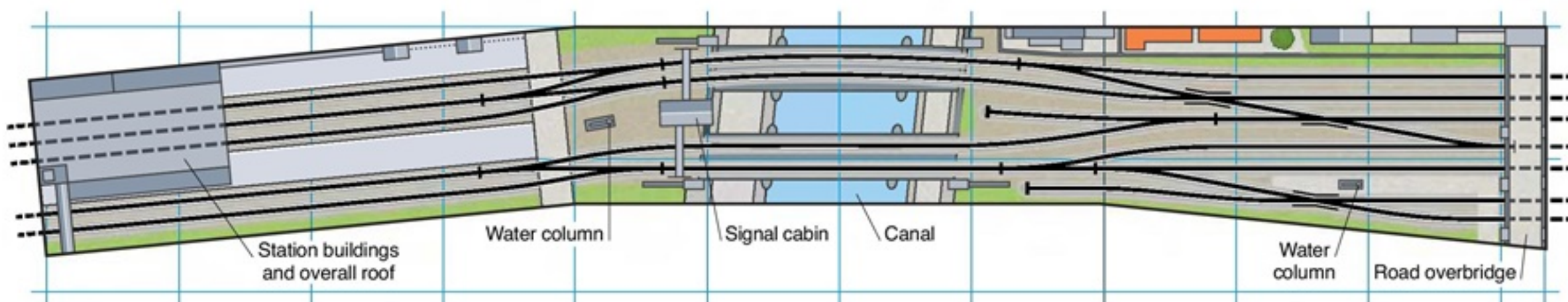
Below
The station building façade is modelled in low relief.
Photo: author.

Above
A high level walkway and lifts allow luggage to be moved between platforms.



's GRAVENHAGE CENTRAAL

Overall dimensions: approx. 340cm x 50cm. Each grid square = 30cm x 30cm.







Above
NS 4-6-0 No.3737 comes off the bridge with a goods and passes the signal box flanked by signal gantries.

Below
The scratchbuilt signal box has a fully detailed interior.

Signals and signal gantries

The signal box is located approximately in the middle of the tracks, with signal gantries on either side. These gantries carry the signals that control the departure of trains from the station.

Small shunting signals are arranged between the tracks, to regulate the movement of vehicles in and out of the station. These 'shunting stop lanterns' have an orange cross and a

black arrow and are made of plastic sheet. The plastic block has a print of the orange cross and the black arrow. There is a miniature LED in the lantern; the white plastic and paper allow sufficient light to pass through.

The signal box and all the signals were scratchbuilt. The signals and gantries were made of brass sections. The signal box is built into the bridge abutment, and was made of Slater's Plastikard; it has a fully furnished interior.





The signals are operated by wires and springs that are connected to servos under the baseboard. The signal lamps are illuminated with small incandescent bulbs, as I found the light from LEDs to be too white.

Overhead catenary

From 1924, railways in The Netherlands began to be electrified with 1,500V DC, with double heavy copper contact wires. In large stations, the contact wires were often hung from wire crossbeams mounted on large truss masts at the side of the trackbed.

On the layout, these spans are made using Viessmann masts carrying cables of 0.5mm thick steel wire from Sommerfeldt. The contact wires should be as thin as possible, but strong enough so it is possible to run with the pantographs touching the wire. The contact wires are made of 0.3mm bronze wire, tensioned with springs. This gives a nice fine construction that is relatively sturdy.

Bridges and canal

Trains enter the station on steel bridges over a canal. The bridges have been laid over the canal at different angles, to create a more interesting picture with regard to abutments and pillars.

Many photos from books and the internet were collected for the design. Based on these photos, a design was drawn that fitted the track.

There are models of two truss bridges and two girder bridges.

Lattice bridges are made up of many steel strips riveted together to form a beam that resembles the bars of a fence. It is an old type of bridge that was used a lot in the early days of the railway construction. I scratchbuilt these bridges with strips cut from 0.5mm Slater's Plastikard. The strips were glued together with ordinary plastic solvent (Faller Expert).

The abutments and pillars were also made of 0.5mm Slater's Plastikard, surfaced with brick and trimmed with dressed stone embossed plasticard. The abutments were painted with matt Humbrol colours. The bridges were painted with Revell satin finish paint.

The water in the canal is simply a board painted dark brown with three layers of transparent boat lacquer on top. The ripples in the water were formed in the wet paint with a brush.

A system of wooden barriers was installed to prevent ships from hitting the bridge piers.

On both sides of the watercourse are roads with a limited clearance height (3.5m).

Above
The roads either side of the canal have limited clearance under the railway bridges.
Photo: author.

Below
The backs of the houses alongside the railway were modelled following prototype photographs.



The end of the layout on the right is masked by a masonry viaduct and a steel bridge, both made of plasticard and coloured with Humbrol matt paints.

Houses and city gate

On the right of the layout in the background there is a piece of historic city wall. In addition, there are a number of building backs, often a feature along the track in urban areas.

The gate and two houses were based on a 19th century painting by Jan Weissenbruch. The story goes that he painted the outside of the gate on the inside of the city wall; I have reversed that on the layout.

The other houses were recreated from Luud Albers photos.

Trains

The layout is mainly operated with Dutch equipment, mostly ready-to-run models from Roco, Fleischmann, and Artitec. There are also models made from kits by Model Loco and MK Modelbouw.

All locomotives and multiple units are equipped with DCC decoders. Older locos and units which did not come with a socket for the easy installation of a decoder can usually have one installed with some simple soldering; several sites on the internet offer advice on how to do this.

For control I use a Roco Multimaus.



Above

Apartment blocks alongside the line.

Photo: author.

Below

An 1100 class Bo-Bo electric, in original condition and livery, has taken over the express.





Above and right
The gatehouse in the city wall is based on one at Leerdam,
which appears in a 19th century painting by Jan Weissenbruch.





Warren Miller describes his layout, a flexible generic setting built to accommodate a range of rolling stock from around the world. *Photographs by the author.*

The romance of rail travel

A layout with a difference



Stations without names, a lack of signalling, a suspiciously flat landscape, and trains from many countries: my layout would fail most of the criteria of modellers who seek to recreate a specific place and time, but it gives me a lot of enjoyment, as well as prompting memories of rail travel over the years.

Layout design

The objective of the layout was primarily to provide an environment to run my varied collection of trains in a plausible setting. Since I have collected trains of numerous nationalities and eras, the layout could never aspire to represent a specific place or time. In fact, it is more easily described by reference to what it is not, rather than what it is! It is not a re-creation of any specific town or region, though the buildings have a European, perhaps French, flavour. It does not facilitate operation to a timetable or pattern that represents real railways, and there is limited scope for shunting. Light engine movements between the loco shed and main line are possible, but that is about as complicated as it gets.

CONTINENTAL MODELLER



Above left
At the station is a vintage New South Wales class 17 with a train of non-corridor 'dogbox' coaches. The station building is the Jouef 'grand gare'.

Above
Indian stock at the station – a WP Pacific in the main platform, while on the narrow gauge a Darjeeling C class Pacific waits to depart while porters hurry along with passengers' bags and a B class 0-4-0T sets off back to the shed.

The main aim is to allow the 'romance of rail travel' to be captured in model form.

Thus the track plan includes three main line circuits: a double track main line with a relief line in one direction. There is a main line station at the front, and each track has a loop at the rear of the layout, long enough to hold the longest train I am likely to run (a nine car Lima 'Cisalpino' set).

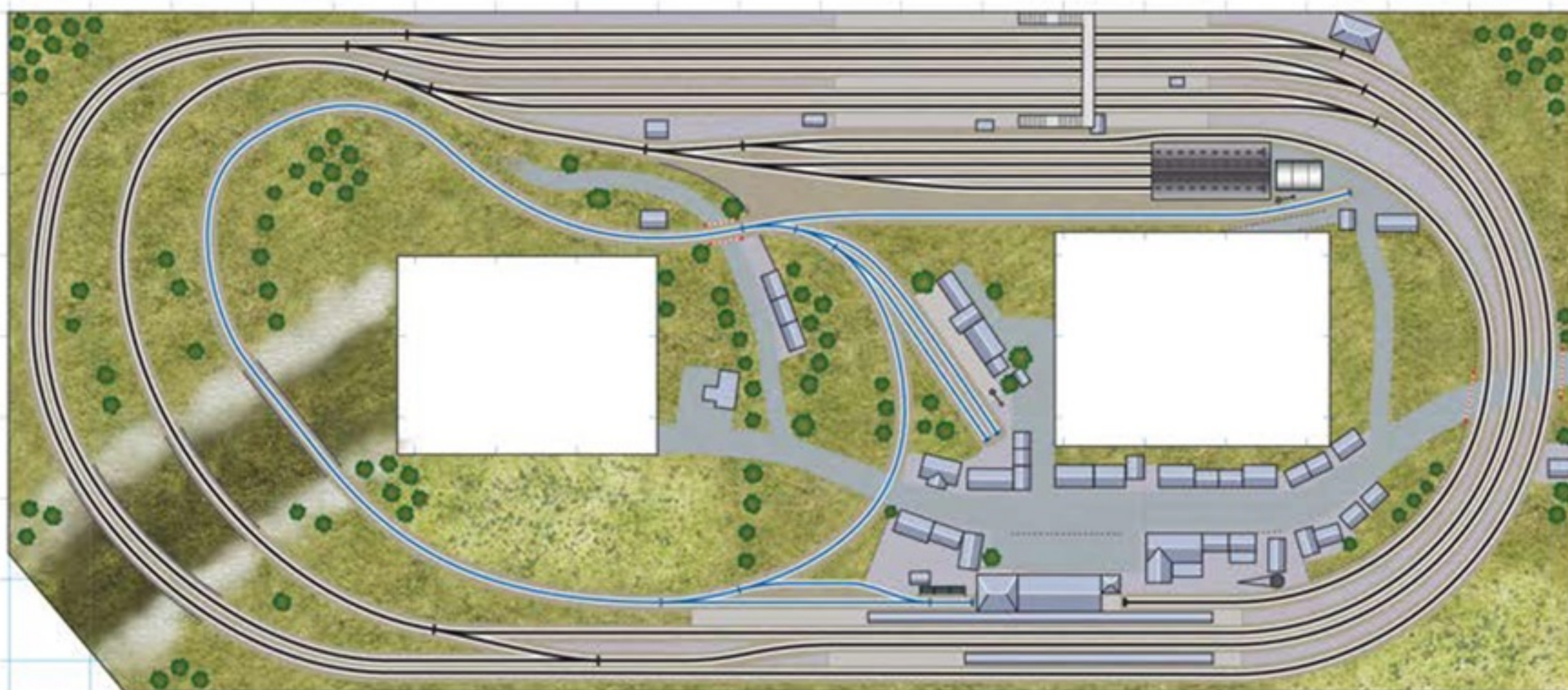
The outer track is run counter-clockwise (left-hand running) and the inner two tracks clockwise.

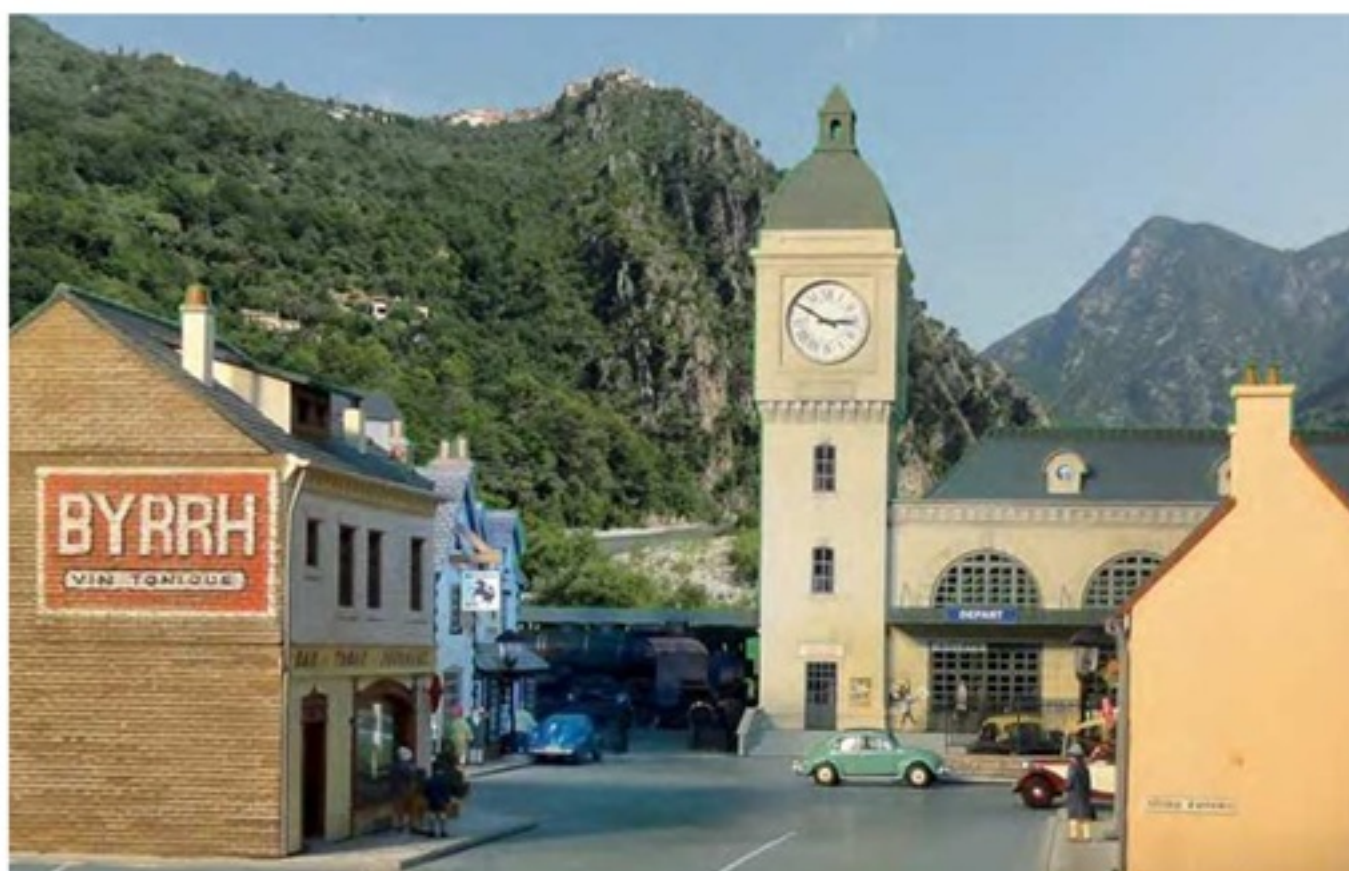
The loco shed is accessed from the inner circuit, and also has a line leading to a bay platform in the main station.

I have some Darjeeling models, and German narrow gauge models, so a 9mm narrow gauge line has been included, running from the main line station to a narrow gauge terminus, but with a connection back to the main station to allow a continuous run as well as end-to-end. The narrow gauge line also has a branch into the loco shed.

The layout has two openings in the middle that give access to the back and right-hand corner.

Below left
An Italian Gr.744 2-8-0 (Rivarossi) heads into the country with a freight train.





Above

In the absence of a permanent backscene, it is fun to try and superimpose suitable photographs. Here a mountainous background has been provided for the town square and station approach – appropriately French as it is from Plan du Var on the Chemin de Fer de Provence.

Below

The town centre includes a little light industry beside the line, and a main street running past the station forecourt. At the station a New South Wales 36 class 4-6-0 arrives, while an express hauled by a 38 class Pacific moves off past a waiting freight headed by two 45 class diesels. The local train just pulling in on the far track is hauled by a 30 class 4-6-4T.



Above

Several of the buildings have interior details where this can be seen through large windows. The Jouef 'Hotel du Départ' kit includes a nice interior which benefits from lighting.

Control

I happily run trains on DC as I could never convert my large collection of locos to DCC. The power is provided by four old (over fifty years!) H&M 'Clipper' transformer/controllers. They get a little warm, and one makes a noticeable hum, but they work well and seem to accommodate all types of motors within their two resistance settings. Each track is powered via a heavy copper cable with power feeds at four points around the circuit.





Above

The main road through the town is crossed by the narrow gauge line at an unguarded crossing. Services on this line are infrequent, and the train travels very slowly with much whistling. Here a Darjeeling Himalayan train brings traffic to a halt. The B class loco is a Langley kit and the coaches are from Worsley Works etched kits.

Below right and below

The station has a buffet on the terrace, and in the forecourt a good collection of (Indian!) taxis wait for business as the Darjeeling C class Pacific moves over the level crossing.

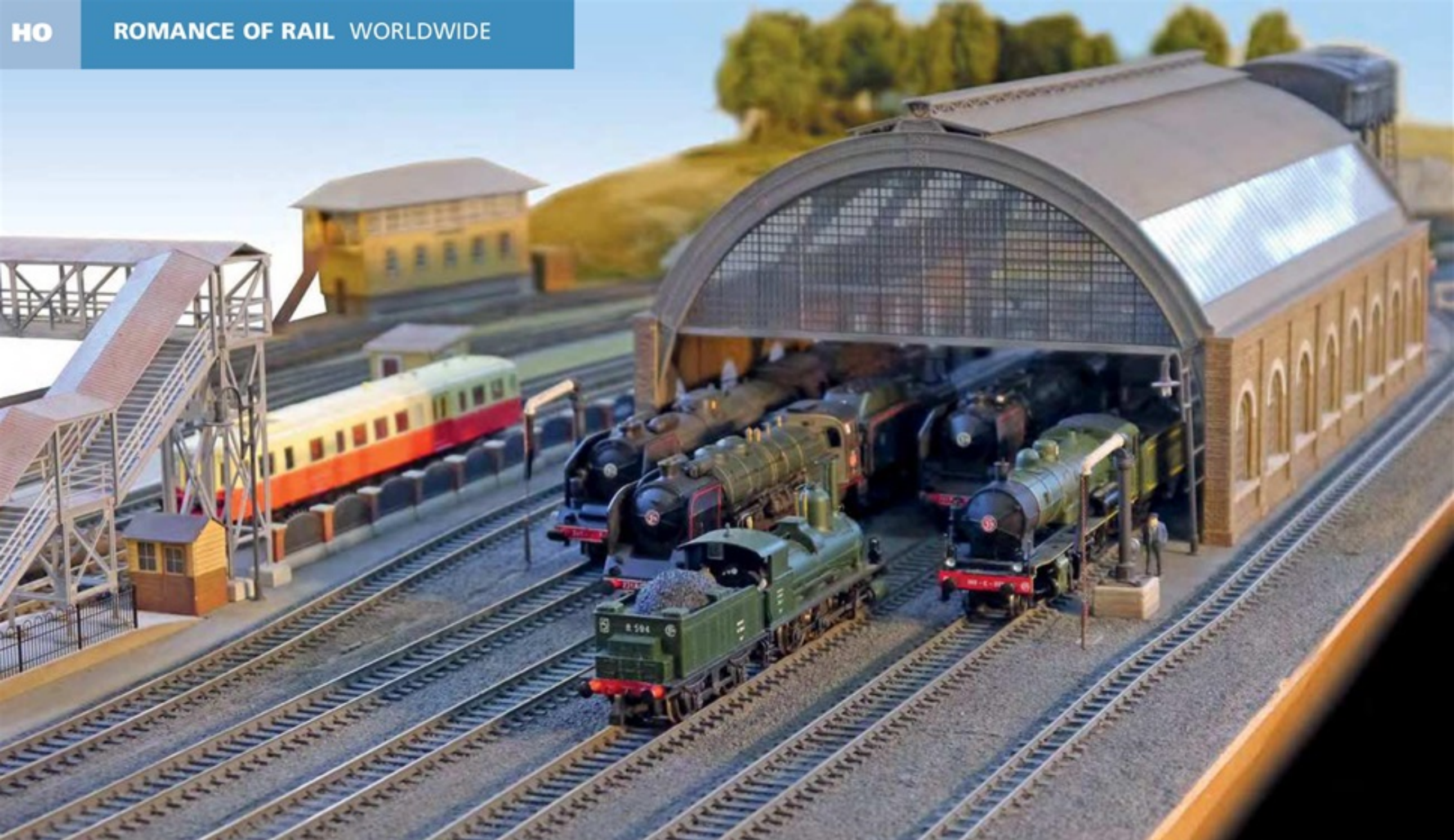


The layout is not sectioned, but the isolating points, with 'dead' sections before each crossover, allow enough facility for trains to change from one line to another. I confess that turning locos and most marshalling of trains is done by hand! However, locos can move from the shed to take up a train in the loops or station.

In hindsight I should have wired all tracks with a common return; at the crossovers from one line to the next, both rails have insulating joints, which means that locos with a staggered pickup (one side on the loco and the opposite side on the tender) will not run across without manual assistance. I may yet do some re-wiring to deal with this limitation.

The layout is housed in a room above our garage, which is upstairs away from the living areas of the house and can be kept closed. Thus dust is not a major concern, though a yearly clean-up keeps it looking reasonably fresh.





Above
The loco shed hosting
a varied assortment
of French motive power.

Baseboard and track

The baseboard embodies the old fashioned 'flat earth' concept. I was never very interested in, or skilled at, landscape scenery, so the layout is recognisably of the 'table top' variety, mostly on 9mm five-ply on 19 x 40mm timber frames. The layout is accessible on only two sides, so there are two access voids to get at the more distant parts, all within a (stretched) arm's reach. Clearance to duck under the layout is 970mm.

The layout is 'permanent', but to facilitate any future need for dismantling: it consists of six separate boards, bolted together and supported by a ledge on the wall on two sides and legs elsewhere. The track is laid across the baseboard joins without breaks, but would be cut for dismantling. Importantly, where the wiring (and there is a lot of it) runs

under a baseboard joint, plug & socket connectors are used so that dismantling and re-assembly would not involve re-wiring.

The track is Peco Streamline, laid on Peco foam underlay – a surprising choice for a 'serious' layout, perhaps, but I had no enthusiasm for ballasting by hand despite the realism this brings. I also like the quieter running that it gives. After tracklaying, ballast was glued along the edges of the foam ballast and the finished track, rails and all, was sprayed with brown track colour. This gives a fairly good appearance without the labour of ballasting by hand.

For the narrow gauge line, however, I was obliged to add ballast by hand, foam underlay not being available for that track. I initially laid the narrow gauge track directly on the baseboard but found that the noise level was quite high. The solution was to lay the track on strips of thin closed-cell foam sheet, of the type used in packing fragile items, and then ballast (by hand!) using acrylic PVA glue. The result looks good and runs quietly.

Scenery

The scenery on the layout requires some 'suspension of disbelief' on the part of the viewer. It is not too bad in the town area, but the near-flat countryside combined with the deep gorge spanned by three bridges is a bit improbable. The shallow hillsides and cuttings are the usual styrofoam slabs carved and covered with plaster gauze and scenic material – nothing surprising there. I wanted a dramatic bridge, and the Faller 'Bietschtal' kit was perfect. To fit it to a curve I had to shorten it a little by removing the centre two sections of the girder framework, and skew the approach spans a by a few degrees to give a curve. I subsequently realised that the prototype is actually curved as well – Faller had 'straightened' it for model purposes and my modifications had returned it to nearer the original.



Below
British HO models are rare,
but I have a small selection.
A brass 'Flying Scotsman'
hauling Playcraft coaches
overtakes a Lima 4F 0-6-0
with a short freight.

Right
An SNCF 4-8-2 races
an express through open
country. The superimposed
background may eventually
provide the basis for
a permanent backscene.

Below
The New South Wales 17
class sweeps around the
curve approaching the station
as an ancient class 19 0-6-0
potters along the branch.
Beyond the trees a game of
pétanque is being played
– who knew it was popular
down under?!



The rock walls of the gorge are a mixture of Noch stonework and hand-carved plaster, with a dry seasonal river bed of gravel and boulders. If it reflects anything in reality, it is probably the Khyber Pass! The proliferation of railway bridges across the gorge can be explained as an original single line bridge which was replaced with a double track bridge when the line was upgraded, the old bridge being retained as a relief line. In the background a lighter narrow gauge bridge carries a branch line which heads off from its terminus at the main line station to a rural destination.

The foliage and bushes are the 'usual suspects' (lichen, foam, etc.) and some are simply placed on the layout and not glued down, which allows easy cleaning or refurbishment.

In some areas, rather than attempt to replicate the natural landscape, I have taken the middle course of modelling agriculture. I find setting out long regular rows of some nondescript crop (grapes, cabbages, or whatever it may be) is much more achievable. In the approach to the loco depot, I have simply opted for waste land, with some rocky, sandy ground.

The absence of a backscene reflects the difficulty in finding one that does not clearly look like the Swiss alps, English countryside, or anything else that is too specific to a given area. Also, many backscenes challenge the laws of perspective unless viewed from the correct direction. I will probably opt for something showing very distant countryside and low hills, but I may have to paint it myself.

... to be continued.



Peter Smith shows how he enhanced an excellent Lenz model of a BR64 2-6-2T.

Photographs by the author.

Weathering a steam loco

Creating even more realism with techniques for any scale

I resisted buying a Lenz BR64 2-6-2T for a long time after it first appeared: the first batch, with riveted side tanks, came and went; then the version with welded tanks came out and they were selling well too. The problem was that I already had a Kiss model of the class made to 1:43.5, while the Lenz loco is 1:45, so I would not be able to run them together. I looked at the Lenz 64 but I was strong, and resisted. For over a year ...

Then I reasoned it would be good to have a back-up in case any of the other locos on my *Schwachhausen* layout developed a fault. It would be good to have one steam loco with the Lenz automatic uncoupling. It would be good ... I could find lots of reasons why it would be good, but the truth is I just wanted one: it was such a cracking model!

The BR64 was the first steam loco Lenz produced after doing several diesels. It was the perfect German prototype to choose because almost any layout can justify one. Following the consolidation of the independent state railways into the Deutsche Reichsbahn in 1925, new standard locomotive types, the *Einheitsbauarten*, were designed to replace many and varied older types and one of the first in this plan was the BR64. Between 1928 and 1940 520 were built by most of the locomotive manufacturers in Germany.

The loco was capable of a top speed of 90km/h in either direction so was widely used on passenger trains, but it was equally at home on freight, particularly on branch lines. The

locos could be found all over Germany until the last ones were retired from service in 1974; twenty are preserved, and they are ideal for tourist lines.

The model has all the features already introduced on the diesels – working lights, digital sound, remote uncoupling, electronic power storage to allow for momentary power loss, superb running, and excellent detail and finish.

However, as with any proprietary model it is clean and shiny as though it had never been steamed: fortunately that is not difficult to put 'right'.

Hardly anything needs to be added to the loco in terms of detailing, but (unlike the diesels) it does not come with a crew, so a set of Preiser figures was purchased. To me that is a good thing as the figures in the diesels were pretty rudimentary and needed replacing anyway.

However well it is done, moulded coal always looks like plastic, so some real coal needs to be added to the bunker when all the other work on the loco is finished.

It is possible to remove the Lenz couplings and use scale ones, but on *Schwachhausen* the pleasure of using the automatic couplings outweighs their appearance. Even Lenz have not yet worked out how to make scale screw couplings automatically uncouple themselves!

Adding crew and some coal is fine, but the loco still looks like it is in a museum. Locos in service never looked like this; it had to be weathered. My Kiss model is quite clean, so to

Below
Before and after weathering – well, almost! On the left, a pristine Lenz model; on the right, a Kiss model, lightly weathered.



provide a contrast I had a look through my books to find a colour photo of a really grimy BR64. I found just what I was looking for in the MIBA book *Das Dampflokbw.*. Locos on branch lines were kept fairly clean but my layout is very much urban so I can get away with the odd really mucky engine, which is fortunate because I love weathering them. The MIBA books are a superb source of pictures like this.

If you cannot find a colour picture of exactly the class you are modelling, do not worry, just use something similar.

The weathering process does not take long and does not need any fancy tools or materials, just some old paintbrushes and some Humbrol matt enamel paints. I use acrylics for most jobs these days, but they dry too quickly for weathering; the enamels give you time to work the paint before it dries. Then it is really just a case of copying what you can see in the picture.

Locos in service were never black; that is one thing that spoils 'straight from the box' models – they are black when they should be various shades of grey. As soon as the loco left the paint shop, the environment was working on it, the sun bleaching the paint, the rain running down it, the smoke, steam, and heat affecting the surfaces. Add to that the crew clambering over it to get to the sandboxes, to oil it, coal it, and water it, and the colours soon begin to change.

The red underframe on German locos was introduced by the DRG in the hope the cracks would show up better than on a black painted surface but by the 1960s this was a forlorn hope as so much of the red was covered in grime. The wheels and chassis became oily, coal dust stuck to the oil, grime from the track was thrown up as the loco was running until there was not a lot of red to be seen until the loco was cleaned again. Our models have to reflect this reality if they are going to look convincing.

There is a simple way of knowing whether this has been achieved or not: photograph the model. If it looks like a model in the photograph, it is not right, if it could be mistaken for the real thing, you have cracked it. I defy anyone to take a picture of a model straight from the box that could be mistaken for the real thing.

Achieving this is not so difficult once you have plucked up the courage to have a go; obviously you do not begin with a nice new engine, you start with some old wagons until you are confident with the technique and gradually move up to doing a loco. The method, though, is exactly the same.

I do almost everything with the paint; I have tried chalks, powders, crayons, you name it, but I always come back to the simplest materials, enamel paint and old brushes. The brushes need to be old ones because you are going to ruin them by the time you have finished; brand new sables would do the job perfectly well but it is not very economical!

Some people use an airbrush but to me the finish is too smooth and even; with brushes you get that subtle variation that makes all the difference. Brushes are cheaper too!

When I weather a loco I do not dismantle it; the weather works on the whole thing, not parts of it, and the model needs to be treated as a whole. If paint gets on the wheel treads it is easy enough to clean it off with white spirit before it dries and then give the treads a polish once the job is finished. The wheels themselves need weathering of course, as does the valve gear.



The chassis

I begin with the wheels and chassis as the loco can be held by the body while this part is being painted. The first thing I do is brush some grey over the red. I do not specify which shade of grey because it depends on the finish you want; for a fairly clean engine a very dark grey is suitable, for an older, dirtier, engine the grey gets lighter as the paint is more bleached and faded. For my 64 I used Humbrol matt 32 on the chassis, a medium grey that is ideal for the base coat. The intention is not to cover up the red, but to tone it down. The paint is not applied in the usual way but dabbed and scrubbed into the red – which is why an old brush is best – so

Top

The bright red chassis has been toned down and the first paint wash applied over the whole of the body.

Above

Building up the effect in areas of more wear and where dirt accumulates.

Above

Specific areas of heavier rust have been developed.





Two pages

Various views of the model with weathering complete – a heavy treatment which may not be to all tastes but shows what can be achieved.

that it covers the surface but the red still shows through. The finish should be patchy, blotchy, everything a normal painted surface is not. Very little paint is used, worked into the red surface and spread out as far as possible ... the brush can be wiped on a tissue if too much paint is loaded onto it to begin with. The brush is used vertically, with the engine lying on its side on a piece of foam or tissue. The brush should not be too small; I used a Humbrol No.4 for this part of the work. Work in good light, ideally daylight, as there are lots of nooks and crannies that have to be reached. You will find a smaller brush useful for getting behind the spokes to paint the frames – no good having bright red behind the wheels and dirty grey everywhere else.

You may find that the red of the chassis needs to look lighter rather than darker where the loco is reasonably clean but the paint is faded and bleached. For this I use the same technique but with white paint, rubbing it into the red so that it lightens the colour but the red still shows through ... it can at times be almost pink. The greys and rust colours can then be added on top of this in smaller quantities. Very little red remains visible on the BR64 but I did lighten the red of the buffer beams with some white paint to reduce the brightness of the colour.

When both sides have been done – there is no need to wait for it to dry, you are putting on so little paint that it dries almost at once anyway – stand the loco up and treat the remaining red areas in the same way, which will mainly be the buffer beams.

At the end of this process all the red, the wheels, the chassis and the buffer beams should have a coating of the grey paint.



The body

With the loco standing on its wheels, repeat the process over the whole body, using a little paint at a time and scrubbing it into the surface so that the black still shows through. I used a slightly lighter grey for this, Humbrol 27. Where there is lettering, work the paint into the surface so that the lettering still shows through; if it does get covered, use a little white spirit to remove the paint and try again; you will not damage the lettering or the paintwork underneath. Even on a very dirty loco like mine the lettering and the loco number show through the grime. As with the chassis we are not trying to put a smooth layer of paint on to cover the black but to tone it down so that it still shows through. The surface should no longer be a uniform colour but very slightly patchy and uneven in tone with subtle differences, especially across large areas such as the tank sides.

After the whole loco has been treated it needs to be given time to dry; it does not take long as very little paint is being applied.

Variation

Once the grey paint has hardened off it is time to add a little variation to the colours; again beginning with the chassis and using the same technique, use some lighter grey, some rusty orange, some darker brownish orange and a little black to add variation to the chassis and wheels, all the time copying your colour picture. The idea is to use all the colours at the same time, just wiping the brush on a tissue between colours so that they blend together as they are applied. Very small amounts of paint are being added, but they gradually begin to add variations in the colours on the chassis. Do not overdo the rust, just small amounts, as the chassis was generally darker and covered in oil and coal dust. The cylinders can be done at the same time, generally lighter shades here with rusty orange front and rear. On the cylinder sides I used a lighter grey with brush strokes running top to bottom where water runs down. Leave the valve gear for later.

With the chassis done stand the loco up again and turn to the body; using the same colours and the same technique, working the paints into the underlying grey to vary the tones and colours, again referring to colour pictures. Do not overdo the rust – the loco is in service, not the scrapyard – it is just to work into the grey to slightly change the colour in some areas such as the tank tops where water might gather.

When this is finished, again give the paint time to harden off – it will not take long.

Valve gear

I now turn to the valve gear which on new models is usually very bright and shiny, which the real thing never was. Valve gear was wiped over with an oily cloth, oiled at all the joints, and of course in just the right place to collect all the muck from the track. I like the red in the fluted rods to show through the grime, but that chrome plated metal has got to go! I use a smaller brush to paint it with Humbrol gunmetal metallic paint which gives a lovely steely finish; this is then weathered as before to tone everything down. Around the joints I dab on some matt black as that is where oil collects, and when the model loco is oiled following all this weathering it will give a shine to this paint at the joints which looks great.

Highlights

The loco should be looking pretty good by now, but we need to highlight that lovely detail, which needs a different technique. The loco needs to be standing on its wheels for this as our brush strokes need to follow the action of water running down the surfaces. Using white, cream, silver, and gunmetal paints I dry brush the detail to highlight it and bring it to life. This technique uses a largish brush – No.4 again – and tiny amounts of paint ... the brush is wiped on a tissue until it is almost dry and then it is flicked against the detail so that tiny amounts of paint catch the edges and raised parts. The brush strokes should follow the direction of the running rainwater; never along the cab roof, for instance, but always down from the centre towards the edges. Vary the colours, look at where the real loco has highlighted detail ... silver or gunmetal for the tread on steps, for instance, and white where water has run and lime scale has collected. I must emphasise that these are tiny amounts of paint; we are not painting in the normal sense at all, just catching the edges and highlighting them. The photo I was following showed the top of the side tanks had a distinctive light edge, so this was done by dry brushing light grey, then the same paint as used for the vertical stripe where water had run down from the tank filler, but diluted with white spirit so that it ran down the tank side itself. A little rust colour was painted along this once it had dried.

Toning and blending

For this stage I do use acrylic paint, simply because it will not affect the enamels already applied. I give the whole body a wash of diluted Tamiya matt black acrylic which tones down the colours, blends everything together, and settles where on the real thing soot and dirty water would collect. I put it on with a big brush and just let it run down and cover everything, soaking up drips with a tissue where necessary. It dries within half-an-hour.

Finally, a slight departure from how things have been done up to now; to represent the build up of sooty oily gunge around the coupling hook, brake pipes, on the chassis, and so on (look at photos to see where this happens on the real thing) I use black weathering powder stippled into wet black paint so that it forms a sludge which hardens off as the paint dries and looks most convincing.

The buffer heads were painted gunmetal, and then the white rings hand painted ... it does not matter if they are not too neat as the real thing naturally got a bit of a battering.



Conclusion

The most important thing with weathering is knowing when to stop, when to stand back and say that is enough – if I do any more, I will spoil it. That comes with experience, so do a little, stand back and look, do a little more ... perhaps take a photo and look at that to see how the model is coming on. With digital cameras you do not have to keep the image – just delete it when the model is finished.

When I am happy with the look of the loco, I mask the cab windows with Blu Tack and spray the whole thing with Testor's 'Dullcote' from an aerosol, a lovely matt finish lacquer which seals everything and protects the paintwork.

The wheel treads will need to be polished with a fibreglass pencil, and then I oil the valve gear to give that nice shine on the joints.

Lastly I added the crew to the cab and stuck a thin layer of real coal onto the bunker top using Evo-stik.

I did not bother dismantling this model to weather the cab interior – so little can be seen it did not seem worth it, and the cab was usually kept cleaner anyway.

I hope the photos show how a loco comes to life as the weathering is developed, and that the finished model looks a lot more like the real thing than it could do straight from the box.





Langental to Unterlenningen

2 – Unterlenningen industrial area and Gustavberg



Above
One of the factories in the industrial area adjacent to Unterlenningen station yard.

Above right
The factory premises seen from the other side.

Left
The sawmill is served by a long siding from Langental station.

Right
A covered conveyor belt brings stone and sand for the concrete plant. Notice the workers repainting the buildings. Today the electric tram between Unterlenningen and the old town of Gustavberg has been replaced by a small steepie cab loco and coaches.



Paul Peeters started with a modest layout but designed it for expansion. See the May 2020 issue for a full description and a detailed plan. *Photographs by the author.*





Above
A channelled stream runs between the branch line embankment and the sawmill; behind the small sluice gate, a water wheel provides power for the sawmill.





Above
A carousel (from Faller) adds movement to the layout. The city wall was modified from Kibri kits.

Right
The single track line ends at a simple platform, here unusually hosting a rare loco-hauled train.

Left
The entire concrete factory can be removed so that the tracks beneath it remain accessible.



Below
Outside the medieval wall there are 'newer' houses by the end of the line.





Left

The tram stop is a simple platform by a single line; the tram shuttles to and from Unterlenningen. Another conventional station with a run-round loop and sidings was planned for this part of the layout, and some track was even laid, but it was changed to allow greater scope for the old town buildings.

Right

The tram stop at Gustavberg with some of the city wall towers in the background.



Below and below right
Most of the town buildings are the products of different well-known brands. However, in many cases a lot of modification has been done so that the origin can hardly be seen.





This page
Gustavberg market place,
fully detailed even though
behind the station building
and facing away
from most viewing angles.
The maypole has been
'planted' by the fountain.
The 'Alpenrose' band
accompanies the festivities.



Norge

A taste of Norway – 2



Mike Carter continues the account of his new Norwegian layout, commenced in the May issue.

Structures

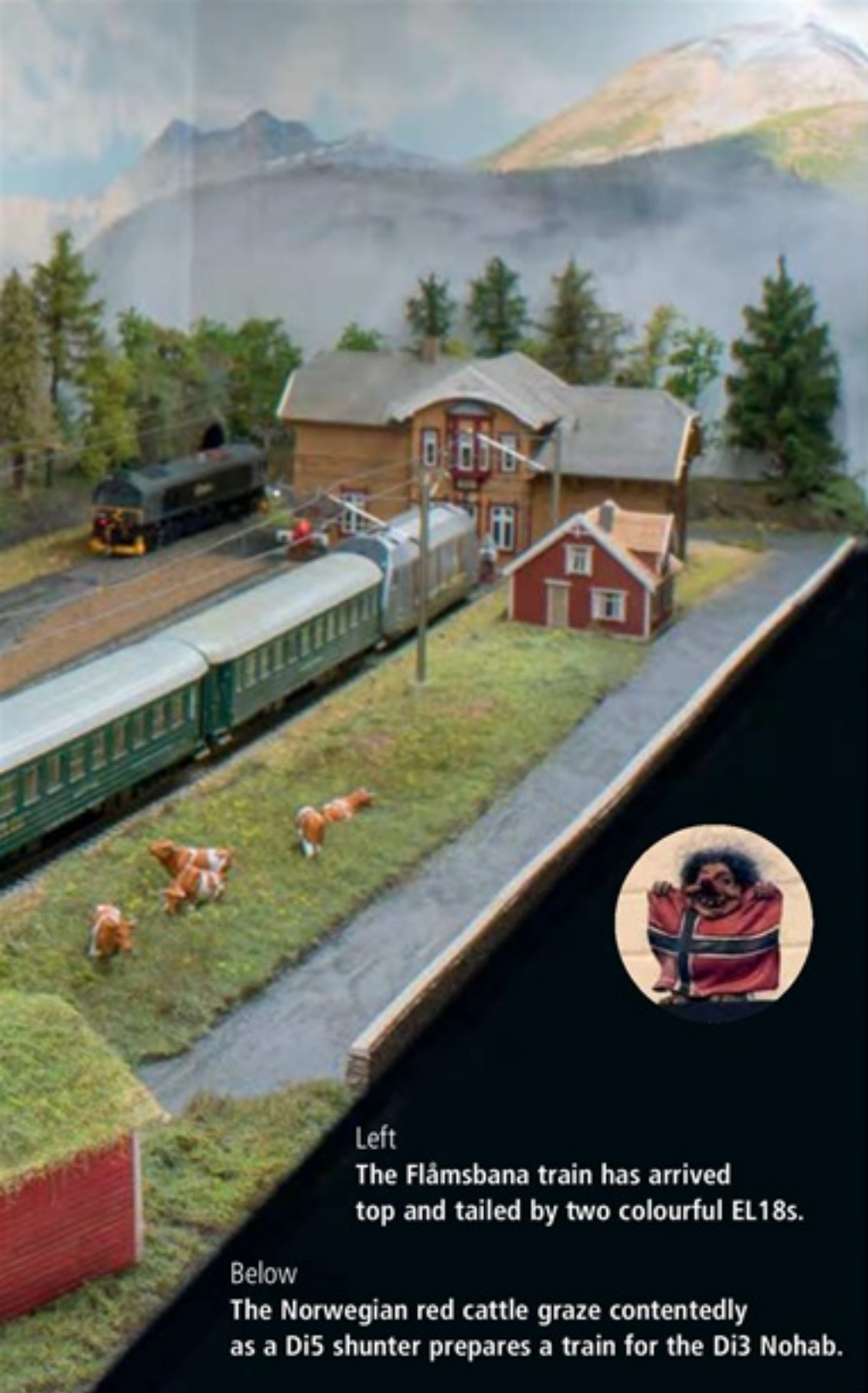
I love building structures, whether kits or scratchbuilding. I thought long and hard about what I would like to depict on *Norge*. With just fifteen square feet to play with, it was a hard choice of what to model. While on the cruises I had taken lots of photographs of interesting buildings and scenery. I decided to try and populate the layout with examples of architecture from various parts of Norway and not just represent one place – the concept of “all the right notes but not necessarily in the right order”, with apologies to Morecambe and Wise.

There are very few kits for typical Norwegian buildings. NMJ have a few on their website but apart from Hell station none caught my imagination. Hell is 30km from the city of

Trondheim. (‘hell’ means ‘cave’ in Norwegian.) NMJ offer a very nice resin ready-to-place building. Unfortunately, I was only able to obtain the 1950s version which was finished in a drab cream with blue window frames. As I wanted to model the present day, I had to repaint it. I found I could push out the metal windows and save most of the glass (acetate). I sprayed the windows white and the building walls Humbrol 63 sand. I finished the structure by re-painting the frames maroon with Phoenix Precision P116.

With the station building anchoring the right-hand side of the scene, I decided to scratchbuild a scene from Bergen for the left board. This resulted in a shortened version of the Bryggen, which was described in CM September 2019.





This features a Magnorail peddling cyclist which is certainly a crowd pleaser at exhibitions. This was built as a self-contained module due to the complexity of ensuring the reliable running of the cyclist. As a result, I had to cut the baseboard with a jigsaw to fit the module. Bearing in mind the module is 12" deep this left only 6" for the track at the rear and a harbour scene at the front.





After some head-scratching, I decided to make the harbour L-shaped with an inlet which I planned to surround with some fishing huts and a lighthouse. This gives it a bigger impact. I cut the piece removed from the baseboard into an L-shape and then glued this into position. This resulted in a frontage of 30" by 3" with an inlet of 9" by 6" – more than enough space for four or five fishing vessels. The gap between the road and the seabed was then filled by some harbour walls. These were made from 5mm foamboard covered with a skim of DAS modelling clay and then the stone walling was scribed by hand. Stone capping was fashioned out of thin card, suitably scribed.

In order to replicate the seawater, I used four acrylic colours – titanium white, cerulean blue, medium green, and black. I painted the deepest part of the water black using a 2" brush. I then stippled green and blue into the black before adding a little white. After this had dried, I stippled on several coats of Mod Podge Gloss-Lustre over the surface. This goes on white but dries clear overnight. Mod Podge leaves the surface sticky to touch and in order to seal the surface I sprayed the entire area with a clear lacquer varnish. This adds a nice shine to the surface. Pilings were made from wooden dowels suitably weathered with an alcohol/ink wash.

Alesund in Norway is renowned for its colourful art deco buildings. To the left of the harbour scene I decided a row of brightly coloured shops modelled on those at Alesund would look appropriate. Most of the structures in Alesund are germanic in character and I decided to use some kits from the Polish manufacturer Stangel. These kits consist of laser-cut card parts, some thick acrylic for window glass, and some paper tiles for the roof.



Left
GM-EMD diesel power
of two generations –
to the fore, NSB Di3
built under licence by Nohab
(model by NMJ) and beyond
a Class 66, operated by
Cargonet (model by ESU).

The tower on the corner shop was a bit of a problem. As it was much too large for the building. I cut down the walls and formed a new conical tower roof using DAS modelling clay.

These kits are very nice but because of the paucity of instructions and drawings (which show where the parts go but not in what order), they are not for the beginner. What I have learnt is the following:

a) Leave parts in the sheets until you need them. Some parts are not needed as some of the sheets appear to be generic.

b) Fit the window sills before adding the windows as it helps to line them up correctly.

c) The roofs supplied are invariably too large and need to be trimmed to fit.

d) The doors need to be glued in higher than ground level in order to leave room for the steps.

e) Paint both sides of each part of the main walls of the structure to avoid any warping.

I added interiors to several of the shops and used Northeastern fish-scale shingles on three of the structures as they are very common in Alesund. I found the acrylic supplied for window glazing was too thick so I used some thinner material instead.

Around the inlet are a collection of small huts replicating the little fishing villages so prevalent in the Lofoten Islands. These were kit-bashed from an old Canadian wooden kit I bought on a bring-and-buy table at an NMRA meet.

Further back is the Naco Fisk fish stall. This was kit-bashed from a JL Innovative vegetable stand kit. Naco Fisk are one of the major players in the Norwegian fisheries industry, and I created the signs on my computer.

To complete the scene, I decided to scratchbuild the Kjeungskjaer lighthouse, as described in full in the March 2020 edition.

A Danish Farm kit by Heljan (ref.204) was found on a bring-and-buy stall for less than £5. The architecture is very similar in both countries, so I thought a little farm scene with some Viessmann 'pecking chickens' and some Noch 'mooing cows' might be fun. I always repaint plastic kits to achieve a nicer finish. I used a white render paint from Green Scene for the walls of the farmhouse. This gives a nice texture to the walls. The wooden beams were given a spray of matt black. I painted the plastic roof the colour of thatch. I then painted full strength PVA on the roof and sprinkled Woodland Scenics 'Harvest Gold' static grass on it. Finally, I used a Peco layering spray before applying more flock.

Below
A busy time at the station.
The BM69a lokaltogsett
has just arrived.

Right
Nohab TMY 101 is a former
Danish loco now owned by
Tågakeriet i Bergslagen AB
and hired to NSB Baneservice.
Photograph by Day Bint.





The little red barn received the sod roof effect found throughout Norway. Grass growing on roofs is very common – it is long lasting and good cheap insulation. PVA and static grass were added to the roof as before.

The three wooden houses were scratchbuilt in slightly different sizes to a standard Norwegian design. The only thing of note are the windows. No manufacturer makes anything that closely resembles a Norwegian window, so I studied a photograph and made them individually from scale wood.

Track

Copper-clad ties were used at the joints of the three boards. The boards themselves were aligned using cabinet makers' dowels. This ensures the tracks line up perfectly every time. I then painted the rail sides and ballasted the track.

A tip I have learned is to plug the holes in the baseboard that I made when I fed my track droppers to the bus underneath. I just use masking tape. This prevents the loss of a lot of ballast. Next, I add some tape to each edge of the track, so I have nice ballasted shoulders. I then mist water on to the ballast with a mixture of water and 'hydrous wetting solution'. A little goes along way.

Then, using a pipette, I carefully add diluted PVA to the shoulders of the ballast and this wicks through leaving a well-groomed piece of ballasted track.

Catenary

I bought a Peco OO Catenary System pack of twelve masts (ref.LC-100). Peco currently only offer single masts so I decided to just 'wire' the two outside tracks for now. The inner track will be the domain of diesels. The masts are made from nickel-silver by Sommerfeldt for Peco and are very strong once they are planted. The wires were easily soldered to the masts. The two sections that cross the board joins are removable. This is my first attempt at fitting catenary and I am really pleased with the results.

Scenery

The station platform needed to be curved between the two tracks. My solution was simply to use draught excluder tape for the edging. This can easily be curved into the shape required. I then filled in between this with a fine skim of all-purpose filler. The plaster was then painted shades of grey and scribed. Both products came from my local pound store which resulted in the platform costing just £2.00!

The harbour area features cobblestones. These were made using DAS modelling clay. The method is very simple. First, paint the area to be covered with neat PVA. Then roll out some DAS clay with a rolling pin. Then cut the clay into nice rectangular strips. These are then bedded down on the surface. Then using the point of a ball point, with the refill removed, press into the clay. The surface now looks like round cobblestones. Once the clay has dried, the stones can be painted various shades of grey. To save time check the footprint of each building first and only "cobble" the areas around the structures.

The rest of the scenery consists of banking made from Cellotex insulation foam, walling made from foamboard covered in textured 3D paper, sea foam trees, some fir trees from MBR, and a smattering of static grasses using a French product called 'Magigras' by Microrama.

In Norway tunnels are everywhere and on our last trip to Norway we also found reindeer blocking the roads. So, I could not resist a little cameo of a tunnel leading off-scene with some reindeer causing a traffic jam.

Details

In the harbour are HO scale models of fishing boats cast in resin. They are made by an American company, Rusty Rail (www.rustyrail.com). In my opinion they are very reasonably priced, ranging from US\$17 to US\$25. The kits themselves require very little work apart from cleaning up a little flash and painting.

Above

The end of the line. The building is from Hell, a one-piece model by NMJ. The buffer stops, with working lights, are by Proses. The catenary was made from Peco OO components; so far only the outer tracks have been 'wired'.

Right

The reindeer have caused the traffic to come to a halt before the tunnel. The fine fir trees on the right (from MBR) unfortunately block the view of road signs warning of a tunnel and animals on the road.

Photographs by the editor.

The market stalls and bicycle racks are by Scale Model Scenery.

I have always admired the ingenuity of some of the European modellers with their animations. So, I have tried to incorporate several cameo scenes to interest the public at exhibitions. These include the peddling Magnorail cyclist, a flashing lighthouse simulator from Layouts4U, pecking chickens by Viessmann, mooing cows from Noch, lighted cars by www.railroad24.com, and lighted buffer stops by Proses.

Added to this is a radio-controlled Volkswagen camper van by Carson. This had a very positive review in CM. I bought two and when the exhibition day starts to wind down, I invite junior visitors to try their hand at driving the VW along the front road of the layout from the harbour to the station and back. Great fun!

Underneath the layout we play a Fantasonics CD entitled 'Quaint Fishing Harbour'. This has a nice soundtrack which includes some noisy seagulls!

Presentation and backscene

The backscene is by id Backscenes from their premium range entitled 'Rockies' (refs.P259 and P260). It is self-adhesive and printed on water, scratch, and tear resistant polypropylene. It comes in lengths of 3m, in two sections, 38cm high. I used both Pack A and B which are compatible. I have one unused section left over for a new project. I rate these photographic backscenes very highly and I think this really sets off the layout. The combination of the three elements – the style of baseboard, the bright LED lighting, and the backscene – really makes the layout stand out at a busy exhibition.

Locomotives and rolling stock

Since my first purchase at Flåm in 2015, I have managed to accumulate a wide collection of motive power. Most of this is either by NMJ or Roco, either acquired on holiday in Norway or from NMJ's Cologne-based website. The electric fleet includes classes EL13, EL17, EL18, BM69a, and BM73.

Diesels, either NSB or Cargonet, are represented by Di3, Di5, Di8, and class 66. A Trix EL12 heavy ore locomotive along with a Roco LKAB IORE duo were probably unwise purchases as there is very little scope for their operation on this layout! All the locos are fitted with DCC sound decoders.

Rolling stock includes nine passenger coaches and about a dozen freight wagons – this allows quite varied operation at exhibitions.

All stock has been fitted with Kadee couplers, and magnets buried underneath the track allow hands-free uncoupling.

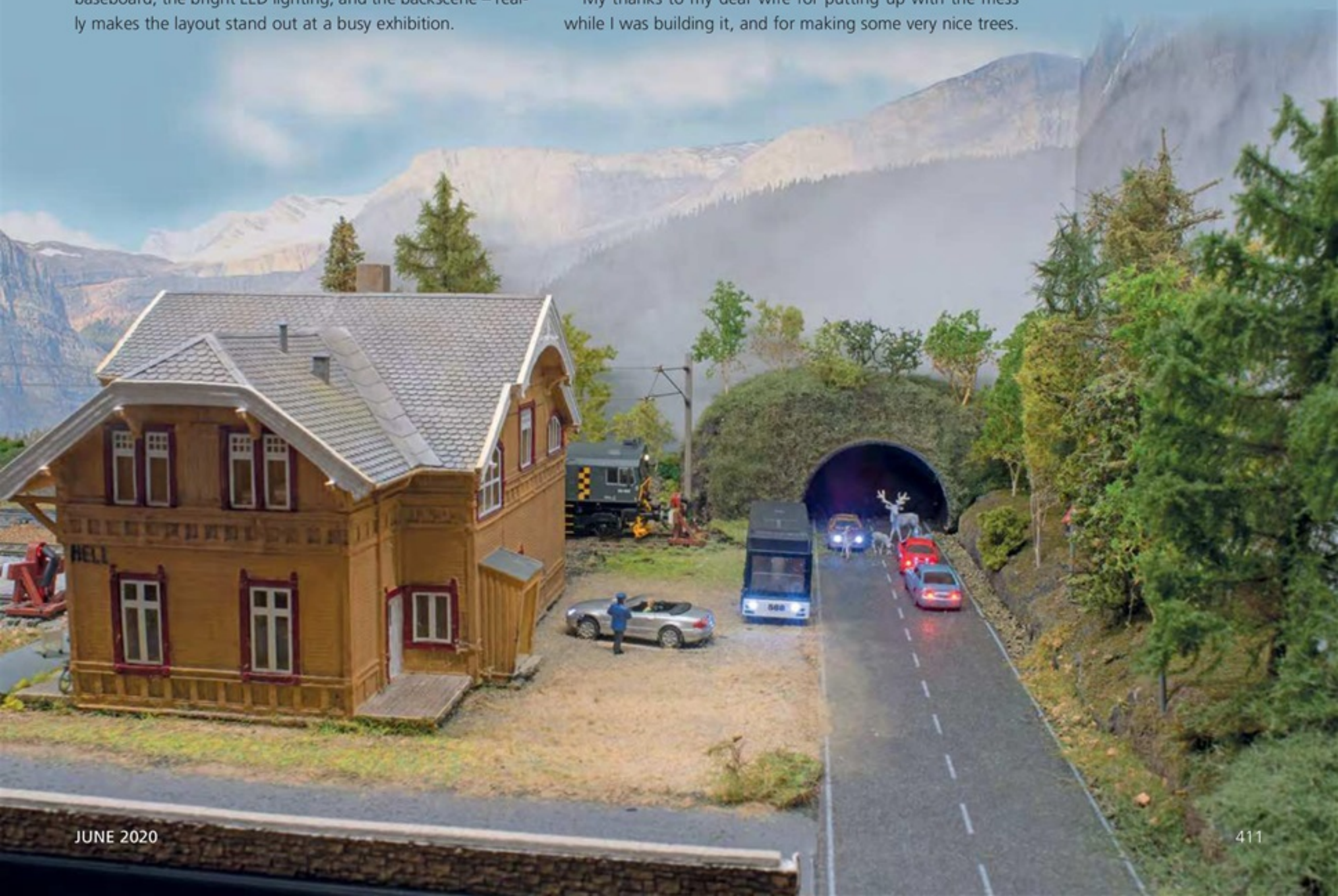
The layout is controlled by DCC using a 5-amp Digitrax DB150 command station together with a couple of DT402 handsets. The eight points are operated by Cobalt digital IP motors, allowing them to be controlled from the handsets.

Conclusion

The 'armchair' planning on this project took far longer than previous layouts, but once I had decided on the theme it all came together over a period of nine months.

I am very pleased with the initial reaction to *Norge* at exhibitions and it already has several invitations for 2020 and 2021.

My thanks to my dear wife for putting up with the mess while I was building it, and for making some very nice trees.



The portable Gauge 1 layout by large scale specialist **Michiel Stolp**, featured in the May edition, was extended by 2.9m to incorporate a quayside cold store and two more sidings.

Photographs by Gerard Tombroek.

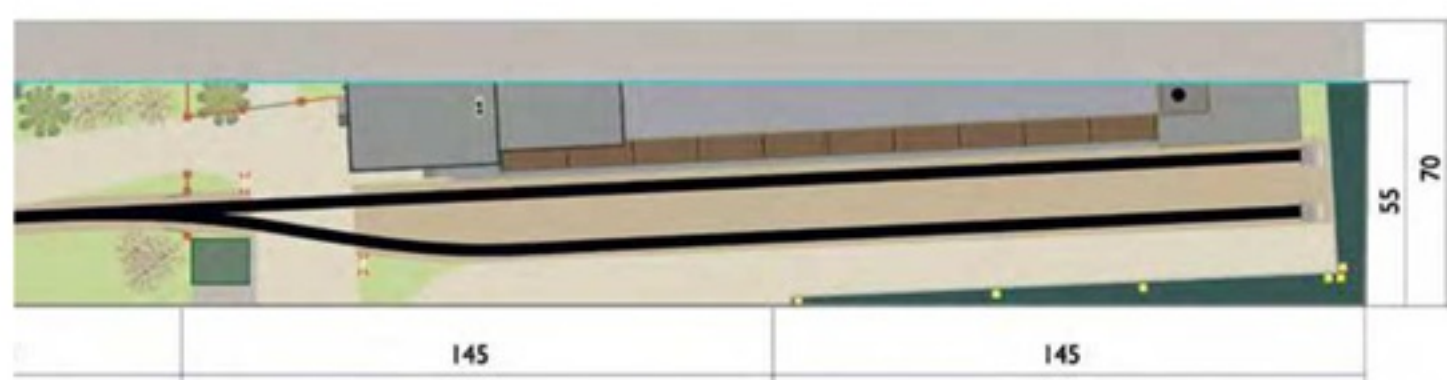
Vierheim Industrie

Part 2 – the extension

Because the layout is made up of separate sections, based on the module system by Modellbau Atelier Ernst Jorissen, it could easily be expanded when Michiel wanted to add to the diorama.

The segments can be described as a large square C where the base, background, and sky with valance form a whole.

You can find more beautiful examples of Michiel's work on his website: <http://becasse-weathering.blogspot.nl>



Below

The gate man keeps a careful lookout as Deutsche Bundesbahn Köf III 332 255-9 rumbles over the approach road.



Below

The new section features a quayside and a large cold store with two more sidings – but still no run-round loop. The point lever is by Hübner. Deutsche Bundesbahn B-B diesel 290 217-9 in ocean blue/beige collects two empty hoppers.





Below and right
 EKV No.2 places a sliding side/roof wagon at the cold store.
 The privately owned shunter is not restricted to working
 only at the Elektro Keramische Werke Vierheim premises.
 The modern wagon design contrasts with the older van.



Left

The maintenance man from Metallbau Müller must wait as the Köf extracts a wagon from the siding. The unusual triple silo was made with parts from two twin silo wagons.

Right and below right

The long cold store was built to justify running a few new wagons which Michiel had super-detailed that did not really suit the industry depicted in the first section. The corrugated steel walls and the water also allowed more experiments with other scenic techniques.



Below

Note how the quay is not parallel to the edge of the board.



David Jane has based his new layout on a real location, a wayside station on the Étival – Senones line.

Moyenmoutier

A French standard gauge byway

This layout is significant for me chiefly because it is the first time I have modelled an actual location as opposed to a freelance setting. This does, of course, impose its own set of disciplines in what can be achieved on the layout, and it soon became clear that to a certain extent it had to be a compromise.

This is the second layout I have constructed in a sort of modular style as it makes use of the same legs and fiddle yard end boards as my previous *Ménage-Artois* (CM September 2018). This is principally for storage reasons – I have only a limited amount of space to store my layouts, so this is a practical solution. I have just completed a third layout (7mm scale narrow gauge) which uses the same legs, though does not need the end boards as it is self-contained.





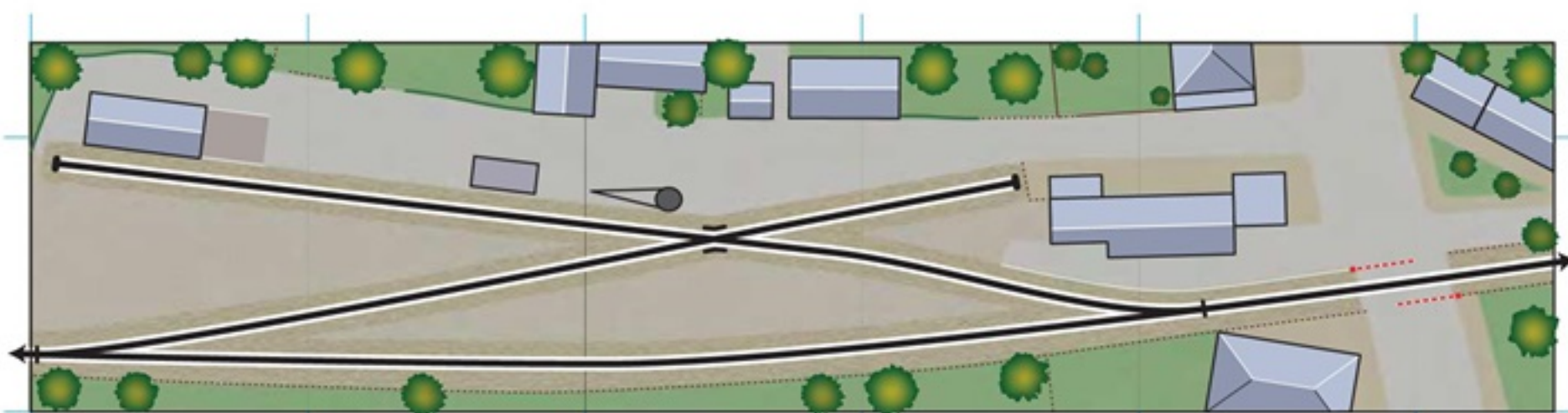
Above
The period passenger train,
vintage four-wheel coaches
headed by 020T No.2
Le Rabodeau.

So why Moyenmoutier for my first real location? It is the only intermediate station on a short light railway in eastern France, the Étival – Senones. Opened in 1885, it was built to connect various industries along the valley of the River Rabodeau to the main line at Étival. Only 9km long, it had a surprisingly long existence due to the amount of freight traffic, despite being badly affected by both world wars. It finally succumbed to closure in 1975.

Although always predominantly a freight line, in the early years a passenger service was provided, using an assortment of old cast-off four-wheel coaches of increasing decrepitude.

This situation was transformed in 1934 by the acquisition of a brand new Billard *autorail*. Unfortunately this was destroyed by fire on Christmas Eve 1946, and thereafter the line was freight only.

After closure there was a brief attempt to turn it into a heritage line, but this came to nothing.



Left
The main motive power
for most of the line's life
was a Krupp 0-6-0T, while
passenger traffic was carried
in a Billard *autorail*.

Moyenmoutier Overall layout size 5' 7" x 1' 4". Each grid square = 1' x 1'.



I was inspired to model this location by the chance purchase some years ago of some old issues of *Loco-Revue* magazine which just happened to include a series of features on the history of the Évitail – Senones, and these certainly stirred my interest. In particular, there was a track plan of the station at Moyenmoutier which has a possibly unique arrangement of two points and a double slip: it just seemed to say "Build me!".

A search in books and on the internet turned up some more useful photographs, and with the aid of Google Earth I was able to see what the site looks like now. The station no longer exists, not surprisingly, and the site is now a car and lorry park, but the buildings around the station are still there (in varying states of repair).

Planning the layout involved compromises right from the start: I managed to make the site about scale length, as far as I could tell, but visually the interest is at either end with not much in between the goods shed at one end and the station

building and its environs at the other. This would not have made a very attractive scene, so I added some structures in the middle to link the two ends and make the composition more interesting.

The stylised plan in the *Loco-Revue* articles shows the road crossing the railway at almost 90° whereas it is clear from Google Earth that it was a much sharper angle, about 40°. Here too compromise was necessary, as this would have taken too much space, requiring either a longer board or moving the station to the left, with consequent compression of the rest of the site; this was a possibility but instead I decided to have the road crossing at about 60°, which at least gives an impression of the situation.

While the first compromises related to the setting, the next involved the period. What era to depict? It rapidly became clear that I could not be too specific about this. The line appears to have been run on a 'one engine in steam' basis for most of its existence, and for the last thirty or so years of

Above

The entire layout, without the fiddle yard end boards. The site is about scale length, and the buildings added in the centre of the scene form an important part of the overall picture. The Krupp 030T is shunting a couple of wagons.

Below

The 030TU enters the yard with a short freight.





its life the only loco in use was a Krupp 0-6-0T (030T to the French). In later years there was also an 030TU (USA S100 tank) but it was hardly ever used and kept as a spare. The E-S never had any diesel locos. So I elected to show the layout with anything that could have been seen after the war up to closure. This allowed me to include the *autorail*, which looks wonderful and just had to be modelled! I have assumed that passenger services survived and the station is still open; the goods shed is also still in use for local traffic.

Construction

The layout was built in exactly the same way as its predecessors, with the same type of sockets at each end which drop onto the standard legs. The top surface is 6mm ply on a perimeter frame of 2" x 1" with smaller cross-braces underneath. The only difference is that *Moyenmoutier* is 9" longer, so I added some simple diagonal braces which can be clipped in place underneath, just to be on the safe side!

I put the layout up by first placing it upside down on the floor (everything is fixed in place!), dropping in the legs with their securing screws, then turning it the right way up. The end fiddle yard boards are then attached. The back and end walls have to be strong, so I used 6mm for the back and 9mm for the ends – these are thicker because they also carry the mountings for the end boards, which are cantilevered off them.

I have gone off the use of MDF for layout baseboards and much prefer good quality plywood – not the cheap stuff that splinters and de-laminates easily – as strength for strength it is lighter and more warp resistant.

The track is Peco, glued directly to the plywood surface and ballasted with cork chippings, but in a slightly different way: French light railway track is generally not shouldered and tends to look quite flat. My technique is to mark a line about 5mm from the end of the sleepers then lay a strip of 1.5mm thick cork sheet. The track then looks as if it is in a

Below
Two wagons of ballast
awaiting collection.





shallow recess. The ballast is added between the sleepers and over the cork sheet. Once the whole area has been tinted, weathered, and distressed to look old and poorly maintained, the effect contributes to the overall atmosphere.

The points and double slip are operated by the wire-in-tube method, with the operating knobs concealed by buildings at the back of the layout.

As with *Ménage-Artois*, the whole layout is supplied by a single power feed through sliding rail joiners at one end. The double slip is connected with two switches so the sidings can be isolated if required. Despite – or perhaps due to – the unusual track layout, it can be fascinating to operate, and it soon becomes obvious why the double slip is such a very useful feature.

Structures

As it was based on a real place, the buildings had to be scratchbuilt, or at least modified from kits.

The station building, *bâtiment voyageurs*, is a bit of an oddity as the platform is hardly longer than the building. It is basically a 'three door' type to the footprint and format found all over France, with a narrower extension at one end and a single storey addition at the other. The first floor was probably the station master's accommodation, and the single storey was the village café at one stage. There are photos showing the flat roof in use as a terrace with a veritable forest of greenery.

The buildings were constructed from 1.5mm thick card faced with embossed brick or stone plastic sheet where necessary, with details of card or plastic added.

The west end of the station displays the use of what seems to be a very French feature, seen all over the country – metal panelling applied as a form of weather-proofing or insulation. The panels actually have a faint decorative pattern but it is too fine to replicate in 1:87 so I simply scribed

panels onto plastic sheet and glued it to the building. These panels always look weathered or distressed to some degree, but I always treat model buildings with this effect anyway. Atmosphere is important; bright colours and unpainted plastic just look false and toy-like and it is much more realistic to show a bit of wear and tear and neglect.

The slate roofs are from the Wills range; as the buildings are longer than a Wills sheet, the joins had to be as neat as possible and the slate pattern sanded and tweaked to render the join invisible. Not easy ...

The station doors and windows were cut from a sheet of thin green plastic, which seemed a suitably typical colour, though I have no direct evidence.

I have only found one photo of the goods shed – one end is visible in the background of a view of the station. As such structures tended to be built to a similar pattern, the appearance is the result of a reasonable assumption.

The buildings around the station were modelled more or less as they are now, based on Google Earth images, with the exception of the house behind the station, which is now empty and derelict. I have modelled this as it appears in the photos in the *Loco-Revue* series; it is shown quite clearly in one picture.

I also weather road vehicles and accessories. They do not all need to be repainted, but a coat of satin varnish takes away the plastic shine, and bit of dirt on wheels and tyres makes them look a lot better. Conversely, touching up the lights and chrome trim adds to the effect, along with details such as authentic number plates.

Scenics

The ground is mainly level, except for the road which rises about 15mm from front to back. The lane behind the station slopes down to the goods yard; the gradient is almost imperceptible.

Above

The Billard autorail was scratchbuilt from plastic sheet and is powered by a Bachmann streetcar truck.



Above
The Krupp 030T waiting in the yard as the *autorail* pauses at the platform for travellers to board or alight.

I could not find any suitable photographs for a backscene so I chose a more basic approach: I masked a horizon line along the plain pale blue backdrop and sprayed a 'greenery' colour below it, using an aerosol can. This gives an impression of territory beyond.

As far as I could tell from photos, there were almost no trees around the station site. All the trees on the layout were added to improve the composition, as I felt it would have looked bare and lifeless without them. Compromise in the interests of atmosphere again!

Motive power and rolling stock

The stock had to be as representative as possible.

The oldest locomotive is the small 0-4-0T (020) No.2 *Le Rabodeau*, used on the line in the early years until it was retired in 1934. The model is based on the Fleischmann Bavarian D VI (BR98⁷⁵) modified with an open cab, longer tanks, front handrail, etc. to resemble the prototype as much as possible. The name was painted on the side tanks, but as it would have been less than 1mm high in HO, this was a challenge too far!



Right
The station building, with prospective passengers waiting patiently.



No.2 was replaced by No.3, a Krupp 0-6-0T (030T) built in 1931 and so still quite new when acquired in 1936. It proved to be powerful and reliable and effectively handled the entire freight service for the last forty years of the line's existence. The type has apparently been produced by both Roco and Fleischmann but I have not been able to find one, so I modified a different Fleischmann product to make it more like No.3 by adding a sloping bunker to the cab back and the full running plate around the front. The Krupp was actually a well tank but it was not feasible to remove the short side tanks on the model because of the way it is constructed.

The USA S100 0-6-0T tank acquired in 1968 retained its SNCF number, 030 TU 13. Intended as a reserve, it was hard-

ly ever used. In contrast, my model – a relatively recent Jouef item – gets used a lot as it is such an excellent performer.

It should be noted that the E-S did own a few other locos earlier in its existence but they fall outside the period of the layout, and nothing close is available ready-to-run anyway.

I have a particular fascination for French *autorails* so it was inevitable that I would make a model of the E-S Billard! I had built something similar from the Chemin de Fer Secondaire de Nord-Est for a previous double-sided layout, *Soutien-Swiep* (CM July 2012), so this was made in a similar way. In fact, it was easier as it has vertical ends compared to the multi-faceted sloping windcreens of the previous one. The body was built as a structural box from 1.5mm clear

Above

The lane behind the station. The house behind the station still exists, but is abandoned and semi-derelict.



Right

It is rather unusual to have a point alongside a platform. Passenger trains mostly used the through line, not necessarily the one closest to the building, so passengers might have to cross a track.



acrylic with the window overlays from 0.5mm plastic sheet. The power unit, as before, is the powered truck from a Bachmann San Francisco streetcar, which is small enough to fit within the body and has sufficient power, though I doubt it could also cope with a trailer. It is known that the E-S vehicle was painted green and cream, but the actual colours are pure guesswork. Looking at photos, I suspect the green I used is too light, but it is difficult to know.

The few passenger coaches on the layout are a selection of old four-wheel types which should give a flavour of those in use on the E-S, if not completely accurate. In the early years the line also had four compartment coaches, which would be an interesting modelling challenge. All the coaches were set

aside when the *autorail* came into service in 1934 so should not be present on the layout, but I think they make an interesting contrast used with the 020T.

Goods vehicles are a selection of the standard French items used on my other layouts, because that was how the E-S operated! In the early years the company did have its own wagons but they were long out of service, and any that survived the Second World War were soon scrapped. The *Loco-Revue* series did include photos of three very battered old flat wagons, most likely not in use.

Conclusion

This was an interesting layout to construct, and a fascinating location. The constraints set by modelling a real location, however rigidly applied, can certainly be challenging, but the achievement is possible even more rewarding. I am reasonably happy with the result, compromises and all, and I look forward to tackling another chunk of reality in future!

Above

The station surroundings. Sadly the station building has been demolished, and the yard is now used to park cars and lorries.



Right

A train has just passed over the level crossing.

Photographs by the editor.

Iain Hunter shows how he developed new skills and techniques in the pursuit of making repetitive and awkward components.

Photographs and illustrations by the author.

3D-printed parts

Creating details to enhance proprietary models

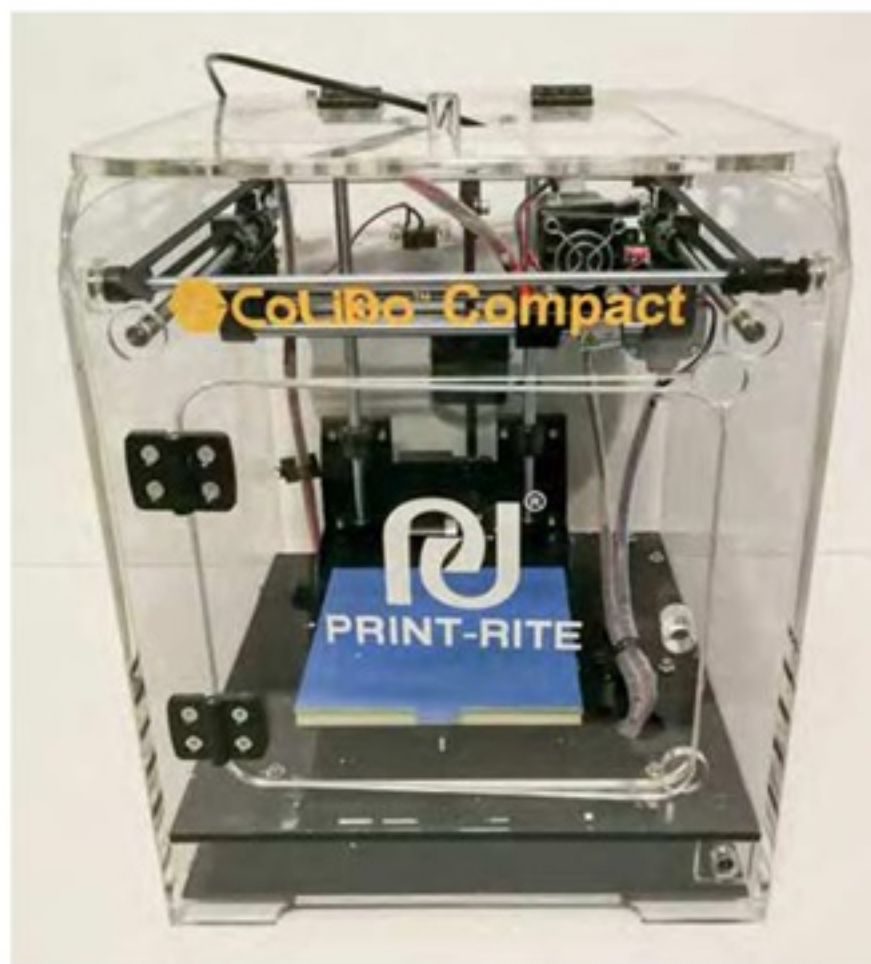
When my wife and I purchased a 'domestic' 3D printer for what we regarded as a very reasonable price (comparable to the electronic cutting machines on the market, one of which she already owned), it was primarily intended to produce embellishments for her card-making activities. However, for a couple of years before that I had been discussing the use of 3D printers for producing detail items for models with traders and demonstrators at exhibitions. I was aware that the results were somewhat variable when producing rolling stock models, especially coach bodies, roofs, and bogies, but with a number of coach and wagon conversions waiting on my work bench, I thought that it was worth trying to produce underframe parts as an alternative to repetitively scratchbuilding them.

The printer we purchased is a Colido Compact™ which uses a 1.75mm diameter polylactic acid (PLA) filament heated to 195°C to lay down successive layers 0.1mm thick onto a floating Perspex platform (bed) covered in a layer of blue decorators' masking tape until it has built up the item.

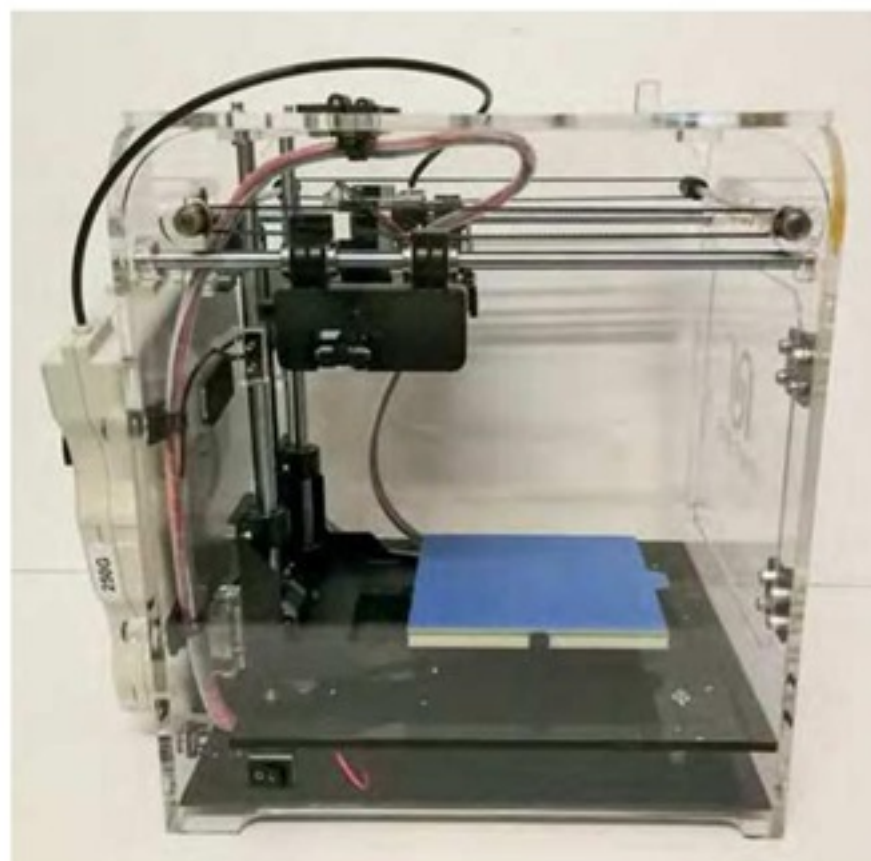
It arrived with a mains cable, a connector cable terminated with large and small USB connectors, a USB stick containing the operating software, and a sheet of basic pictogram instructions which included a helpdesk telephone number and e-mail address. It came with a 250g drum of white filament and, since we purchased it from a craft-orientated television shopping channel, a number of pre-programmed designs for card embellishments loaded onto the USB stick with the operating software.

We also purchased another, larger (1k) drum of translucent red filament as we were not sure how quickly we would use the smaller drum. We could have got a drum of the white filament, but the translucent drum was cheaper and as the finished products were going to be painted, I could not see the point of paying more.

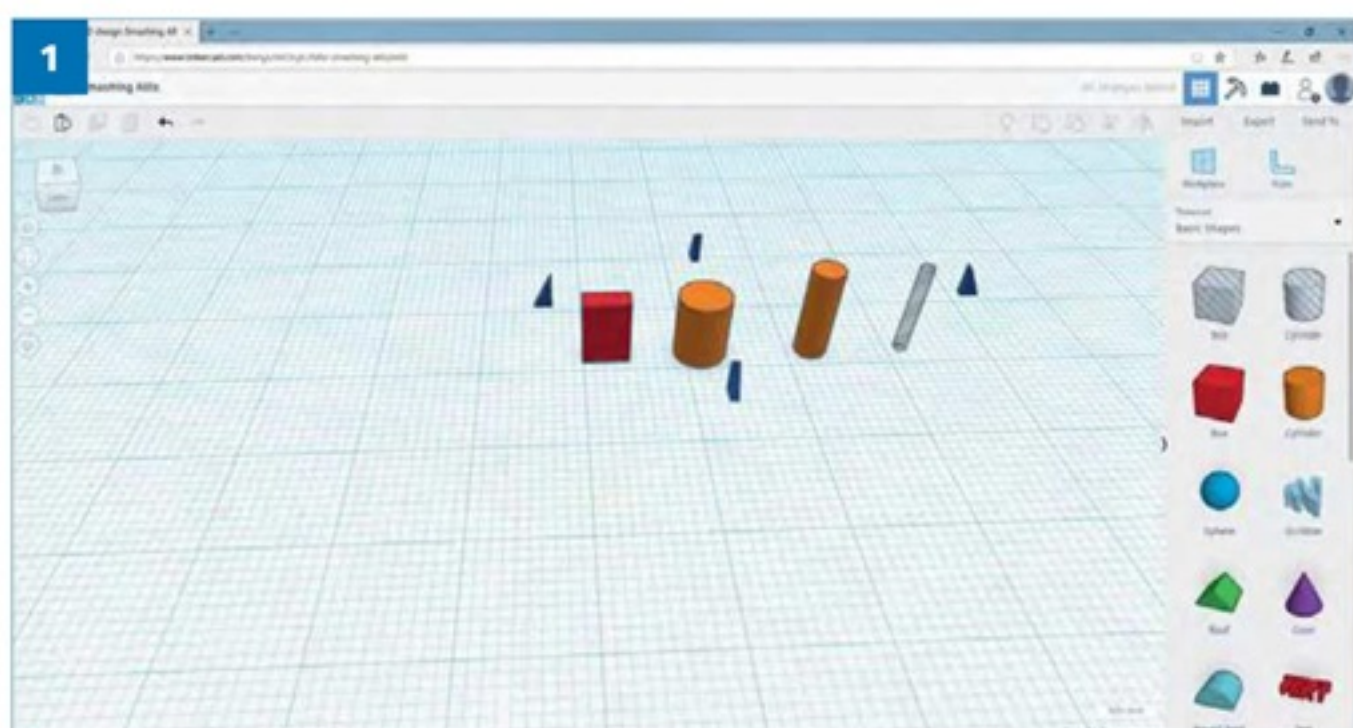
Loading the operating software into my lap-top was simple – just plug in the USB stick and follow the instructions, and loading the embellishment files was a simple case of 'drag and drop' from the USB stick folder window into a folder window in the "My Documents" area.



Left
Colido Printer – front view. It is basically a 30cm Perspex cube containing a floating platform, a print nozzle which can move in three directions using belt drives, and the various mechanisms and control cards to make that happen.



Left
Colido Printer – side view, showing the 250g drum attached to rear with the filament in a tube passing from the drum through the roof hatch hole to the nozzle head.



1. Tinkercad screen image of the components of a brake cylinder laid out ready to 'group'. The reinforcing fillets (blue triangles) have been raised to their final height relative to the top of the main cylinder. The grey tube on the right will eventually be the hole for the operating rod. The cylinder will be 9mm high and 5mm in diameter with the mounting bracket 3mm by 2mm.

Design software

Producing card embellishments was going to be easy as we could use the pre-loaded files, but for my purposes I needed a suitable design package. Following some suggestions given on the TV programmes and my own searches on the internet, I opted to use a free on-line package called *Tinkercad*. This has a library of 3D geometric shapes and text which can be used to create designs on-line which can then be exported in the appropriate file format for the Colido ready for printing.

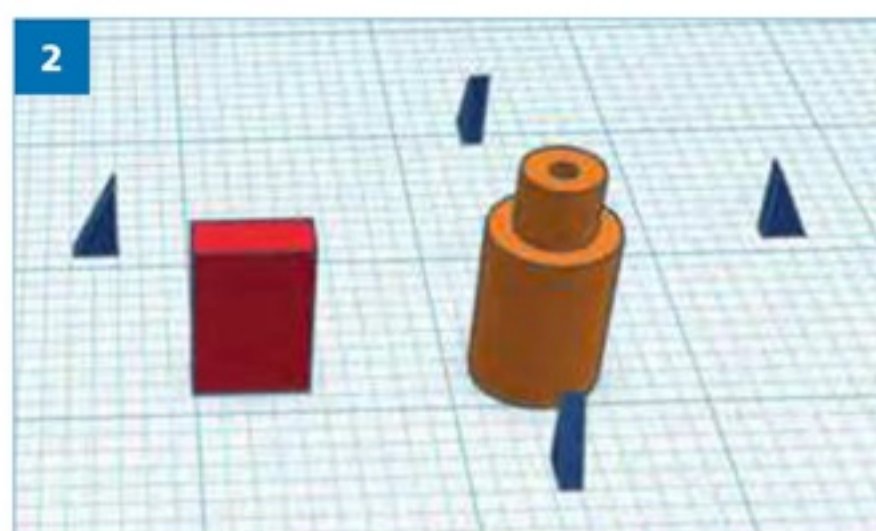
Some thought has to be given to how the finished object is orientated, both so that the visible surfaces need the least work to be presentable and also that the printer uses the least amount of filament.

Tinkercad gives each project an exotic name, but when saving them I identify them by their use (i.e. battery box, brake cylinder, or air-con unit). For the purposes of this article I used the sequence (illustrations 1 to 5) of merging the shapes required to make a brake master cylinder as an example.

Around the screen you can see the various aids to producing the design, all of which can be accessed by simply clicking on the appropriate icon. Some initial practice is necessary but it took me only about 10 minutes to produce the brake cylinder design; the battery box was about 20 minutes once I worked out the process, and something like a coach under-frame skeleton was about 30 to 40 minutes. That may seem like a lot of effort, but a single scratchbuilt version would take longer to build, and once finished the design can be reproduced as often as I want with no further work.

Printing

The print process is basically the same as a normal printer, if complicated by the need to produce the instructions for the vertical element. Once the printer has been connected to the lap-top and switched on, and the operating software



2. The 'grouped' cylinder, with the operating rod hole down the centre.

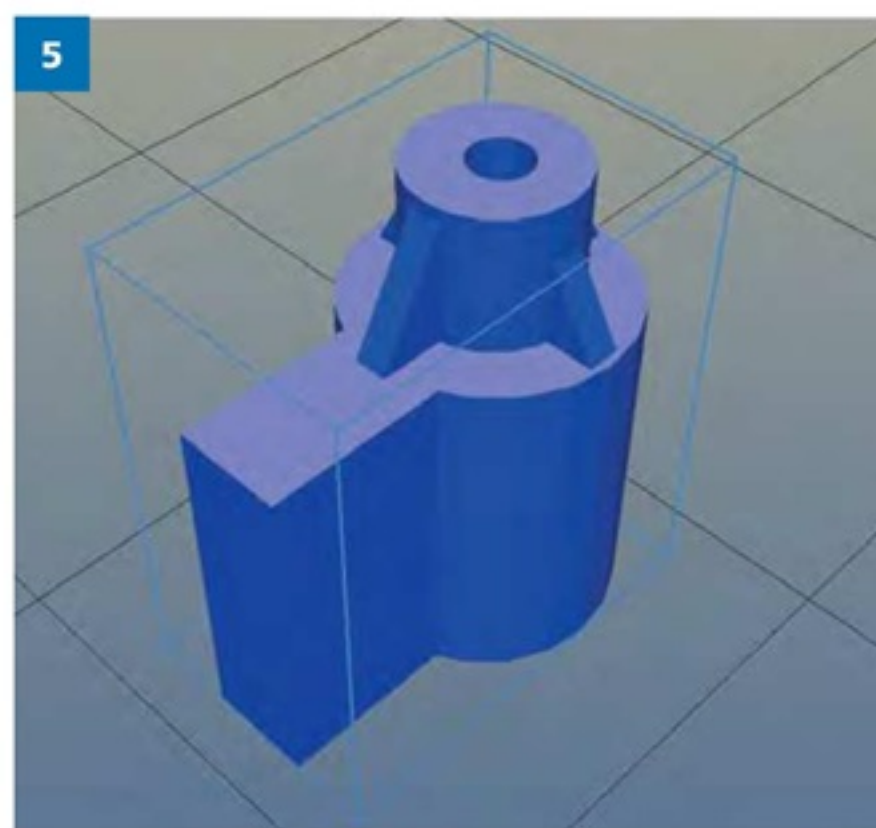


3. The mounting bracket is in position but not 'grouped'.



4. The finished cylinder with the reinforcing fillets moved into position but before being 'grouped'. Once 'grouped', it was exported to a folder in the "My Documents" area of the computer with a more appropriate file name.

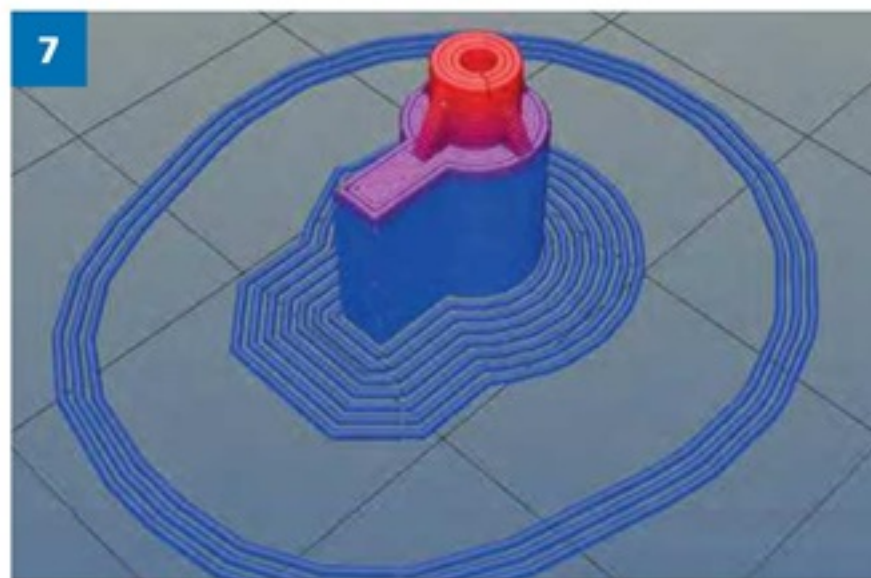
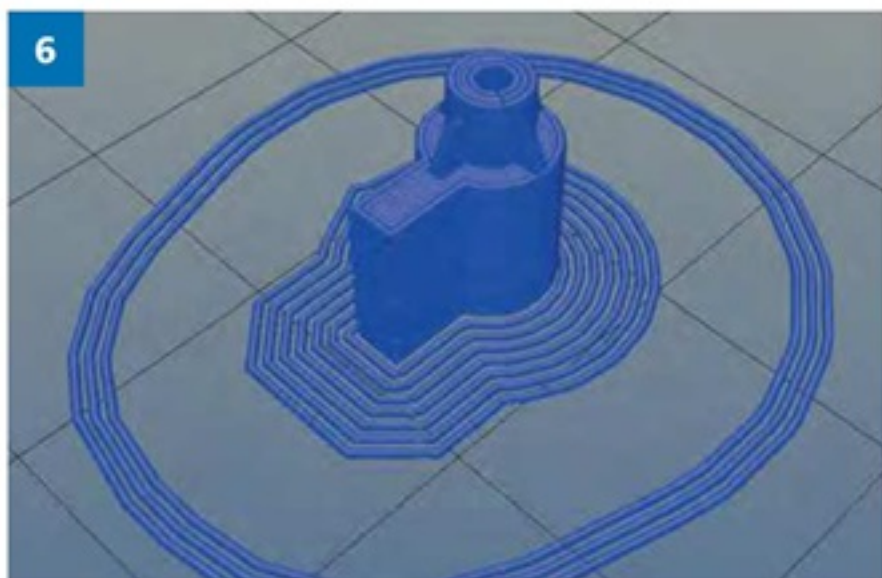
5. The brake cylinder image in place on the printer bed in a similar manner to a "print preview" function.



activated, the first task is to link them via the connect icon on the screen. The design(s) to be printed are then loaded onto the image of the printer bed on the screen.

The Colido has a print capability of a 130mm cube (so a finished image 130 wide, 130 deep and 130 high, although I have not come close to that last dimension yet) so multiple smaller objects can be loaded and printed simultaneously as long as they do not exceed the overall 130mm square allowed on the bed. Parts longer than 130mm can be printed if they can be fitted in diagonally, but obviously there is a width constraint in this case. I model in HO, and the under-frame skeleton for a 60' coach can be printed in two halves as each half just fits the bed.

Once loaded onto the bed, the designs have to be 'sliced' so that each layer can be printed. This process is selected by clicking the appropriate icon on the screen, and generates the instructions which will allow the printer to produce the final objects. It also adds any support structure that may be necessary to ensure that the finished object does not sag. At the completion of that process (which only takes seconds) the 'slicer' indicates the number of layers to be printed, how



6. The "print preview" image of the brake cylinder once it has been 'sliced' to produce the full instructions for the printer.

7. The complete brake cylinder. The red area is the most recently laid filament which is still hot.

long it will take, and how much filament will be used. It also indicates whether the design is 'watertight' (one complete part or with unattached details) and will print in one piece or will fall apart when removed from the bed.

Assuming that the slicing has been successful, the print can be started by clicking on the print icon. First the bed rises to its initial operating position and the nozzle starts heating up. Once the operating temperature is reached, the printer nozzle starts extruding a test print onto the bed around the edge of the print area before starting the print proper. This is to establish that the filament is actually extruding properly and allow the user to cancel the print if it is not!

Assuming that the test print is good, the printer then lays down a 'raft' of filament around the position of each object as a support structure and then builds up the object in layers on top of that. As each layer is laid, the process is displayed on the screen and the displayed build time adjusted.

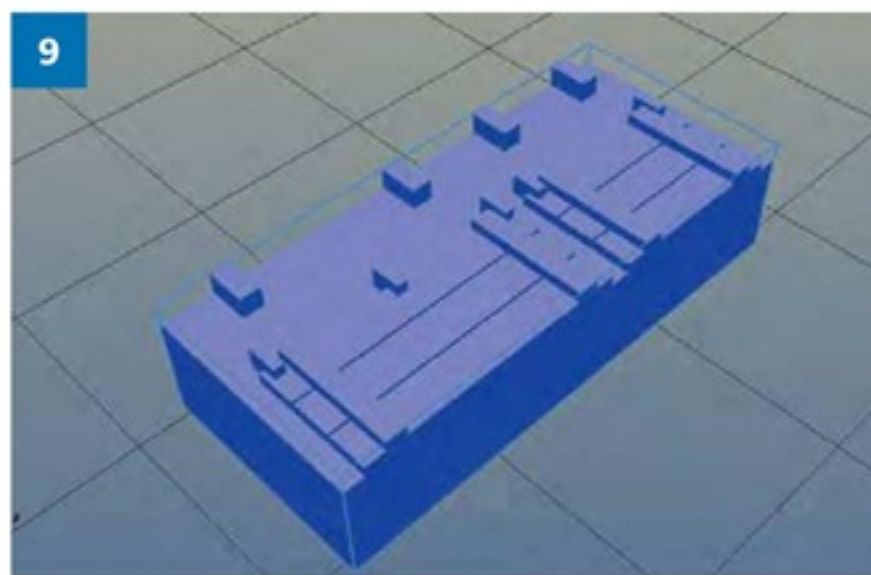
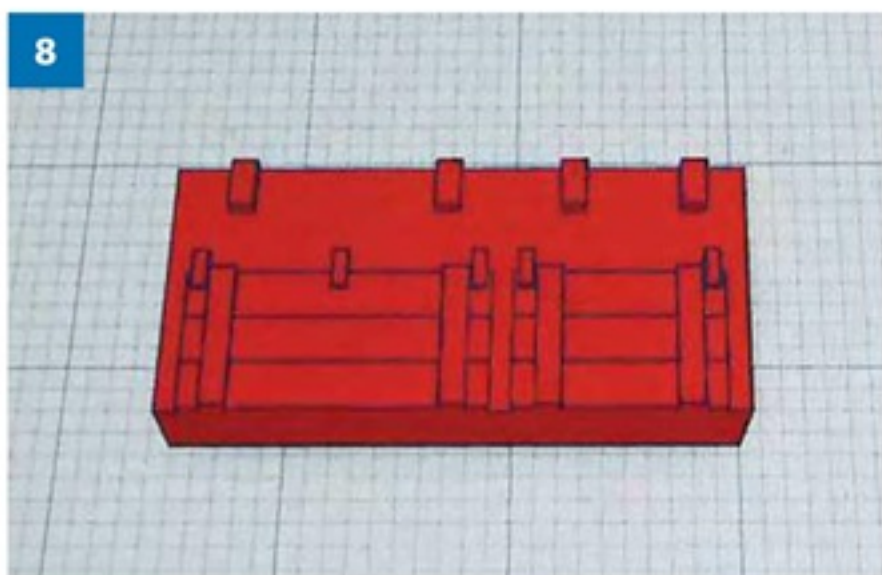
Once the object(s) have been printed, the bed drops back to its rest position and the objects can be removed.

The example shows the sequence involved in printing a coach underframe battery box (illustrations 8 to 15).

Post production

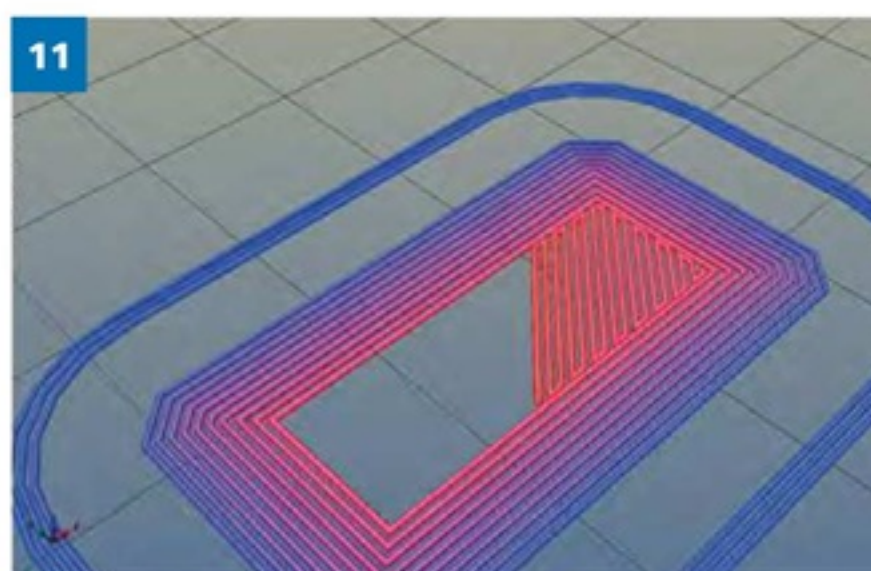
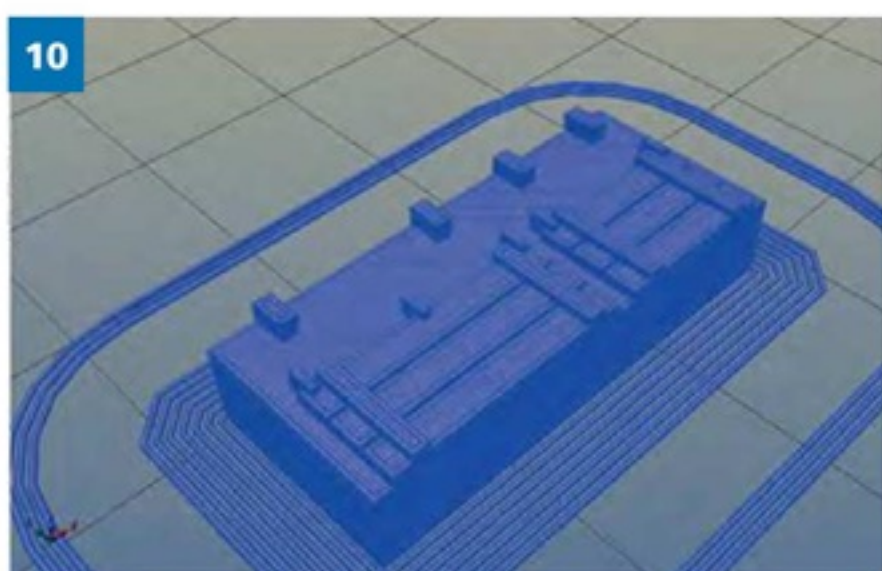
Cleaning up consists initially of stripping away the 'raft' and any support structures followed by as much filing or cutting away of flash as may be necessary. I have found that emery board type flexible files give better results than proper files, but that is only a personal preference.

During a discussion with a demonstrator at a show I was advised that I could use a filler/primer aerosol spray from the Tamiya range to level out the surface before painting. This would probably be necessary if I were trying to produce a large smooth object like a coach side, but for my purposes I usually just paint straight onto the finished items once they have been glued in place. I have found that one coat when spray painting or two coats when brush painting gives a perfectly adequate finish for my purposes. The finished *Southern Aurora* coach underframes and the battery box and brake cylinder were brush painted with an acrylic black paint from the Games Workshop Citadel range. The coach underframe skeleton was spray painted with an acrylic black from the Plasti-kote range. I have also successfully used aerosols from the Rust-oleum, Halfords acrylic, and Wilko ranges.



8. The screen image of a complete battery box design after 'grouping'.

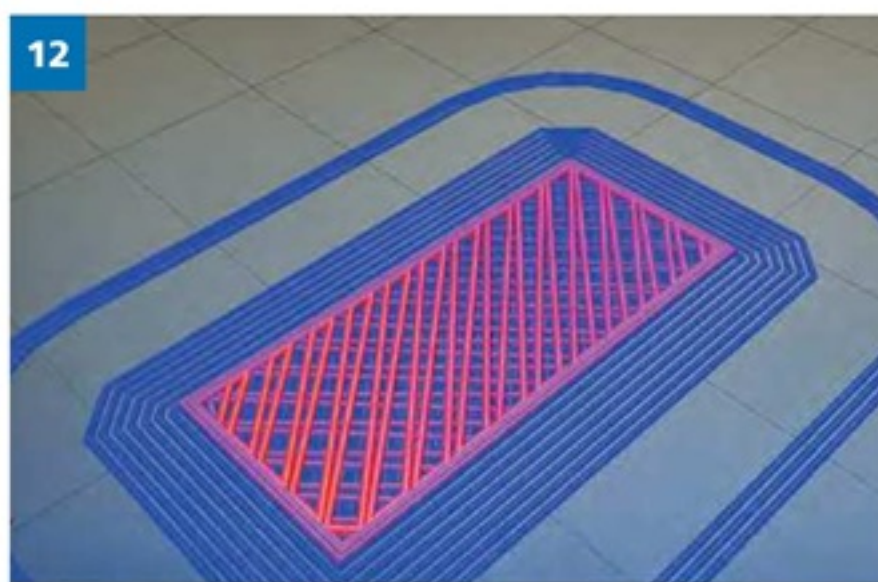
9. The battery box image loaded onto the printer bed.



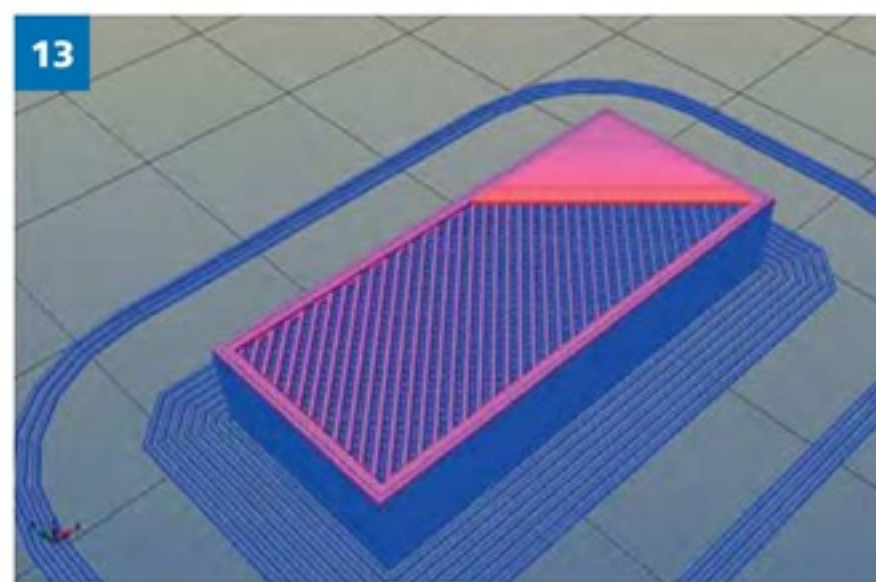
10. The "print preview" image of the battery box displayed after the slicer software has completed its task.

11. Layer 1 with the test print around the outside and the support 'raft' surrounding the actual print image.

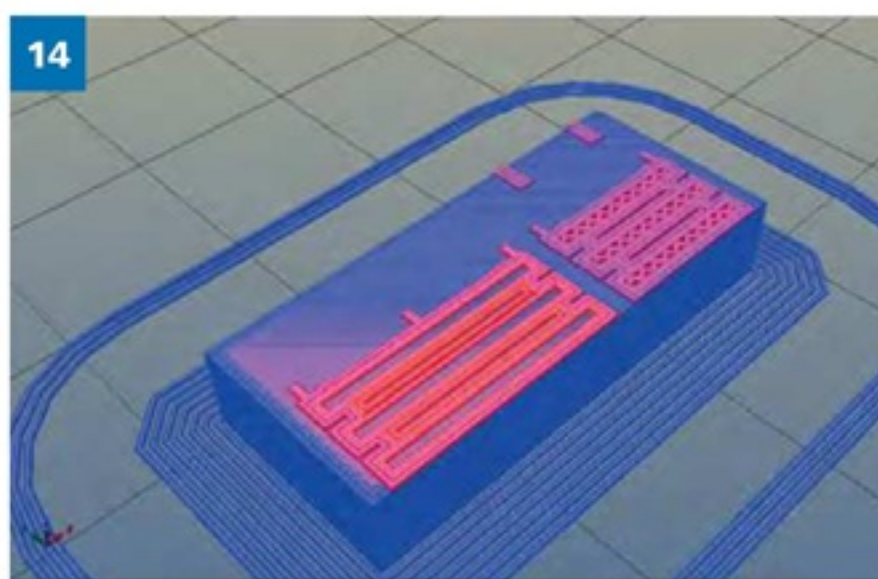
12.
Layer 5 of the print process showing the infill which supports the structure with an open mesh of filament.



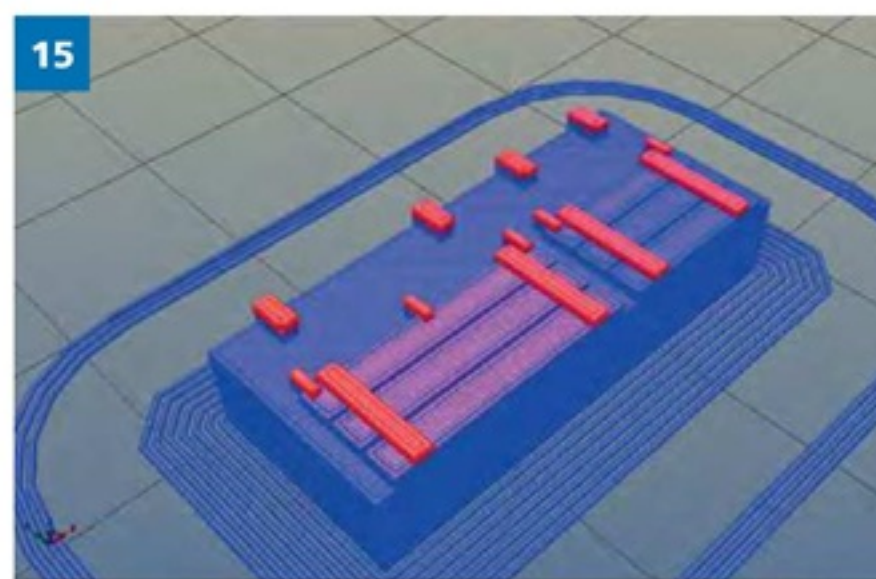
13.
Layer 32 of the print process showing how the sides of the box have been built up and front panel is filled in.



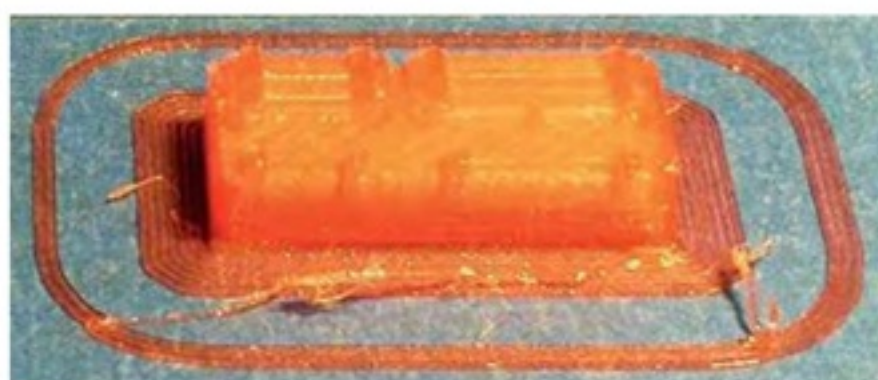
14.
Layer 33 of the print process – the doors and mounting brackets are being added.



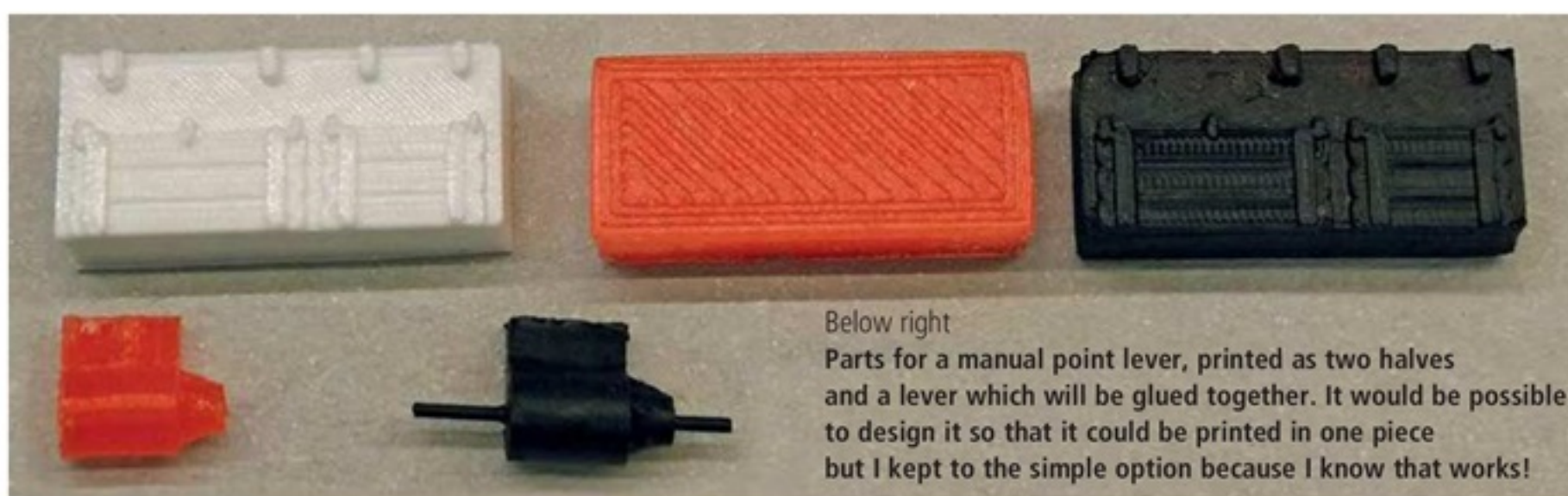
15.
The virtual image of the finished battery box with all 39 layers printed.



Right
The finished battery box before removal from the bed and cleaning up. I use a small spatula 'borrowed' from my wife's electronic cutting machine to remove the cold filament and the model.

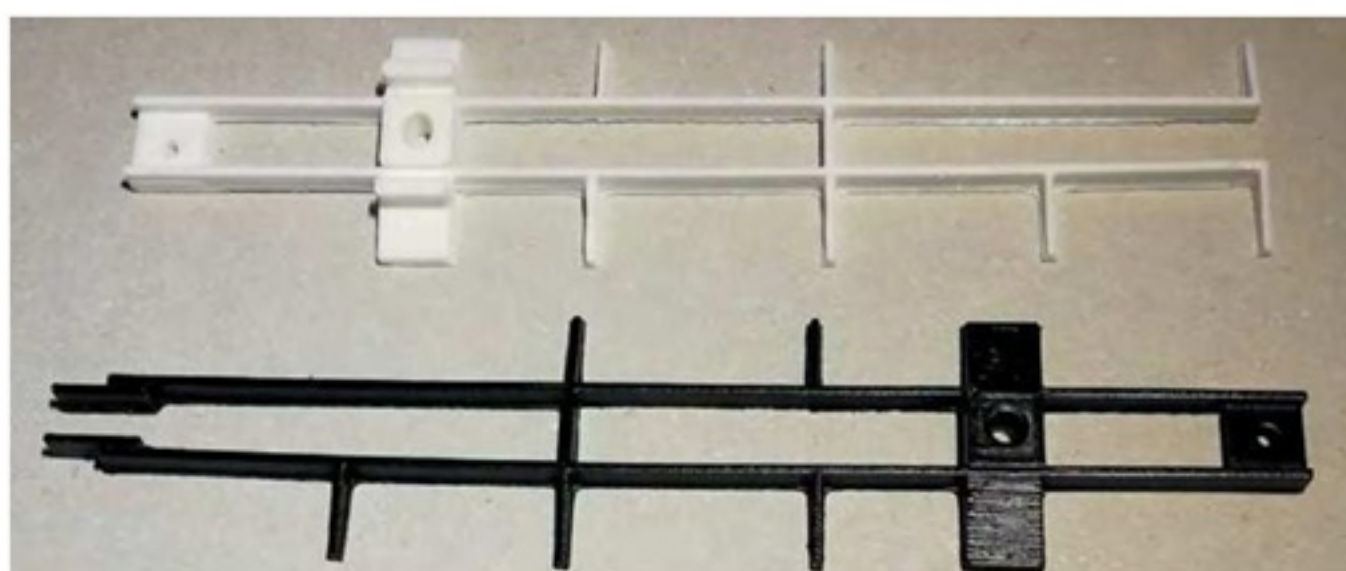


Right
Front and rear of the battery box and a painted version, and unpainted and painted brake cylinders. The painted brake cylinder had the operating rod (0.8mm diameter brass wire) inserted before painting.



Below right
Parts for a manual point lever, printed as two halves and a lever which will be glued together. It would be possible to design it so that it could be printed in one piece but I kept to the simple option because I know that works!

Right
Two halves of a coach underframe skeleton. The bolsters are designed for three-point suspension and the design includes the pivot screw holes. The spacers at the outer ends of frames also have the holes for the coupler draft gear box fixing screws.





Above

A detailed coach underframe before painting. The air and water tanks are Plastruct plastic rod and tube, the tank filler mountings are Evergreen plastic strip and rod, with brass wire pipework; everything else is 3D-printed.

Below

The finished coach underframe after painting. Close-up, the layers of the printing process may be visible, but at normal viewing distance they disappear in the paint.



I would not use my printer to produce coach or wagon bodies, although I am aware that there are such models coming onto the market which have been produced on more expensive machines. That said, for my purposes, the results that I can achieve are perfectly adequate for coach underframe and similar components

Experience has shown that it is very economical – two years down the line and after producing lots of test pieces, bits and pieces for my wife, the odd Christmas tree decoration, 4mm scale coach seating for a friend, detailing parts for

about a dozen coaches, and scenic items for the layout, we have only just finished that first 250gr drum (which is why the underframe details on the coaches are white, but the samples produced for this article are translucent red) and at a cost of a few pence per item.

Finally, our 3D printer has an extra function not seen in any instructions. Watching it produce an item is a fascinating and surprisingly relaxing experience. Even after two years, the urge to just sit watch the models emerge can be overwhelming!



Left

Both sides of a completed coach (an old Lima HO Australian Southern Aurora LAN sleeping car) from normal viewing distance. In addition to the underframe detailing, the wheels have been replaced with finer scale types and the original bogie-mounted hook and bar couplings have been replaced by Kadee couplers fixed to the frame. The roofs have added whitmetal torpedo vents from No Nonsense Kits.



Graham Lightfoot reports on a remarkably quick overhaul of an iconic locomotive.
Photographs by the author.

K1 steams again

The Tasmanian Garratt is returned to operating condition

The Tasmanian Government Railways 2' gauge 0-4-0+0-4-0 Garratt K1, built by Beyer, Peacock & Co. in Manchester in 1909, has been returned to steam at Statfold Barn after arriving there on 9th December, and they have made an excellent job of it.

K1 is one of two Garratts built for the TGR. Although considered to be the first Garratts, the K class differed in two important respects from most subsequent construction. First, they were compounds, with two high pressure cylinders on the rear engine and a pipe leading to two larger low pressure cylinders on the front engine. Second, both sets of cylinders were placed facing each other inside the engine units, rather than facing out as in all other Garratts. On the rare warm days on the West Coast of Tasmania, this caused a problem for the crew, as the high pressure cylinders were under the cab, making it uncomfortably hot.

The North East Dundas Tramway on which the K Class worked traversed some of the most rugged terrain in the world served by a railway at the time. It featured long stretches of 1 in 25 grades, high trestle bridges, and 30metre radius reverse curves.

After the line closed in 1929, the boiler of K1 was sold to a sawmill, and in 1947 due its historical significance K1 was sold back to its builder Beyer, Peacock, with the boiler and boiler cradle from K2 fitted, and repatriated to England. After Beyer, Peacock closed in 1966, K1 was sold to the Ffestiniog Railway even though it was known to be too tall and wide for use within the restricted Ffestiniog loading gauge. After ten years in storage, it was loaned to the National Railway Museum in York where it was cosmetically restored in photographic grey and put on display.

As the Welsh Highland Railway rebuilding project reached fruition, the potential for using K1 on the line was recognised and in 1995 it returned to the Ffestiniog Railway's Boston Lodge works where it was fully restored and converted to oil-firing; it was steamed again in 2004 and received Railway Inspectorate approval in September 2006 to haul trains.

K1 was converted back to coal firing in August 2007 together with some other work, which allowed it to appear at the Superpower weekend in early September.



Above

K1 runs round at Rhyd-Ddu on the WHR preparing to work back to Caernarfon on 4th July 2008.

Below

K1 arrives at Statfold Barn on the back of a low loader from the WHR on 9th December 2019. Some fittings had already been removed and stored.





Above
New tubes being fitted in the boiler shop. 20th February 2020.



Right
Having been repainted, the chassis, with the coal bunker still in place, was stored in the Roundhouse Museum.

Right
Plymouth four-wheel diesel No.7 positions K1 on the main line at Oak Tree Halt while steam is raised (*below right*).

In 2014, the boiler certificate expired and K1 was withdrawn for a full overhaul and a full boiler shell examination. However, because the locomotive did not meet the current operational requirements of the WHR (it cannot haul the passenger loads required) and with the Ffr/WHR workshops fully committed to other overhaul projects, so an agreement was made to transfer the loco to the Statfold Barn Railway for a period of ten years for safe storage and static display.





Above
17th March: being turned at Statfold Junction ready to check clearances on both main line platforms.



Top right and above
On the main line at Statfold Junction before moving on to the high line for a test run and to carry out further gauge tests ready for the steam inspector's visit on 17th March.

On 9th December 2019 the loco was moved to Statfold, and after an initial inspection the arrangement was changed to include restoration to working order.

The Statfold team immediately set to work, and by early March 2020 the boiler overhaul was complete and all components were then re-assembled.

On 17th March a full steam test and clearance check was carried out, ready for a public re-launch during the first enthusiasts day of the year, which was due to be held on 21st March, but unfortunately due to the Corona virus restrictions the event had to be postponed.

Right
K1 arrives back at Oak Tree Halt after successfully completing a test run and clearance checks.





009

Baguley Drewry narrow gauge diesel new from Fourdees



Fourdees have recently released another attractive ready-to-run narrow gauge locomotive, their first diesel – the Vale of Rheidol 0-6-0D No.10, which has a Caterpillar 165hp engine and hydraulic transmission. It was built in 1987 at the Pant workshops of the Brecon Mountain Railway using parts from Baguley Drewry which were the result of a cancelled export order for Mozambique, so machines of this type could be justified on other lines.

The same batch also included what became the Ffestiniog's *Harlech Castle*, though this has a different body style.

The model is available in the initial green livery with red frames (ref.41-251) and in the current grey with black running gear (ref.41-252).

The base colour is sprayed with good coverage and a satin finish, with details (buffer beams, flycranks, exhaust, etc.) hand painted. Colours are specified (Humbrol references) in the instructions to aid matching, if necessary. Etched brass number, name, and works plates by Narrow Planet are provided for the modeller to apply.

The model measures 81mm long (over coupling hoops), 27mm wide, and 41mm high. It was produced using drawings from the VoR and additional information obtained while the machine was being overhauled in 2019.

Fourdees models are hand assembled in Britain from 3D-printed parts made on advanced additive manufacturing machines; the highly detailed body also employs etched metal panels and many separate fittings.

As usual, a high level of detail has been achieved – the cab interior is fully equipped and painted, and there is flush glazing in the windows. The cab roof is loose so it can be removed easily to appreciate the detail and fit a crew if required.

The complete body is ingeniously held onto the chassis by four small clips, completely concealed but easily accessible from below if separation is required for maintenance.

The model is built on a Graham Farish N gauge class 08 diesel outside framed chassis, with additional parts to replicate the jackshaft drive.

It runs nicely; a running-in period of half-an-hour in each direction is recommended, with lubrication after every eight hours use.

Minimum recommended radius is 225mm (9").

Weights in the body ensure reasonable tractive effort but more weight could be useful both for adhesion and electrical contact.



The couplings are standard Peco GR-102s, in NEM pockets. The height matches Peco stock perfectly.

The model comes smartly packaged in the now customary collector's stout dark green card box with a protective sponge insert and glossy card giving prototype information. A separate leaflet provides operating and maintenance instructions.



Manufactured by

Fourdees Limited,
57, Wentworth Road, Blacker
Hill, Barnsley, S74 0RP.
www.fourdees.co.uk

PRICE ref.41-251 £214.50.
Insured & tracked UK postage £8.00.



Following the success of the prototype Ce6/8 No.14201, ordered in June 1917, the production series Ce6/8^{II} and Ce6/8^{III} electric locomotives were built between 1919 and 1927. There were thirty-three Ce6/8^{II} and eighteen Ce6/8^{III}, making a total (excluding the prototype) of fifty-one. They were developed for hauling heavy goods trains on the steeply graded Gotthard line between Luzern and Chiasso, including the Gotthard Tunnel. The electric motors available at the time were large and had to be mounted in the body, but flexibility was required to negotiate the tight curves on the alpine routes. The articulated design, with two powered units bridged by a pivoting centre section carrying the cabs and the heavy transformer, met both requirements and also gave excellent visibility from cabs which were situated safely away from any collision. The two motors in each unit were geared to a jackshaft between the outer (Ce6/8^{II}) or inner (Ce6/8^{III}) driven axles, with side rods transmitting the power to the driving wheels. These locomotives were highly successful on the Gotthard. Later they were transferred to general duties elsewhere in the country, and at the end of their careers some were used as heavy shunters. The last was not withdrawn until the 1980s.

The distinctive body style, with the two long low hoods, soon earned the nickname 'Crocodile'.

Jägerndorfer have produced models of 13254 and 13257 in green and 14226 and 14253 in brown.



The markings and simulated brass plates are neatly printed, and features such as handrails carefully picked out.

The models are accurate, according to published dimensions, and well detailed, representing the locos in final

condition. Louvres, panels, rivets, and traction motor casings are moulded, while separately applied parts include buffers, fall plates, shunters' grabs, cab steps, track signalling magnets, lamps, roof equipment, and fine metal pantographs. Glazing fits flush, with metallic frames where appropriate. There are fine etched metal connecting and coupling rods, and brake shoes in line with the wheel treads.

For the modeller to fit there very finely moulded brake hoses and dummy scale couplings – these are very small and will require a clear eye and a steady hand!

Power is provided by a centrally-mounted can-type five-pole motor, with gear drive to both bogies. No flywheel is fitted. All driving wheels are driven, through the side rods.

Current is collected from all driven wheels. There are traction tyres on one outer wheel at each end.

The model weighs 54g.

The minimum radius recommended is 228mm.

The model runs smoothly and quietly, controllable across the speed range from walking pace to a reasonable maximum.

The pantographs are sprung but not wired for current collection from the overhead.

There are working directionally controlled white head and tail lights in accordance with Swiss practice.

A digital decoder can be fitted; there is a NEM 651 six-pole socket and space under one hood.

Standard couplers are fitted in pockets on close-coupling mounts, attached to the main frame.

Sound versions have been announced and will be available later.

Manufactured for

Jägerndorfer
Bundestraße 20,
A – 2563 Pottenstein, Austria.
www.jaegerndorfer.at

DISTRIBUTED IN THE UK BY
Gaugemaster Controls,
Gaugemaster House, Ford Road,
Arundel, West Sussex, BN18 0BN.
www.gaugemaster.com

PRICE ref.62120 £295.00.





Reichsbahn Pacifics 1967 – 1991

Ton Pruissen DVD c.45mins £16.80 + p&p

In this programme the noted Dutch railway film maker Ton Pruissen presents some of his wonderful footage of steam in East Germany. The Deutsche Reichsbahn continued to develop and modernise the steam fleet into the 1960s, with the result that the 01 and 03 Pacifics still in service there differed in significant detail from the same classes in the west. The DR policy also produced the 01.5 rebuilds, semi-streamlined, many with BoxPok wheels, and some with Giesl ejectors. As in the west, a considerable number of locos were converted to oil firing, adding to the variety.

Most of the film is from the early end of the date range quoted - there are just a couple of clips of museum locos in the 1980s and 1990s.

The initial screen offers the choice of with or without commentary, and access to a chapter menu.

We begin in Berlin (c.13 minutes), with some 1969 and 1971 black & white material. The commentary notes that some of this was confiscated by the Stasi and developed, not very well, but has been salvaged by modern digital technology. It is surprising that after censorship arrangements we made to return the film, even if it had to be collected in person - a good reason for another visit! One imagines that over time the Stasi must have accumulated quite a dossier on Pruissen!

Most of the film was taken around the former Ostbahnhof; it is interesting to see Czech and Russian vehicles in the long distance expresses, and the occasional inter-zonal train going forward to the west.

We move on to Eisenach (in July 67), with *Interzonenzüge* hauled by 01⁵s and banked by BR44 three-cylinder 2-10-0s, and Greifswald (July 1978) (c.3½ minutes), with the film now in colour, and then progress to Stralsund on the same trip (c.11½ minutes). The main purpose at that time was to film the oil-fired 03s on services to Berlin, probably the last steam-hauled expresses in Europe; we see them being prepared and leaving the shed, and coverage also includes a brief visit inside the sheds in 1971 (in black & white) which somehow was not censored by the Stasi. It is fascinating to see the boiler-top sandbox being filled, and operation rarely recorded compared to taking coal and water.

The next main location on the July 1978 tour was Pasewalk (c.8½ minutes), and as well as the station there was some opportunity for observing trains out on the line - often at speed, and there is one particularly impressive panning shot.

Moving on to Dresden (c.8½ minutes) we see trains at Neustadt station, on the Elbe bridge, and in the Hauptbahnhof before venturing out for some more lineside views. There is an excellent if brief bit of pacing from a parallel road, and a short section on the footplate, though no mention is made of how this was achieved.

One of the sequences shows 03 1010, which subsequently became an official *Museumslok* and has survived to the present day; as an aside short clips from a special in 1982 and the 'Viva Magistrale' *Plandampf* in October 1991 are inserted to illustrate its later career.

In general, the clips are relatively long, usually showing the whole train passing. Most were taken at or near stations, with some lineside views. They have been skilfully compiled, and the programme flows well, never seeming rushed. The wider views are complemented by small details and cutaways, and we see quite a lot of the passengers and railway staff - ideal for informing modellers wanting authentic DR detail and DDR atmosphere, not least the fashions of the time! Both civilians and staff seem unconcerned by the presence of the filming enthusiast. The number of people using the trains is also very significant. Occasionally a fellow enthusiast wanders into shot, or is caught ducking out of view!

As the title declares, motive power mainly Pacifics, 01, 03, and the rebuilt 01⁵, but other classes are also seen and noted, and diesels become more evident later - though usually on shed or in sidings in this footage.

The earlier film is black & white, the later colour, and the quality is very good. Most was acquired in good weather. The stereo sound with excellent steam effects is always a highlight of a Pruissen production. The clear and informative commentary is delivered by Pruissen himself, with some trenchant comments on the DDR propaganda slogans often observed. There is a little use of background music.

The DVD also includes around half-an-hour of trailers for other programmes by Pruissen.

This programme helps to show why the DR was regarded as the last great steam show in Europe. Thoroughly recommended.

The DVD is available from Camden Miniature Steam Services, Barrow Farm, Rode, Frome, Somerset, BA11 6PS. UK postage and packing is £2.52.

www.camdenmin.co.uk



Right
DR 03 2265-1 preparing
to leave Dresden Neustadt
with a service to Cottbus,
14th May 1977.

Photo: John Chalcraft,
Rail Photoprints.



Mussorgsky in Steam

Ton Pruissen DVD c.35mins £16.80 + p&p

In this programme the noted Dutch railway film maker Ton Pruissen takes an unusual approach to the presentation of railway films, which he describes as "a ballet for men and machines". From anyone with less film making and editing skills, and less appreciation of the prototype, this would be both pretentious and unlikely to succeed. But Pruissen pulls it off.

The Russian composer Mussorgsky (1839 - 1881) was a close friend of the architect and artist Victor Hartmann, who died suddenly in 1873. An exhibition of his paintings was

staged the following year, and Mussorgsky was so

moved by this that to honour his friend he composed a cycle of pieces for piano, entitled *Pictures at an Exhibition*. In 1922 the French composer Ravel arranged the piano pieces for orchestra, and it is this version which become best known, and is used here. The music begins with a short promenade theme, then you come to a picture and look at it before promenading to the next.

The railway film segments were shot in East and West Germany, Poland, Czechoslovakia, Hungary, Romania, Turkey, India, Indonesia, and Zimbabwe. Some are very quick glimpses (either edited to be so, or as taken too short to form sensible parts of a longer coherent programme) others are longer sequences, like the varied pictures at an exhibition in an art gallery. They show everything from rural narrow gauge to main line traffic, and in all weathers, from tropical sunshine to sleet and snow.

The clips have been cleverly edited to match the music - the signal dropping as the closing chord sounds is obvious and typical; more subtle examples become apparent on repeated viewings. The style is also matched - light and bouncy with, for example,

Polish narrow gauge on uneven track, ponderous for heavy freights struggling slowly up steep gradients, discordant when diesels appear and steam locos are shown being scrapped, dramatic to match impressive displays of smoke and steam. Many illustrate the heavy and dirty work of running and maintaining steam locos.

Pruissen is not only a experienced railway cameraman but also a great observer of detail - motion, mechanisms, components, infrastructure, and people. Often, in eastern bloc countries and remote places, they are taking an interest in the cameraman. We observe many railway staff, on the footplate, the platforms, and in workshops, predominantly men, but the cameraman clearly had an eye for attractive young ladies! Often in the DDR they may be railway staff, and note also the (trainee?) turntable operator in Poland. In contrast, spot the older ladies in Turkey raking through the dumped loco ashes to find useful lumps of unburned coal. Most railway photographers would not have bothered to capture such scenes.

The film is a combination of black & white and colour, and of good quality given its age.

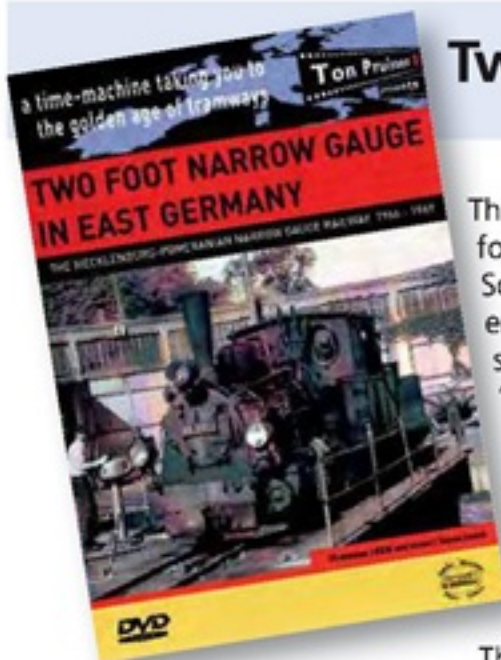
The first screen offers the option of stereo or surround sound; there are no dubbed effects, often a Pruissen hallmark. There is no commentary, but the option of titles on or off; these titles are captions which give the location and country; dates would have been informative too. In many cases loco numbers are visible to satisfy enthusiasts.

So, perhaps not a usual railway film but certainly an innovative and creative way of presenting some artistic material.

The main programme is followed by about 30 minutes of trailers for a couple of dozen other Pruissen productions; many of the subjects, and indeed some of the actual clips, will be recognised from the foregoing feature.

The DVD is available from Camden Miniature Steam Services, Barrow Farm, Rode, Frome, Somerset, BA11 6PS. UK postage and packing is £2.52.

www.camdenmin.co.uk



Two Foot Narrow Gauge in East Germany

Ton Pruissen DVD c.50mins £18.25 + p&p

This programme from Ton Pruissen presents rare footage of the Mecklenburg - Pommersche Schmalspurbahnen taken by various photographers between 1966 and 1969. To be precise, it should perhaps be titled 600mm rather than 'two foot'! At its maximum, the MPSB network extended to some 135 miles but by its time only the 36km line from Anklam to Friedland survived, and even this was finally closed in 1969. The coverage in fact opens on 1st June 1969, witnessing the last train commemorations.

Then it is back to 1968 and a look at the large roundhouse at Friedland and the workshops there, which were equipped with dual gauge track (600mm and 750mm) as other stock was maintained there. To house the locos once needed for the system there was a large roundhouse, accessed by a manual turntable.

We watch as locos are prepared for duty, including having the ash shovelled out of the smokebox, and coal in wicker baskets being manhandled into the tender.

In these final years there were six locos still in use, all of which are seen in the programme. All have been preserved.

99 3351 – 99 3353, saturated steam 0-6-2Ts with auxiliary four-wheel tenders built by Jung between 1906 and 1908. 51 is now at the Frankfurter Feldbahn Museum, 52 is displayed in Friedland, and 53 is on the Brecon Mountain Railway as *Graf Schwerin-Löwitz*.

99 3361, superheated 0-8-0 built by Orenstein and Koppel in 1938. It is now at the Hesston Steam Museum in Indiana.

99 3461, superheated 0-8-0 built by Vulcan of Stettin in 1925; it was fitted with a ship's whistle (as Vulcan also built ships). In 1972 it was sold to the Chemin de fer Froissy – Cappy – Dompierre.

99 3462, superheated 0-8-0 built by Orenstein and Koppel in 1934. It has been at the Muskau Forest Railway since October 2012.

Passengers were accommodated in distinctive Wismar bogie coaches, with narrow vestibules and a wider centre section with a tumblehome; we get a look at the interior of a first class compartment, with longitudinal inward-facing seats, as well as riding the train and observing other travellers.

On a couple of occasions we are privileged to ride on the footplate.

The train seems to speed across the flat landscape, with its wide fields and tree-lined roads, but in fact it takes over an hour to traverse just ten or so miles to Wegezin-Dennin.

Although trains ran through from Friedland to Anklam, the locomotives did not; they were detached at Wegezin-Dennin, watered, and turned on the triangle there, and returned working a train in the other direction. The reason for this is not clear, but may have been a hangover from earlier schedules when the network was much more extensive and the principal routes were different.

Most of the wayside halts en route are little more than a sign and a nominal platform.

Approaching Anklam the railway must cross the F109, quite a major road, simply protected by the guard with flag; road traffic does not look that busy! At one point a flock of sheep impede the departure of a train, meandering in front of the loco, but no-one seems to mind.

We follow a goods train down to the riverside docks at Anklam, where coal and fertiliser are transferred by grab crane from barges into narrow gauge wagons, though this traffic has declined and many wagons are noted stored in sidings.

There is some observation of standard gauge activity at Anklam, with passing trains and shunting alongside the narrow gauge.

Ton Pruissen visited the line twice, in July 1967 and July 1968, the first time bringing a moped all the way from The Netherlands! It gave him a measure of independent mobility and allowed access to lineside locations which could not have been easily reached by rail or other scarce public transport – and it could even be accommodated in the baggage van, as we see at one point. On the second occasion he and his colleagues travelled in a small car (NSU) but were thwarted in one attempt to chase the train by a horse and cart blocking the lane.

Several other horse-drawn vehicles are seen, clearly still in regular use.

The programme consists not only of Pruissen's film but some material from the fellow Dutch enthusiasts who accompanied him, along with film provided by some East German sources, among them the legendary railway photographer Günter Meyer. He was a DR railwayman so could not only travel comparatively easily but also did not arouse the antipathy of other railway staff, who accepted his presence with still and sometimes also cine cameras. One wonders, however, if they might have regarded him with a certain amount of suspicion and not query his activities as they assumed he had official sanction!

The material has been carefully compiled to follow trains in each direction, showing as much of the method of operation and the route as possible, and we become quite familiar with certain lineside features and structures. As usual with Pruissen, observation of detail, judiciously inserted, complements the wider views and helps the pace and progression of the visual narrative.

Accessed separately from the initial screen is just over seven minutes of colour film from a visit in 1966 by a group of West German enthusiasts from Hannover.

The majority of the film is black & white, with some colour latterly. Quality is excellent, considering its age. There is dubbed stereo sound, very well done, as you would expect from Pruissen, with a little use of backing music.

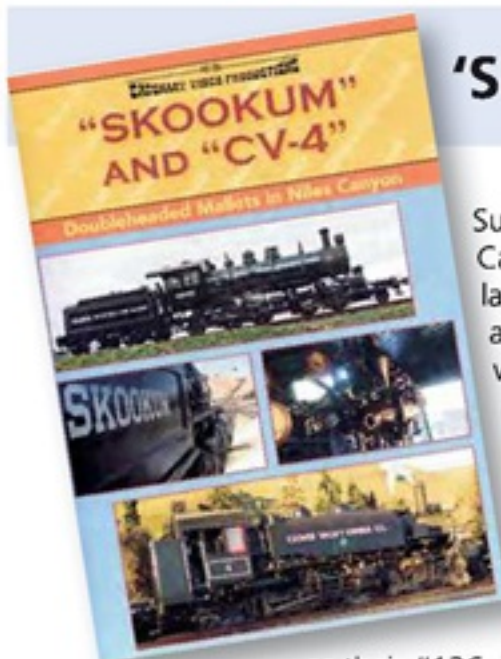
The commentary, delivered with personal touches by Pruissen himself, is clear and informative; it can be switched off if preferred.

Inside the sleeve is an extract from official route map, along with basic sketches of the surviving route and the layout at Wegezin-Dennin.

Around half-an-hour of trailers for other Pruissen productions complete the package.

The DVD is available from Camden Miniature Steam Services, Barrow Farm, Rode, Frome, Somerset, BA11 6PS. UK postage and packing is £2.52.

www.camdenmin.co.uk



'Skookum' and 'CV-4'

Catenary Video Productions DVD c.60mins £18.25 + p&p

Sub-titled 'Double headed Mallets in Niles Canyon', this is primarily the story of one particular old steam locomotive which rolled gently off a low trestle in February 1955, was abandoned where it lay, rescued by a railfan, sold on twice, moved twice (in pieces), and was eventually – after fifty years! – restored to working order (which required many lost parts to be replaced). In effectively original condition, it now runs on the Niles Canyon RR in California.

Built by Baldwin as works number 33463 in 1909 for the Little River RR in Tennessee

as their #126, it proved too heavy for the line (72 tons instead of the 60 requested!) and was soon returned to the builders. Another buyer was found in the logging industry on the west coast, the Whitney Company in Oregon, where it was named 'Skookum' ('big and strong' in the local Indian language). It passed through several subsequent owners, finally becoming Columbia River Belt Line Railway #7.

The story of the standard gauge 2-4-4-2 is told through interviews with several of those involved in its preservation and restoration, illustrated with stills from the archive of Martin Hansen, who was part of the team and appears in the programme as the main narrator. Interviewees include current owner Chris Baldo (since 2005) who was largely responsible for the restoration.

In use alongside 'Skookum' is Clover Valley Lumber Company #4, a large 2-6-6-2T dating from 1924, which worked over the Boca & Loyaltan RR in northern California, crossing the Western Pacific at Hawley. Rare archive colour footage shows the loco in service.

Sections which may be of special interest to modellers detail the machinery and the workings of a steam locomotive, as well as the necessary maintenance, using as examples both these Mallets based at Brightside Yard, Sunol.

The railroad through Niles Canyon dates back to 1862, eventually becoming part of the Southern Pacific system, but it was closed and lifted in 1984 following takeover by the Union Pacific, as another through route was superfluous. Preservation began in 1987, with the first trains running the following year. The history is recounted with old film and clear maps and track diagrams, also covering the restoration.

The railroad has also hosted other locos, and there is a section showing Mason County Logging Co. 2-6-2T #7, Quincy RR 2-6-2T #2, Granite Rock Co. 0-6-0T #10 (a former USATC S100), and The Robert Dollar Co. 2-6-2ST #3. The services start as two double-headed trains, which are then combined with all four on the front.

Also shown is Southern Pacific 4-6-2 #2472, first with archive film of the loco which was subsequently preserved then an excursion over the Niles Canyon line, though it is not longer working there. It makes quite a contrast with the logging and industrial types.

All the modern colour video material is 16:9 wide screen, and excellent quality.

The soundtrack is in stereo, with dubbed effects on archive film; there is some use of backing music.

The commentary is informative, and clearly delivered, linking the interviews and providing historical background.

While 'Skookum' is the centre of attention, it can be seen that there is much else of interest in this programme.

This DVD is available from Camden Miniature Steam Services, Barrow Farm, Rode, Frome, Somerset, BA11 6PS. Postage and packing in the UK is £2.52.

www.camdenmin.co.uk



Roco release new HO model of unique SBB Ae8/14 as rebuilt



To haul increasingly heavy trains over the Gotthard route, the SBB decided to build huge double locomotives. In 1931 the first Ae8/14, No.11801, was placed in service. In addition to the technical concept, the external design of both halves of the Ae8/14 was similar to the existing Ae4/7. In 1932 the SBB received another Ae8/14, No.11851, built by SLM but

with MFO instead of BBC. Instead of the Büchli drive, it had SLM universal drive with sixteen traction motors. Although it was powerful, it was also extremely loud, prone to failure, and uneconomical. On the occasion of an overhaul in 1961 the locomotive received new welded driver's cabs for seated operation, identical in construction to those of the new Ae6/6

locomotives. In this partially modernised state 11851 was still in operation until 1976, but was withdrawn in Bellinzona in 1977 and scrapped in Biasca.

The new Roco model of this unique and distinctive locomotive depicts it as rebuilt with the Ae6/6 cabs, with chromed crests on the fronts and fine wipers attached.

The delicate pantographs are also worthy of note.

Both halves of the locomotive are driven, with a motor in each; digital operation requires two decoders controlled via one address. In digital mode the cab lighting can be switched separately.

www.roco.cc

Detailing kit for Minitrains HOe steam tram loco from Tramfabriek

The German company Minitrains recently released what should be a popular model of a Henschel steam tram, which is much more than a replica of the well-known Eggerbahn 'Fiery Elias'. It is based on a steam tram used by the Dutch Geldersch-Overijsselsche Stoomtram Maatschappij (GOSM) which operated a 750mm gauge network in the province of Gelderland.

It is a nice basic model which is very suitable for simple upgrades. Details make the difference and this Tramfabriek 'good looks' upgrade kit will make this model really stand out.

The kit features prototypically correct highly detailed etched brass plates for the GOSM or GS (Gooische Stoomtram), with a choice of three names/numbers (GOSM 6 Gorssel, 7 Gelderland, or 8 Overijssel, plus GS 6 or 8).

The kit also includes a steam-operated bell, a set of front and rear windows, a reversing lever, two coupling rods and four screws, and two couplings.



There are very detailed fully illustrated instructions to guide you through the simple process. The kit costs €19.50.



Note that the Minitrains model itself is not included. It can be obtained through specialists such as Dundas Models, or check the Minitrains website for retailers near you.

www.tramfabriek.nl

Progress with Ixion HO Victorian Railways J class



The Victorian Railways J class 2-8-0 in HO proposed by Ixion Models is reported to be making progress. A decoration sample (factory painted) is on its way for approval; this is not yet a powered running model as some parts from sub-contractors have been delayed due to the worldwide health situation. Ixion also stress that the item shown in these photos does not represent the final standard of assembly, and some things are still to be corrected – that is what samples are for! Delivery is still some way off.



The model has been designed to negotiate 22" radius. It will have a 21-pin decoder socket in the tender, but there will be no factory-fitted DCC sound option.

The price will be A\$595.00 + p&p. Advance orders are not accepted via the Ixion website (they will not start sales until they actually have stock, which is commendable), but some retailers in Australia are taking pre-orders.

<https://ixionmodels.com>



More Austrian diesels in HOe by Ferro-Train



Until the 1960s, the narrow gauge lines of the Styrian State Railways were operated almost exclusively with steam locomotives. To run them economically and be competitive as a mode of transport, the decision was made to purchase diesel locomotives.

The Rh2095 B-B built for the ÖBB was not considered suitable for the needs of the StLB, and so ÖMAG and Brown-Boveri developed a centre-cab bogie loco with diesel-electric transmission for 'main line' service; these were numbered VL 11 to 16.

By popular request, Ferro-Train have expanded their range of these StLB diesels.

VL 13 is offered in the original deep orange, while the variants in the typical faded livery – familiar on the railway for decades – are now available again.

VL 16 is also in preparation, representing the loco as used on the Feistritzalbahn, in both as delivered and weathered versions.

There is still some stock of the first release of this machine in Epoch 4 markings and livery, and the popular VL 12 is available in the current Epoch 6 colour scheme, probably for the last time as it is unlikely to be re-run.

These models cost €308.00 each.

As an optional extra, a high precision coreless motor can now be installed if desired.

Also new is the option of having a digital decoder factory fitted, using the excellent devices from fellow Austrian company Zimo. A sound decoder is also an option, with fantastic sound from Alexander Mayer.

www.halling.at

New sound decoder by Zimo

The MS580N18 is another example of the new generation of ZIMO sound decoders with the latest technology: 16-bit resolution; 11, 22, and 44 kHz sample rates; sixteen mixable sound channels; and 128Mbit capacity. It measures just 25mm x 10.5mm x 4mm.

The MS series decoders are also multi-protocol, DCC & mfx, and of course with the corresponding feedback systems, i.e. RailCom or MDS, DC analog, AC analog.

They meet the standards for sound decoders with a Next-18 interface.

Furthermore, the standard SUSI connections can be switched to provide additional logic level outputs or servo control lines.

There are also two current-regulated function outputs on solder pads for the direct connection of LEDs; the current regulation (to 6mA) ensures constant brightness even with fluctuations in the traction voltage.

As usual with Zimo, miniature decoders are not limited compared to larger ones in terms of motor control, protective measures, RailCom, HLU, and ABC capability.

A unique feature of the MS580, which is also new for Zimo, is the type



of energy storage: on the back are quite large tantalum capacitors with a total capacitance of 2000µF (to 6.3 volts). In case of brief supply interruptions (up to 0.1 seconds) they can keep the processor and sound generator supplied; the low voltage is sufficient for a small running distance.

This decoder also allows for the connection of two miniature gold capacitors in series (directly soldered on if space permits, or housed elsewhere in the vehicle via wire links). Miniature gold capacitors 12mm long and 4mm diameter are recommended, which will give a 'stay alive' time of 1-2 seconds. Suitable components are available from Zimo.

A further decoder is planned, based on the MS580N18, with miniature gold capacitors already attached.

www.zimo.at



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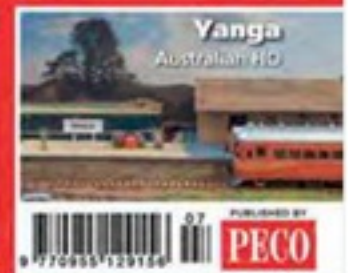
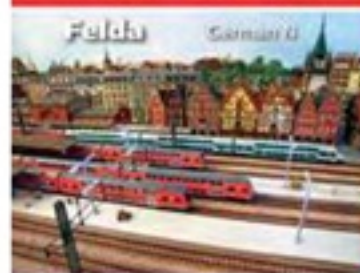
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Marina Ligure Italian HO



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Emmanuel Nouaillier shows detailed structure modelling can be both artistic endeavour and historical record.

• Yanga

A country station where two state systems meet: Les Fordham describes his latest Australian HO project, representing a rural break of gauge location between New South Wales and Victoria.

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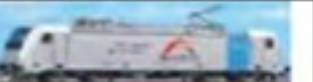
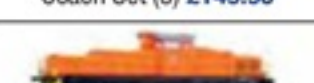
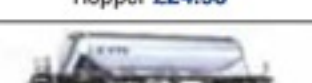
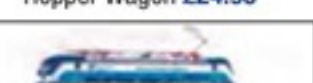
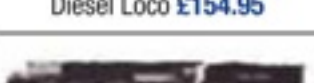
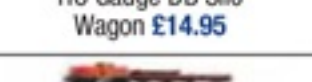
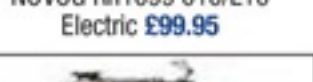
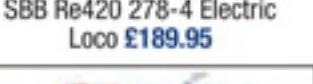
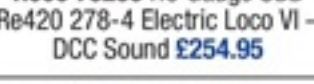
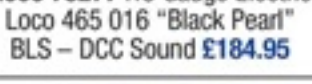
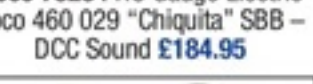
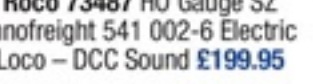
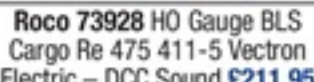
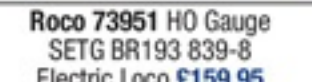
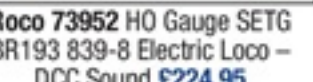
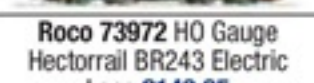
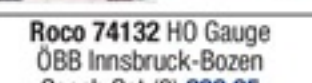
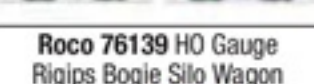
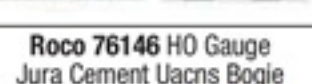
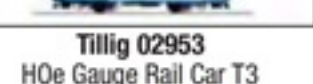
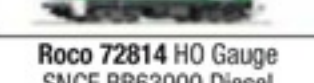
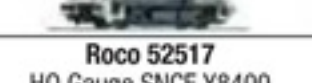
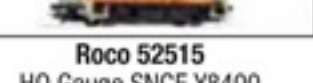
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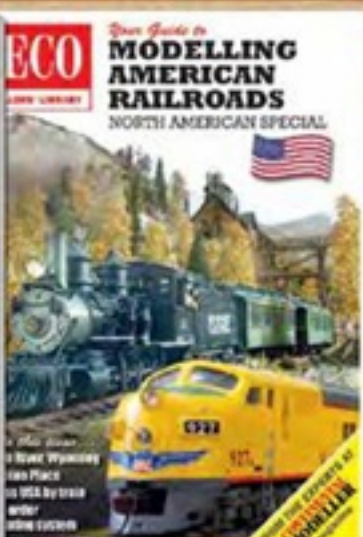
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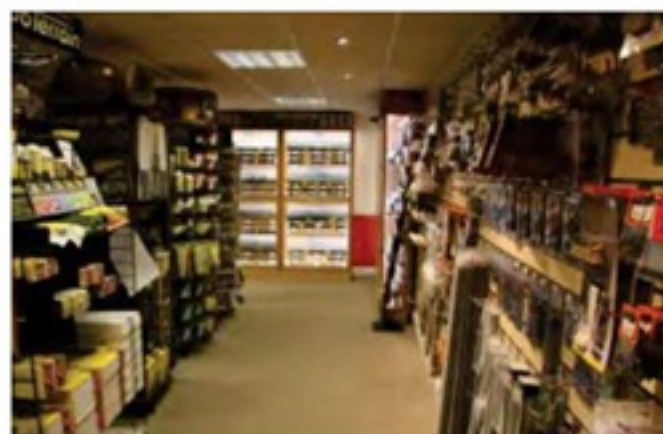
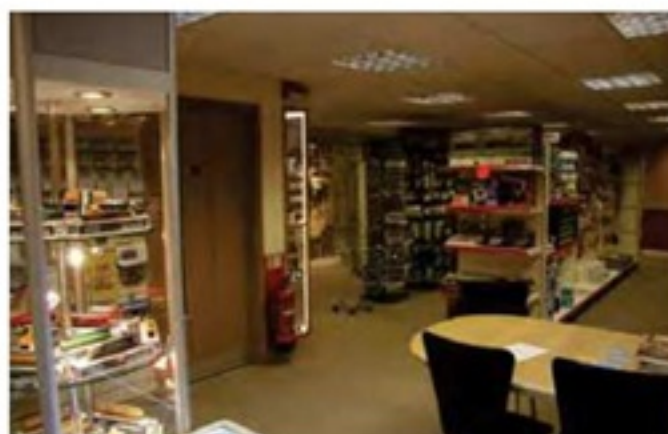
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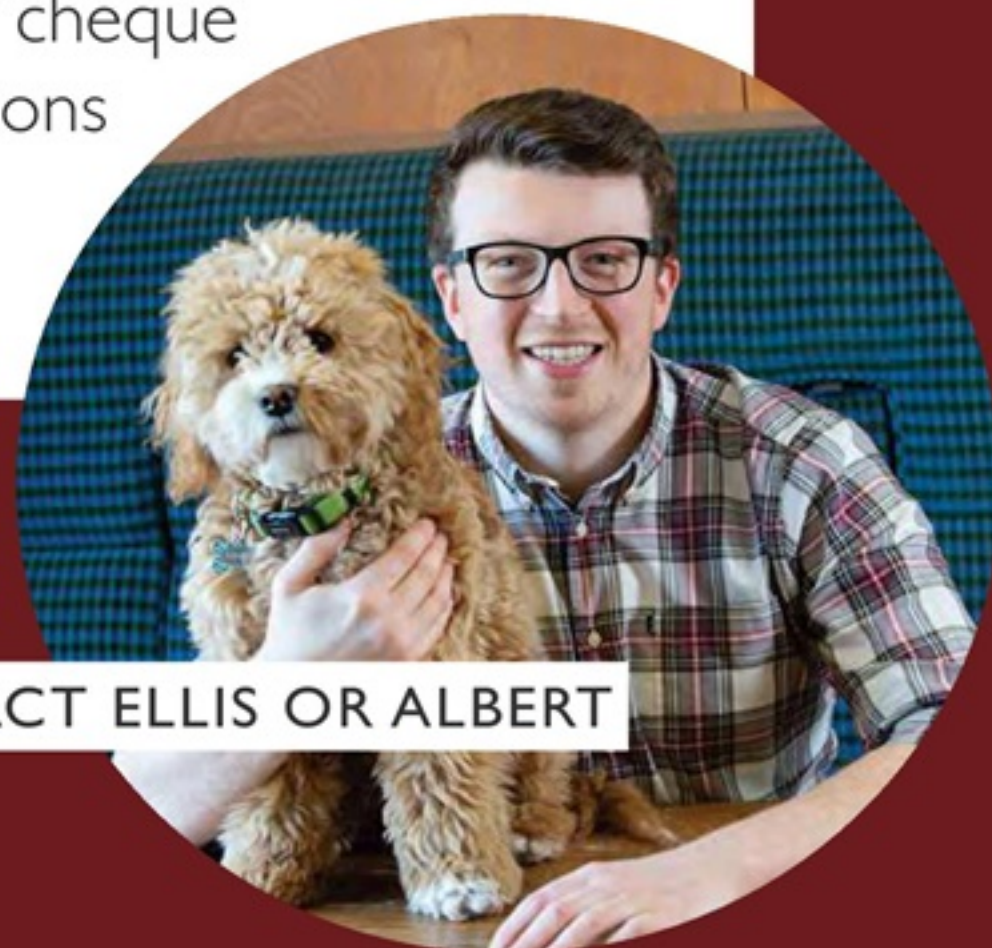
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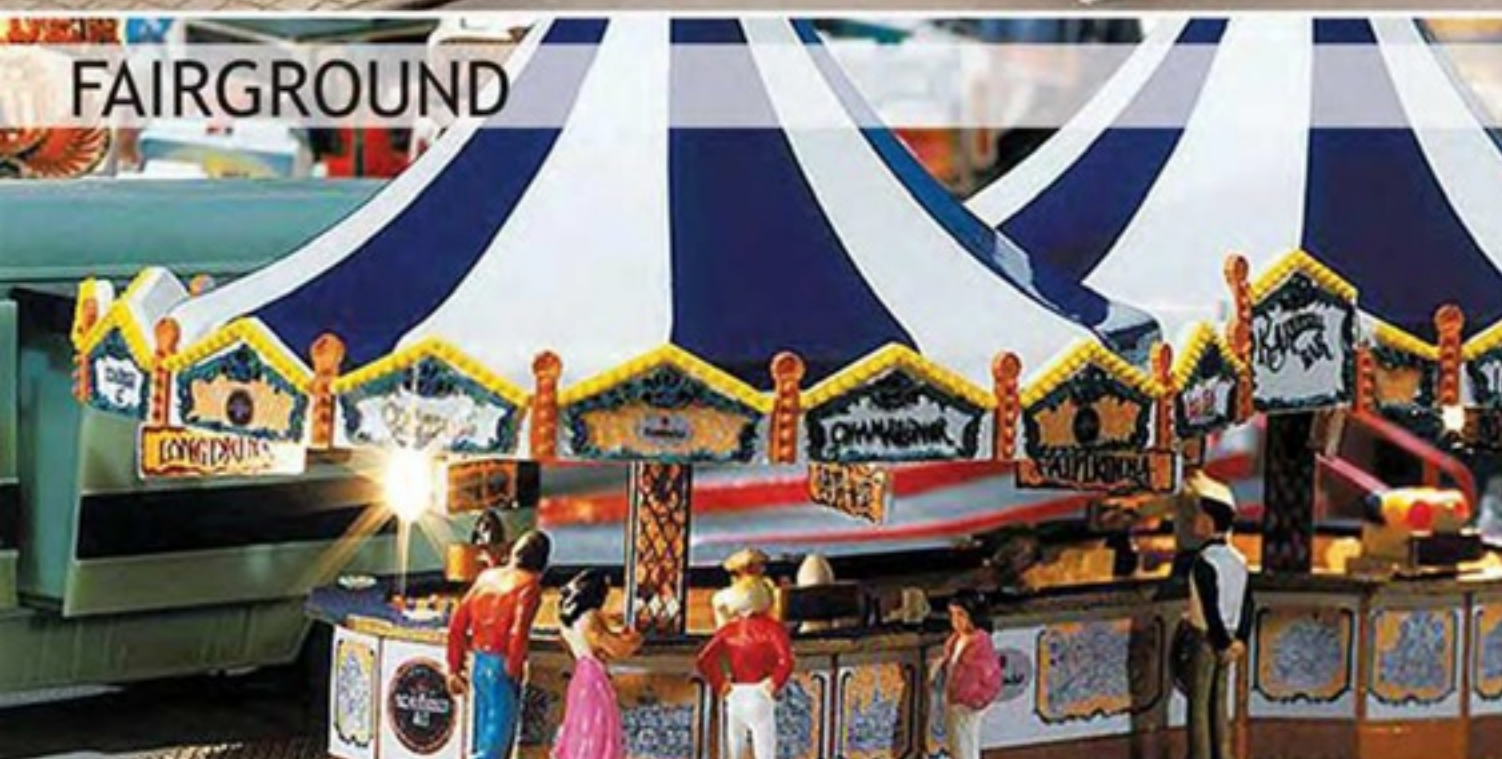
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