

DISCOVER AND BUILD A BONDY DIESEL LOCOMOTIVE IN O SCALE

Voie Libre

Voie Libre

#100

THE MAGAZINE OF RAILWAY CREATORS

CONSTRUCTION

BUILDING
AN ENGINE SHED

ROLLING STOCK

A REFRIGERATED
VAN

SCENERY

MAKING
A PEAT BOG

**SPECIAL
84 PAGES**

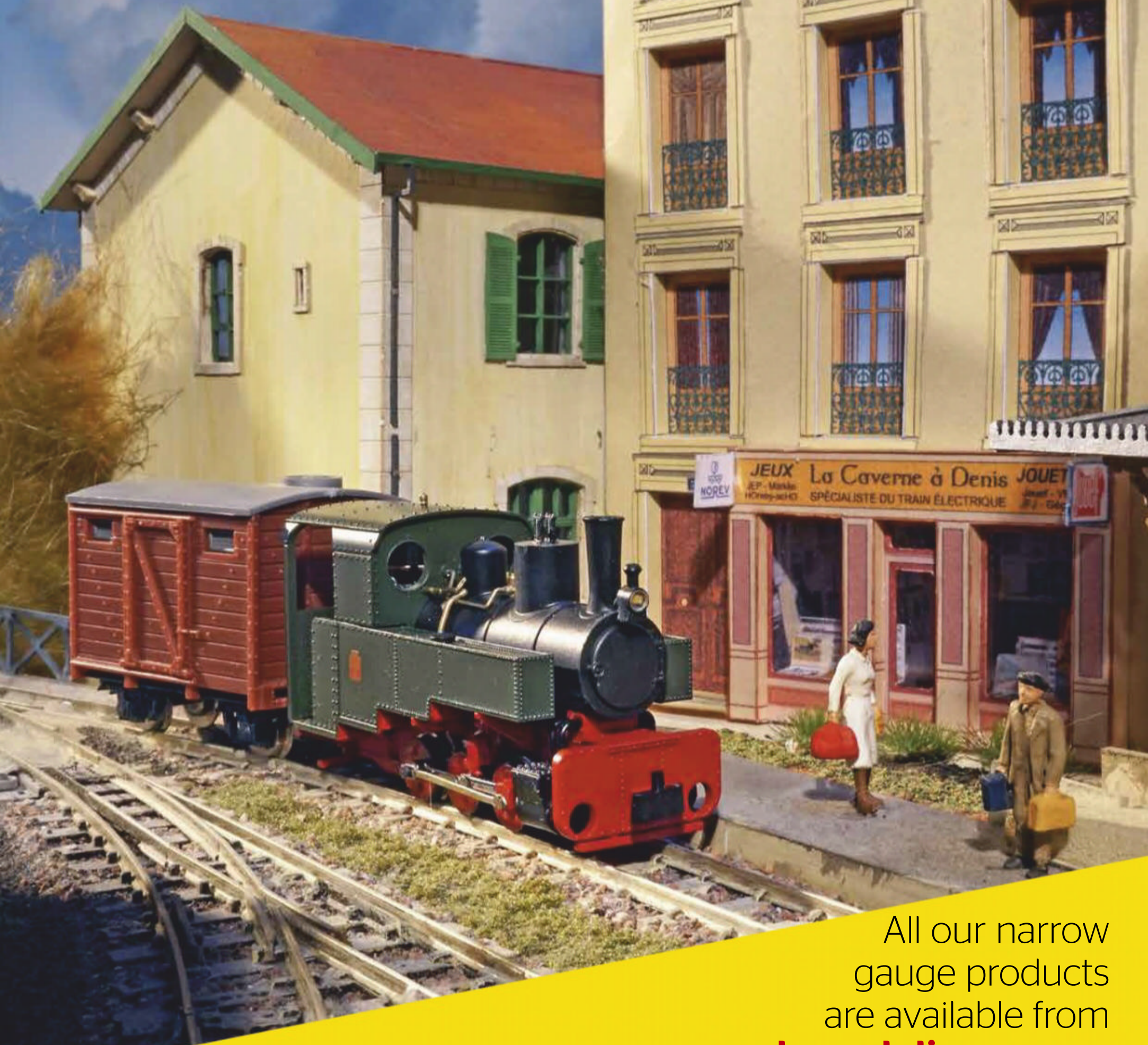


AROUND THE WORLD WITH VOIE LIBRE

SPÉCIAL 100TH ISSUE

LR mOdélisme

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its own narrow
gauge shop.



All our narrow
gauge products
are available from

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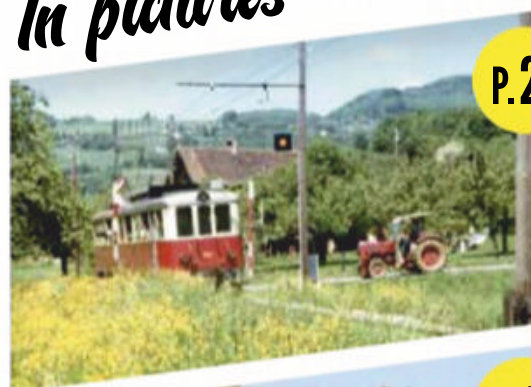
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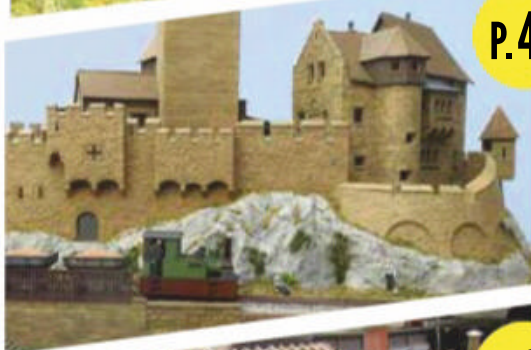
LR PRESSE

In pictures

P.24



P.44



P.69



January, February, March 2020



Editorial #100

100 ISSUES AND A TRIP ROUND THE WORLD!

When celebrating the 100th issue of Voie Libre, rather than look back over the past, we have chosen to look forward... to admire what you, faithful readers, are busy creating. Quite simply, we invite you on a trip around the world. We have selected new layouts from 11 countries to provide a picture of

narrow gauge modelling as it is practiced pretty much all over the planet. Modelling as we like it, modelling which offers a diversity and a creative generosity worthy of the fine community we belong to.

Enjoy your reading, and we wish you a happy modelling new year!

François Fontana and the Editorial Team

→ Follow us on   Keep in touch all the year round with **Voie Libre** on blog.voielibre.com

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Central folder
BONDY DIESEL LOCOMOTIVE

SCHMALSPURBEDARF : 4-WHEELER CARRIAGES



The German retailer Schmalspurbedarf, in cooperation with Lok-Schlosserei, has released carriages derived from MBxd2 railcars and aimed at modernizing the operation of Polish narrow and metre gauge lines. This work was carried out by the "23rd August 1944" works (FAUR) in Bucharest, Romania. In the early 1980s, 2,800km of 740, 785 and 1000mm gauge lines were still operational in Poland, of which 1736 still carried passengers. These Bxphi railcar trailers of the A 208 P FAUR type, could be used as simple carriages, as each had its own heating and lighting system. 100 units were built between 1984 and 1988, and one or two of them were

often hauled by an Lxd2 diesel (produced by Bemo). 15.92m long and weighing 19 t, with wooden seats arranged on a 2 + 1 pattern, they could seat 45 passengers and featured a toilet compartment and a stove. The model, made of etched metal, is very accurate and sports a fine livery. Running qualities are excellent, the chassis is made of metal and the axles have pointed tips. The standard loop couplers are articulated under the body. Given their 18.5cm length, and although they are designed for the Roco 261mm radius, I recommend you opt for 350mm!

Jacques Royan



SCHMALSPURBEDARF
www.schmalspurbedarf.de
KIT VERSION: 90.25 €
READY-TO-RUN
VERSION: 190 €.

H0-9

SCHMALSPURBEDARF : A BOX VAN



Schmalspurbedarf, in cooperation with PMT, has released a splendid 4-wheeler PKP box van of the K 20010 type, of Saxon origin. The prototype is tiny, closer to the 60cm loading gauge than the one customary for 75cm gauge. It is fitted with loop couplings and like the prototype, has no brakes.

Jacques Royan

SCHMALSPURBEDARF / PRICE: 36.50€ / www.schmalspurbedarf.de

H0-12

LEMATEC : A POSTAL VAN



Lematec has released the Z 33 lightweight postal van, reference 202/6A. This metal-bodied postal van was delivered in July 1971 by the MOB and the FFA using bogies from carriage A4 85. Very neatly reproduced and made, it's an all-metal model which runs "heavy"; it is fitted with a decoder controlling the separate lighting of the two inside compartments.

Jacques Royan

LEMATEC / PRICE: 615 CHF



REE : DES WAGONS CFD, UNE LOCOMOTIVE BB 400



Open wagon with sheet supporting bar, and box van

It's now certain, the REE company has taken an interest in our metre gauge secondary railways; this is great news for us! Following on from the A 80 D Billard railcar, but expected to be available before this item – one wonders why –, the winning trio of secondary railways is about to be released: flat wagon, open wagon, box van. These highly distinctive models, built by many companies for the CFD networks, will be sold in a wide variety of versions: box vans with round-top or two-sided roofs, open wagons with or without sheet supporting bar, etc. For the time being, all we have seen are undecorated test models, but with all the features of the production run: designed to be fitted with both 9mm and 12mm gauge axles, the cast metal chassis have specific housings for the brake shoes, meaning the latter will always be aligned with the wheel tyres. The steps are etched brass, the parking brake operating rods are soft injected plastic. The bodies are very well engraved, but not exceedingly so, to keep prices affordable. The central buffers are fitted with a tab and a loop to make them compatible with narrow gauge stock from other manufacturers. REE stated that these wagons, sold in sets of two or three, will be available during the first quarter of 2020. Regarding the Billard A 80 D railcars, the test units are operating regularly; with excellent slow running

J. Monternier, coll. J.-L. Rochaix



Ex-POC BB 402 seen on the Chemins de fer de Provence, at St-André-des-Alpes station

qualities, smooth operation over turnouts, the ability to handle tight radius curves, they herald fine models that should be available during the first half of 2020.

Ah, but however, a Billard railcar cannot haul more than one box van, at the most! So what shall we do with all those fine wagons? Well, REE has thought about this, and after much pondering, intricate calculations, and some heart-searching, soon announced the forthcoming release of a locomotive. This will be a CFD BB 400 diesel, a signature model on French metre gauge railways in the 1960s, with the one remaining unit still in service on the Vivarais heritage railway. These locomotives ran on the POC, Provence, Vivarais and Corsica networks prior to preservation on the Vivarais.

François Fontana

Flat and open wagons.



The chassis is cast zamak, the brake shoe housings are adapted to 9mm or 12mm gauge axles.



MINITRAINS : NEW LIVERIES FOR THE SCHNEIDER AND THE DECAUVILLE



MinitrainS has re-surfaced after the storm! The H0-9 productions of this German manufacturer are available once again, and are even being released with new liveries. The French Army Schneider diesel locomotive is available in sand colour, the shade it displayed during WWI. The Decauville Progrès type 0-6-0 T is also available in a new, grey, livery, with black chassis and boiler. The model is identical to earlier runs; coreless motor fitted with



TOMA : A READY-TO-RUN ORENSTEIN & KOPPEL 0-6-0 T



TOMA MODEL WORKS
KUBIKI RAILWAY 0-6-0 T
1910S TO NOWADAYS
REF. 0788 (RED CHASSIS)
REF. 0789 (BLACK CHASSIS)
PRICE: 219.00 € PLUS POSTAGE
FROM www.boutique-trains.fr

Well known for its H0 and 0 scale narrow gauge kits, the Japanese artisan Toma Model Works has released its first ready-to-run model. It reproduces a preserved engine from the 15km long, 762mm gauge line linking Kuroi to Uragawara, in the Niigata prefecture. The model is entirely made of metal, giving it a weight of 57g. The engraving is of a good standard, and the engine is produced in 1/87 scale, based on measurements from an Orenstein & Koppel catalogue. It is supplied with etched builder's plates, but without couplers. It's a standard O&K type that would be perfectly in its place on a European industrial layout, and can be detailed easily.

The engine, not yet run in, starts under 2V and runs at a realistic speed under 7/8 V. The motor is located in the cab, slightly angled. All 3 axles are driven by a worm gear and a series of straight gears, like the MinitrainS or Bachmann models. Electrical pickup is via the chassis frames. On the flat, this locomotive easily hauled an 18-axle train. Available in two versions, black or red chassis, it is sold in France by Boutique Trains who kindly made this unit available to me for testing. This model will be followed by an industrial O&K 0-4-0 T and by a Baldwin 0-4-2 T from the Kiso Forest Railway, both of which will be also sold ready-to-run.

Éric Fresné



a flywheel, installed vertically inside the cab. Simplified motion, disc wheels, very sharp markings. The models run smoothly, including through tight radius curves.

François Fontana

MINITRAINS

DIESEL LOCOMOTIVE: REF. 1054

PRICE: 149.90 €

STEAM LOCOMOTIVE: REF. 1084

PRICE: 149.90 €

Available from the LR Modélisme shop



MINITRAINS : THE FAMOUS BOGIE CATTLE WAGON

MinitrainS has released a new version of the famous Egger-Bahn bogie cattle wagon. This is a faithful copy, as Andreas Schönfeld, the creator of the company, owns the prototype of this delightful wagon created 50 years ago by Theodor Egger.

François Fontana



MINITRAINS / REF. 3008 / PRICE: 22.90 €



MERIDIAN : A PERSHING TANK WAGON

Here is a kit that will bring back memories to many! More than 20 years ago, the people in charge at Meridian were bold enough to produce rolling stock kits made out of injected plastic. The range featured Pershing military wagons in 00-9 that thrilled many a French modeller: a flat wagon, an open one and a box van. The only missing item was the tank wagon. Well, this has now been put right! The wagon has the same plastic chassis and bogies as its predecessors, with a monoblock cast resin tank added. The casting is of good quality, without bubbles and all that is required is to give the ends a gentle sanding. The wagon is assembled using plastic cement, and two-part epoxy adhesive for fixing the tank on the chassis. You will also need some 1.5mm Evergreen L strip (ref. 291) to represent the 8 girders that hold the tank in place.

Eric Fresné

MERIDIAN MODELS

REF. MAQ6004

PRICE: 18.00 € PLUS POSTAGE

<https://shop.narrowplanet.co.uk>



NEWS FROM NARROW PLANET

Created 10 years ago to market etched metal builder's and number plates in most usual scales, Narrow Planet very soon extended its scope to include selling scale models. Currently, no fewer than 12 brands are represented on their website for a significant number of combinations of scales and gauges: H0-6.5, 00-6.5, 00-9, 0-14, 0-16.5... Besides their own productions, Narrow Planet offers kits that used to be sold by Meridian, as well as working Zamzodled couplers in 0 scale. Narrow Planet is also the exclusive distributor of the KBscale range in 0-14, excellent products for getting started in this gauge. This company's website has become a must-browse for anyone interested in British artisan productions.

Eric Fresné

SUPPLIES

GLASKASTEN : MODULAR DISPLAY CASES

The Glaskasten company can supply modellers with modular display cases for storing and presenting their favourite consists. The 1.2m cases are designed to be combined without intermediary partitions for accommodating longer trains.



GLASKASTEN

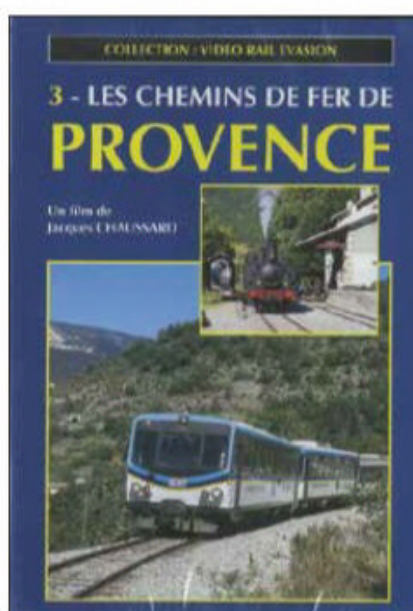
www.glaskasten.de

DVD

ARCHIVES OF THE CHEMINS DE FER DE PROVENCE

The "Archives" collection of Editions du Cabri is a treasure trove. Extremely rich, it helps us travel back in railway history, to discover forgotten facilities and stock. However, and this is not so frequent, the Chemins de Fer de Provence (CP) are still alive, despite having lost part of their mileage! This 80 min. film shows us images of the railway as it used to be between the 1930s and 1950s; then until nowadays, this time in colour. The rolling stock found on the CP is incredibly varied. Not only stock that is typical of the system, but also stock from vanished French metre gauge railways. As if the latter, evicted from their original locations, had decided to live out their ultimate years in the sunshine – and in the midst of splendid scenery.

Jean-Paul Quatresous

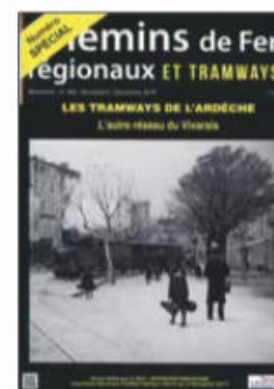


ARCHIVES OF THE CHEMINS DE FER DE PROVENCE
EDITIONS DU CABRI

PRICE: 30 EUROS

Available from the LR Presse shop (ref. DVDPROVENCE)

PRESS REVIEW



Document

LE RÈGLEMENT D'EXPLOITATION DES CDN

The Association des Chemins de Fer des Côtes-du-Nord (ACFCdN) preservation society has published the full text of the CdN general operating rules, dated 1911, but amended and annotated by the owner of the documents during his career. The entire brochure was scanned and treated by optical character recognition (OCR). In my view reproducing the original pages would have been a more pleasing option, albeit a slightly more expensive one. But the main thing is the text itself, a text of interest to those keen on history or to modellers seeking authentic practice when operating their layouts.

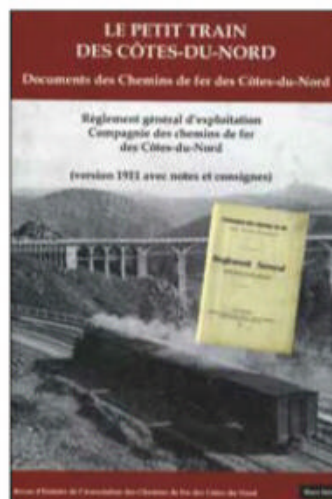
Eric Fresné

ACFCdN

**RÈGLEMENT GÉNÉRAL D'EXPLOITATION,
COMPAGNIE DES CHEMINS DE FER DES CÔTES-DU-NORD
[OPERATING RULES OF THE CHEMINS DE FER
DES CÔTES-DU-NORD]**

80 PAGES B&W, SOFTBOUND

PRICE: 15 EUROS PLUS POSTAGE



If you are looking for reading material to help you through the long winter evenings, this press review is just right for you, as our colleagues have been highly prolific over the last few months. Issue n° 396 of **Chemins de Fer Régionaux et Tramways** is a special issue, entirely dedicated to the Tramways de l'Ardèche. Over 60 pages, and with his customary accuracy, Élie Mandrillon tells the story of this railway that was far from being as successful as its neighbour the Vivarais. A monograph also in **Rail & Industrie** n° 77 with a long article about the Sorbier railway, built in the Saint-Étienne coal basin. This is standard gauge, but the rolling stock has nothing in common with what is found on the mainline network. **Voie Étroite** n° 294 gives a pictorial review of the 50th anniversary of the Abreschviller tourist railway. 009 News, the gazette of the 009 Society, has a few suggestions for the end of this modelling year. Finally, if you have no plans for 2020 and if you can still squeeze something into your railway room, the **Narrow Gauge and Short Line Gazette** has an idea to keep you busy: like Gregg Condon, build a regulator's office next to your layout, in the style of your favourite company! Gregg opted for the Denver & Rio Grande Railway, and this enables him to further spice up the operation of his extensive H0n3 layout. And even if your own plans aren't quite so ambitious, we hope 2020 will allow you to make your layout projects come true. Happy New Year!

The Editorial Team

Magazine

A BRITISH <<BOOKAZINE>>

Combining the features of a magazine through its format and its outlets, and of a book through its contents, the bookazine has become something trendy in the publishing world... So this is the format chosen by Kelsey Media to start publishing a series of works dedicated to industrial railways in Britain. Called "Wheels of Industry", their editorial content benefits from the expertise of Andrew Neale, who also supplied most of the illustrations. Fans of weird installations and of narrow gauge will have a field day with this first volume, focused on steam locomotives.

Eric Fresné

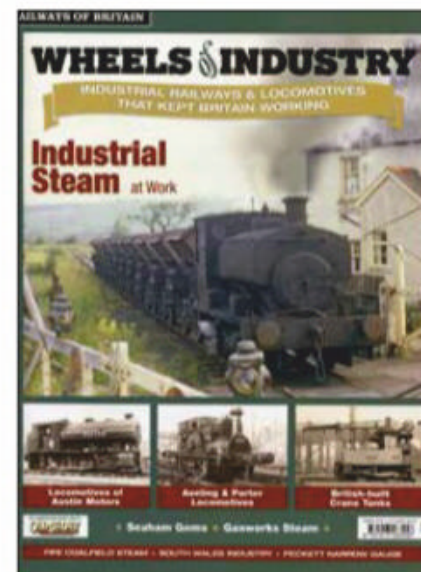
KELSEY MEDIA

WHEELS OF INDUSTRY, VOLUME 1

98 PAGES, SOFTBOUND

PRICE: 10.99 £

<https://shop.kelsey.co.uk/product/BKZROBWHEELS/>



GATHERINGS



**JUNGLINSTER
(LUXEMBOURG)
22 AND 23 FEBRUARY 2020**

Railexpo

A FEW ATTRACTIVE NEW MODELS

Railexpo is one of the major French annual railway modelling get-togethers, and the time when artisans present their new models.

Text and photos: Aurélien Prévot

1/22,5



Apocopa

0-22,5

Aubertrain



H0-12



Trains d'Antan

Many new releases for metre gauge fans. And what is more, in three different scales! Narrow gauge is alive and kicking, and so much the better. Here is a review of the models that caught our fancy.

A BRISSONNEAU & LOTZ RAILCAR

Apocopa (<apocopa.fr>) has released a Brissonneau & Lotz railcar of the Chemins de fer du Morbihan in Hm scale. The model consists of the unpainted body, bogie sides and resin seats, together with the machined Perspex glazing, and costs 285 euros (+ postage). A motorized chassis will need to be added to this – or an un-motorized one, as the side ventilation grilles and the roof-mounted boss are add-on parts, for modellers electing to more easily reproduce a trailer rather than a driving unit. However, enthusiasts can also buy a motor-

ized and decorated version for 700 euros + postage (fitted with a 98mm wheelbase Piko bogie) or for 840 euros + postage (with a Faulhaber motor). The latter motor, more silent and less greedy in energy, comes with a set of straight gears, meaning the railcar can be pushed on the track without any risk to the transmission system.

THE CHEMINS DE FER DE PROVENCE RANGE IS GROWING

Aubertrain (<aubertrain.com>) continues with its programme of Chemins de fer de Provence carriages with a composite brake-postal van (ref. 310-02, 275 euros + postage). The chassis is made of etched brass, while the bogies are a blend of castings and etched metal. The body is laser-cut and engraved plywood. The kit naturally includes inside furnishings, and the model can be bought ready-to-run for 962 € (+ postage).

MALLETS GALORE!

The range of Mallet locomotives produced by Trains d'Antan (<modele-reduit-train.com>) keeps growing! Starting with the 060-060 T engines built by the Piguet company for the Réseau Breton (ref. 113, 590 euros + postage). Two Mashima 1020 motors drive all 6 axles. But also the SACM 040-040 T engines of the Réseau Breton (ref. 118, 445 euros + postage) and of the CFD (ref. 117, 445 + postage). The latter ran on the Vivarais network (n° 45 to 48, 62 and 63) as well as in Seine-et-Marne (n°42 to 44). Here again, all the axles are driven by two 5-pole Motraxx motors. All three kits are entirely made out of metal (etched brass and nickel silver) with many lost-wax add-on castings.

FINE WAGONS

Trains d'Antan (<modele-reduit-train.com>) has added to its extensive range two wagons that should delight fans of



Halling



**Trains
d'Antan**

HO-12



the Réseau Breton, of the P.O Corrèze and of the Blanc-Argent. The first model (ref. 336, 39 euros + postage) reproduces a flat wagon (POC HH311 to 320 series and BA HH421 to 426 series). The second one (ref. 329, 39 euros + postage) is a fitted RB open wagon (ULf 1651 to 1736). A number of these open wagons were transferred to the POC system when the RB closed in 1967. Both kits are made out of vacuum-injected polyurethane resin and etched nickel silver. The buffers are lost-wax brass castings, and the wheels are neat. To allow for the creation of original cameos, Cyril Ducrocq also sells an etched nickel silver barrel carrier for 3 euros + postage.

AN ATTRACTIVE TRAMWAY

Halling (<shop.ferro-train.com>) has released this fine reproduction of a Stuttgart GT4 unit (ref. 466, 159 euros static,

199 euros motorized). The articulated chassis enables the tramway to run on 20cm radius curves: ideal for small layouts! The motor is centrally located and drives both bogies via cardan shafts. A few units were sent to Japan by the city of Stuttgart au Japon, and that's why a Japanese version is also available (ref. 735, 220 euros static, 245 euros motorized). The axle gauge can be modified to enable the model to run on 9 or 12mm gauge track.

AN ORIGINAL FUNICULAR

Édition des Riches Heures (<richesheures.net>) is specialized in funicular railways. After the Mont-Dore funicular, they have released the one located at Le Tréport. The model consists of three kits. One comprises the cars and the mechanism (190 euros), the second the top station (55 euros unpainted, 95 euros in colour) and third the lower station (225 euros

unpainted, 295 euros in colour). To this must be added treatment and postage costs (29 euros). All the parts are 3D printed. A fine touch of originality for your layout!

HO

**Les Éditions des
Riches Heures**

NEW CHALLENGE VOIE LIBRE

1 PHOTO
1 PROJET

Tell us a story!

Some images are documentary. And some images tell a story. The photograph we discovered in the Brittany Museum archive belongs to the second category. It shows enough to conjure up a fictitious railway company and a layout. So, for this hundredth issue, rather than have us tell you our story, we would like you to tell us your own!

Naturally, we know exactly where and roughly when this picture was taken. The most erudite or the cleverest among our readers will quickly find out for themselves. But if we have chosen not to disclose this information, nor ask you to provide it, it's to encourage all of you to put your imagination into overdrive. Think up a pleasing and fun-packed layout project. Imagine the station

building behind the awning. Draw an original trackplan starting from what can be glimpsed on the photo. Choose your gauge. Define traffic flows. Everything needed to bring a layout alive. And of course, the project selected will be reviewed in a forthcoming issue of Voie Libre. So, forge ahead and surprise us!

The Editorial Team





Batzmättere Moos

A fine story for shunting games

H0-9

Thomas discovered this small H0-9 layout for us.
Based on a traditional Bernese fairy story, it doubles
as an operational puzzle worked by throwing dice!

Text and illustrations (unless otherwise
mentioned): **Thomas Schmid**



On the steep gradient, the diesel loco shunts a set of wagons back towards the Öins factory.



Dani Hunziker



The very attractive diesel locomotive seen on the headshunt.

The layout, finished to a very high standard, is visible from all sides. It is based on a pretty story told by its builder.

Thomas Schmid: Hello Andréas, could you describe your layout to us.

Andréas Spahni: My small world is based on the Totemügerli fairy story, by the Bernese artist Franz Hohler. Two characters have a strange encounter with ghosts. This story is told in a blend of dialect and German, with invented words thrown in. On the basis of this story, I imagined a local railway company: the Schättegibelegettäli Bahn, whose purpose is to ship Stotzgrotzen-Öiu, a delicious type of pastry that is world-famous! As the Öius are very sensitive to climatic conditions, they are carefully packaged at Schoossinjong before being shipped by train.

TS: How do the operating sessions work?

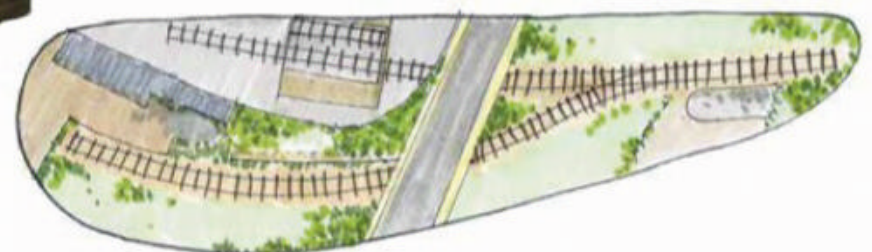
AS: The single track line serves the Öiu Chaufaktur through a switchback. As the engine cannot run round its

*An overall view
of the tiny layout.*



*In the tiny fiddleyard,
shunting the train is quite
an art depending on the
throw of the dice and the
table visible to the right.*

1200mm



wagons, the trains have to reverse; a guard stands in the van to control train movements via a sound signal. Before each operating session, I throw dice that decide the make-up of the trains and their number. Using the tiny fiddleyard, which represents Batzmättere Moos station, a shunting game then begins to organize the number of wagons (a maximum of 3) while also fitting in the railcar turns for the passengers!

TS: What can you say about the layout and the rolling stock?

AS: The layout is entirely home-made, except the two large trees. The diesel locomotive is from the Präzisionsmodellbau Rudolf Heinrich range, the wagons are from the P'tits Kits Voie Libre range, the van is a Jelly Models creation, while the Crochat railcar is a Trains d'Antan kit. All feature my company's livery.

When the layout is on show, visitors identify the Franz Hohler fairy story, and this generates lively exchanges. ■



*The engine cannot run round its train,
so a brake van is essential.*



My small Decauville 0-6-0 T, built on a Roco base, has been rejuvenated.

RE-MOTORIZING WITH TRAMFABRIEK

This is my second locomotive, a small Roco 0-6-0 T, which I had bought with my first seasonal gift money, but the motor had just about given up the ghost. The Tramfabriek kit brought it back to life, let's see how to proceed.

Text and photos: François Fontana

THE PRODUCT AT A GLANCE

Brand : Tramfabriek

Ref. : Coreless 12 V mini motor

Price: 25.50 € plus postage

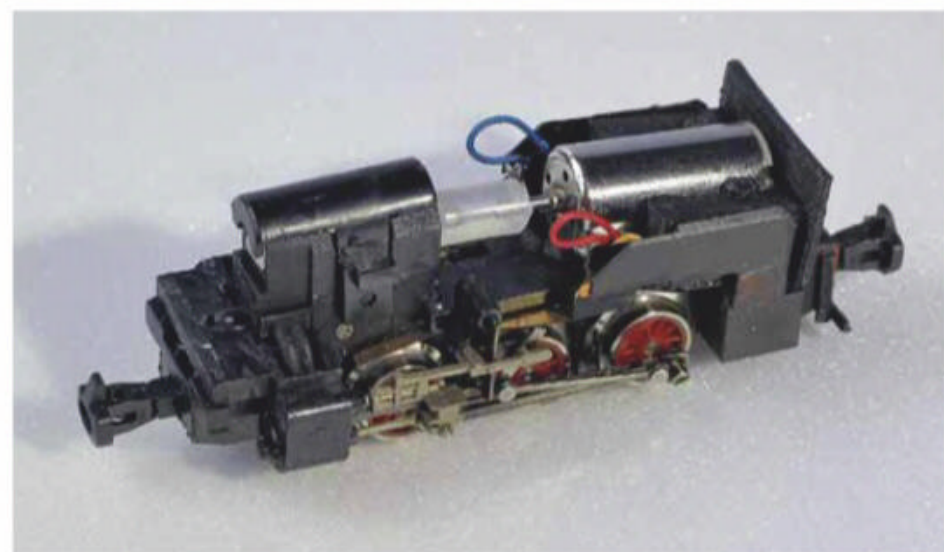
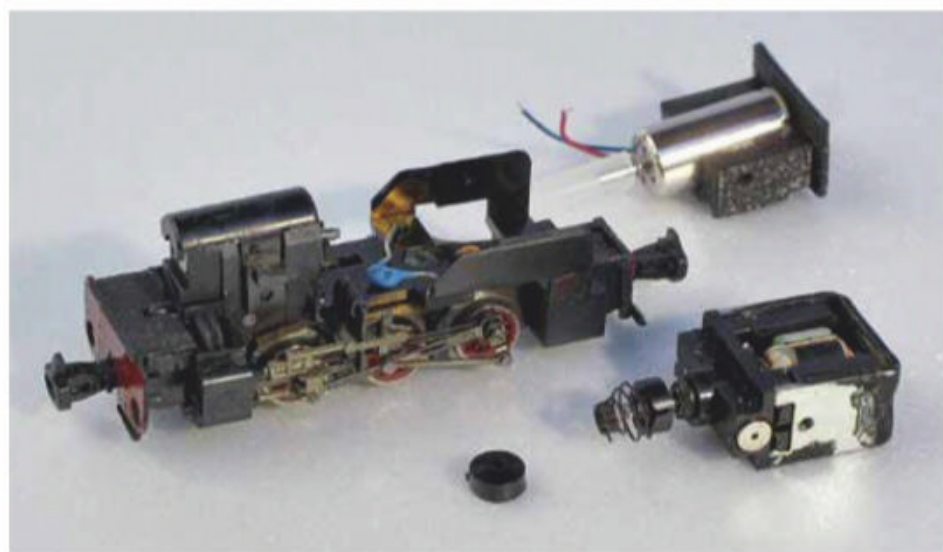
Website : <https://tramfabriek.nl>

Under the Tramfabriek brand, Sven van der Hart sells several references aimed at re-motorizing models whose small 3- or 5-pole motors have largely lost their efficiency and which, in any case, operated somewhat erratically. I tested the reference designed to re-motorize the Roco 0-6-0 steam and diesel locomotives produced in very large quantities since the 1970s.

THE PRINCIPLE

The approach is fairly straightforward, a 12V coreless motor is enclosed in a small 3D printed housing that fits exactly into the volume of the 3- or 5-pole motor to be replaced. The mechanical connection with the gears is via a length of silicone tube. Two spots of solder are required for connecting the supply wires, and hey presto! All in all, and taking into account a good

The re-motorization kit next to the good old Roco 0-6-0 T.



Check the compatibility of your engine with the re-motorization kit. All the Roco models don't have the same driving mechanism.

Once in place, the kit takes up the same amount of space and volume as the original 3- or 5-pole motor.

clean-up of the ancient model, it took me just 20 minutes to see the model take on a new and impressive lease of life!

ON THE LINE

Fitted with its new motor, my small Decauville 0-6-0 T, built on the driving chassis of a Roco Anna 0-6-0 T, is utterly transformed: gentle start-up, with slow running worthy of modern top-of-the-range models, very smooth acceleration. In terms of power, where my old engine stalled with just 6 wagons in tow, the same loco once re-motorized can easily handle 12 vehicles. Despite my model having lost most of the ballast that was a feature of the locomotive in its original condition.

A FINE RANGE

Tramfabriek produces several re-motorization kits; for the side-rod Liliput BoBo diesel locomotive, for the Roco 0-6-0 T steam and diesel locomotives in H0-9. As well as a few old Bemo references; 0-10-0 T, 2-10-2 T, in H0-9. The Tillig V51 and V52 BoBo diesel locomotives in H0-9 and H0-12, as

well as the T1 railcar. Not forgetting the more recent Busch Ns2f engine in H0-6.5 or the Kato driving chassis ref. 11-103 and 11-104. These kits are priced in the 17.25 to 28.50 euro range. Alongside these re-motorization kits, Tramfabriek sells a few

coreless 12V motors, as well as many references of worm gears so that modellers can modify their preferred engines. The range also comprises a tram locomotive, passenger carriages and a railcar, sold in kit form or ready to run.



The range of coreless motors available from Tramfabriek. The first one is particularly well-suited to the Busch driving chassis in H0-6.5.



Tales of railway modelling

The Dwarfs' mine

H0-9

A real gem! Quite rare in our modelling world, but so beautifully made, we felt we simply had to show you David Rumeau's dwarf mine.

Text and photos : François Fontana



Underground, the dwarfs busily mine what must be a very precious ore! On the surface, we encounter a more bucolic atmosphere. The weird diesel locomotive is fitted to a Tsugawa N scale chassis.



*Here, everything is made out of Fimo bakable clay.
The lady dwarf regularly opens the door to deter
the rabbit and the fox from stealing her pie!*



*The surface wagon
is hauled by a wild boar.
Welcome to David's fantastic world!*

David is far from being a model railway specialist. His hobby is actually figures. So, when he decided to take the plunge and model a railway, he decided to create a fantasy scene. Let's hear what he has to say about building the dwarfs' mine.

David Rumeau: I model fantasy figures, so this has little to do with model railways. But when my mates at the club suggested building a small layout, I went for an 11cm diameter circle of track, in 9mm gauge, and imagined this highly unlikely mine.

François Fontana: How did you tackle the project?

DR: I began by drawing what I wanted to build. Then, my friend Pierre Graftieaux

stepped in to design all the animated cameo scenes and the related Arduino controls which bring the layout to life: the dwarf's pipe that glows, the cabin door that opens, etc. Then, I built the layout taking into account what we had planned. Keeping in mind that a diorama should tell a story, that the viewer must imagine what happened before and what will come after.

FF: Tell us about the techniques you use...

DR: The rocks are made out of Styrofoam covered with plaster of Paris, which is engraved when it is still wet. I then apply a coat of grey Humbrol paint and then weather all this with oil paints. The building parts are Fimo clay: the planks, rafters, roofs... I model the parts, bake them, assemble them and paint them.

FF: Fimo clay? I must try this out at once! And what about the figures?

DR: Three are resin castings, all the others are made out of Fimo clay. I make a skeleton out of metal wire, which is coated with Duro paint to help the clay stick. Then I model the Fimo clay. Sometimes, I do some intermediary baking. The figures are painted with Prince August acrylics or Humbrol paint pigments which I thin with my very own thinner! ■



A model railway... travels by train!

0-16,5

Short of space and modelling in 0 scale narrow gauge, a square peg in a round hole? Nobuo Koizumi tells us how he solved this puzzle.

Text: François Fontana
Photos: Nobuo Koizumi



*Originally used for mining, the railway has become a tourist attraction.
An artisan pottery has taken over one of the buildings.*



894mm

1260mm

François Fontana: Hello Nobuo, you model railways in 0 scale narrow gauge.

Nobuo Koizumi: I create imaginary layouts where I mix Japanese, American and European atmospheres. I use rolling stock from all over the place, as often, the locomotives found on these small railways were bought second-hand from abandoned lines. Some stock was also built or modified by the railway companies themselves, which is an incentive to build my own models. My vehicles are designed with 2D drawing software, I print the ■■■



This panel, on which the layout is built, is upside down, the negative relief is sculpted out of the Styrofoam sheet.

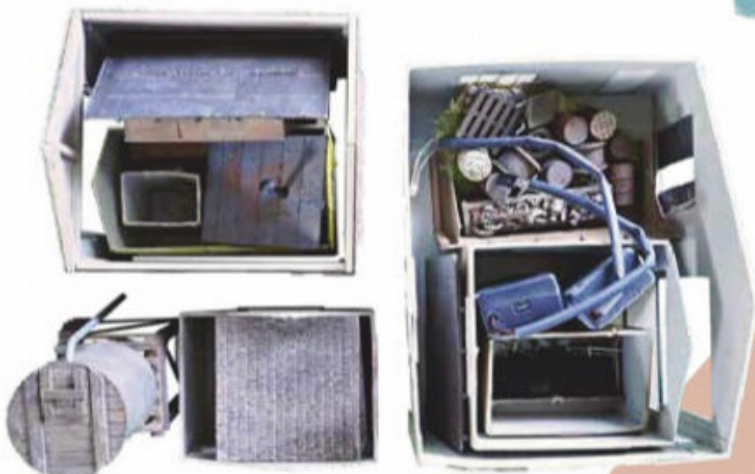
*The turnouts are operated in situ by the small levers.
The buildings have a cardboard core covered in plastic sheet. The locomotive combines home-made parts and an Arunmodel kit.*





The layout consists of 7 parts and is assembled on a table. The parts are linked via the rail joiners. The entire layout fits into a suitcase.

The buildings and accessories are stored in one side of the suitcase.



The panels fit into the other side of the suitcase.

■■■ parts on paper and use them as templates to cut the plastic sheet. I also build kits from all over the world.

FF: I know you use public transport to get to modelling shows. How do you set about this?

NK: I do indeed, despite having a large layout: it measures 894 x 1260mm! It is designed around composite panels in A2 format; these panels are used as a basis by artists to paint or cross-laminate. They are quite thin but also fairly rigid. For this layout, there are 3 full panels and a fourth one cut into four segments. The minimal curve radius is 250mm: tight, but perfect for 4-wheeler locomotives. The soil is covered with low vegetation, meaning the panels can be stored flat, in a suitcase. The scenic elements are screwed onto the soil; for transport, they are stored separately in the other part of the suitcase. ■



The rolling stock is made out of plastic sheet using the drawings printed on paper as templates. The driving mechanisms are simple, designed with gears and motors bought in DIY stores.



The red side-rod diesel locomotive, whose cab is from a steam locomotive, is waiting for the works train to pass.



Saint-Légier station.
To the left, a train bound
for Châtel-Saint-Denis.
In the middle, one
bound for Vevey.
To the right, a connecting
train bound for Blonay.
18th May 1969
(km post 3.6 from Vevey).

CHEMINS DE FER ÉLECTRIQUES VEVEYSANS

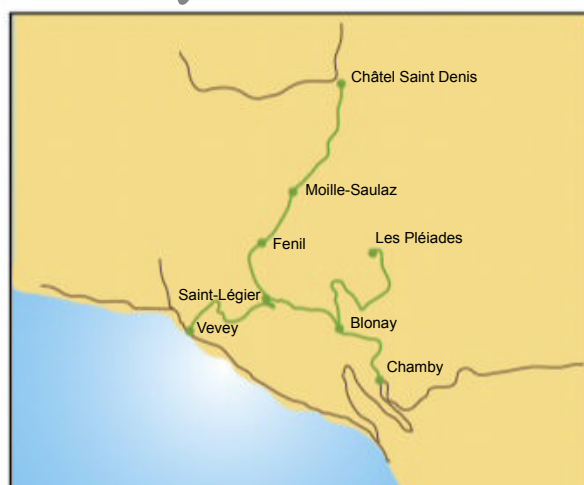
The Saint-Légier – Châtel-Saint-Denis branch

Annette Rochaix and Gérald Hadorn explore a branch, long closed, but so bucolic, of the *Chemins de fer électriques Veveysans*, in the canton of Vaud in Switzerland.

Text: **Gérald Hadorn and Annette Rochaix**
Illustrations (unless otherwise mentioned):
Jean-Louis Rochaix, Gérald Hadorn



Map
of the line
of Switzerland



The network consisted of three lines serving the Vevey and Montreux hinterland. The first, opened on 1st October 1902, and 8.67km long, connected Vevey to Saint-Légier, Blonay and Chamby, with a connection to the MOB network in the latter station. The second branched off from the previous one at Saint-Légier, ending at Châtel-Saint-Denis, in the canton of Fribourg, a 7.4km long route; trains had been running there since 2nd April 1904. The third, which was focused on tourism, is 4.70km long and runs from Blonay to the summit at Les Pléiades, at an altitude of 1347m, thanks to a rack gradient reaching 200 ‰. It has been in service since 8th July 1911 (see VL n° 45).

A branch line

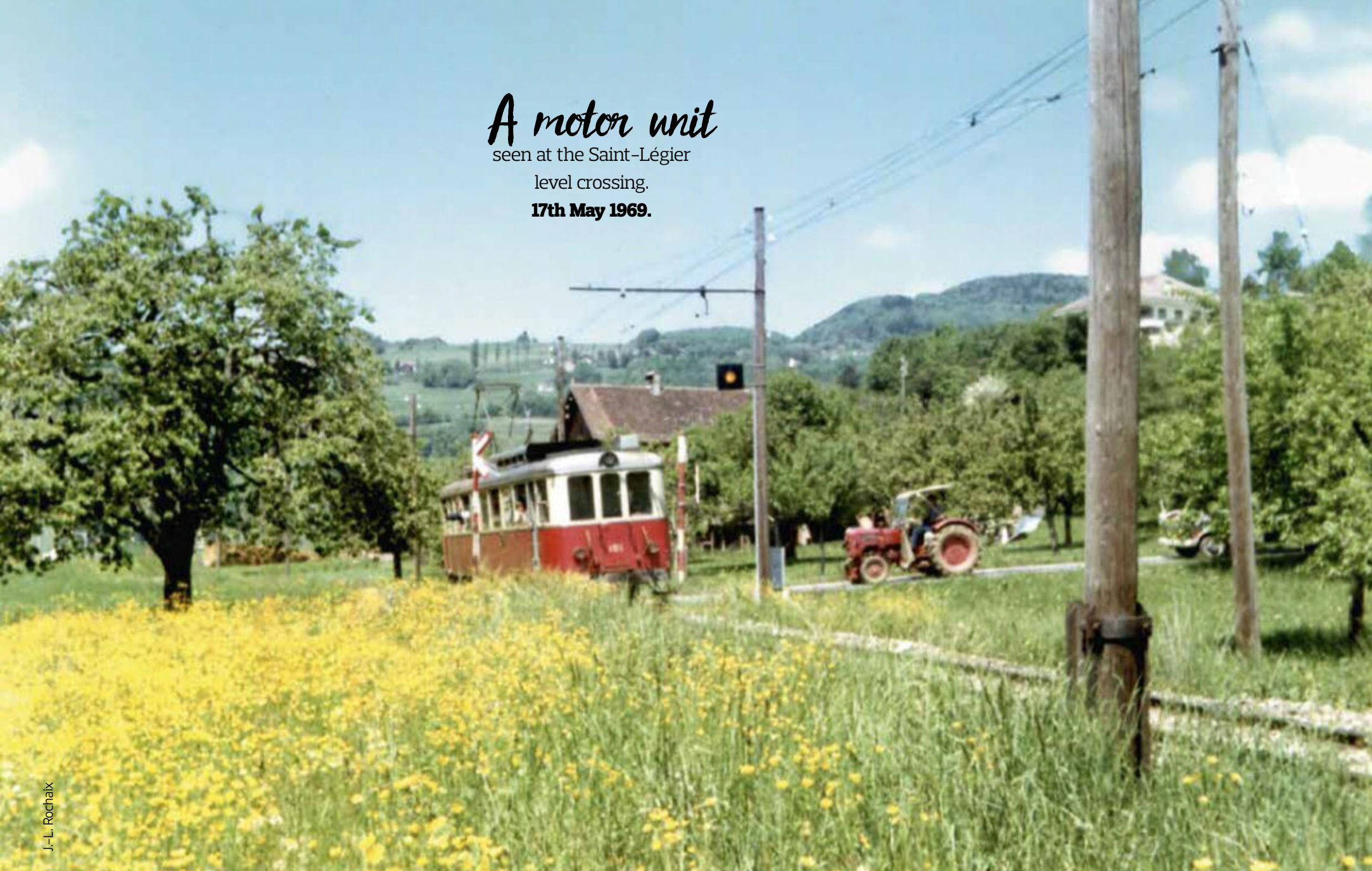
The Châtel-Saint-Denis branch was entirely built on its own right-of-way. After a 1.5km stretch on the level, it reached a gorge at La Veveyse, which was crossed at Le Fenil on a bridge shared with a local road built in the same period. 230m long

and 85m high, this was by far the largest piece of civil engineering on the network. It consisted of a central arc with an 84m opening and two side spans, each 57m long. Its highest masonry pillar rose 57m above the level of the foundations. Beyond this bridge, the line ran up the valley of the Veveyse on a steady 50 ‰ gradient as far as the Bellière halt, on the edge of Châtel-Saint-Denis, just across the border of the canton of Fribourg. A last stretch on the level, 490m, led to the terminus at Châtel-Saint-Denis. The only station featuring a passing loop was at Monts de Corsier, near Fenil, after which it was named in 1927. The route followed the hillsides through meadows and small woods. It closely followed the relief and because of this, was very winding.

Track and electrical supply

As was customary in those days, the track consisted of 24.2kg per metre flat-bottomed rail, laid on 14 sleepers for each standard 12m length. The ballast layer was 30cm thick.

A motor unit
seen at the Saint-Légier
level crossing.
17th May 1969.



J.-L. Rochaix

ABFe4/4 103
motor unit bound
for Châtel-Saint-Denis at Saint-Légier.
24th October 1965.



J.-L. Rochaix



J.-L. Rochaix



G. Hadorn

Demolition train with motor unit ABFe2/3 12 and the M 24 at Fenil. Messrs Dupraz, Bonjour and Vuadens. **18th August 1969.**



G. Hadorn

CEV motor unit ABFe4/4 103 and GFM carriage B 225 between Fenil and Moille-Saulaz. **28th May 1969.**

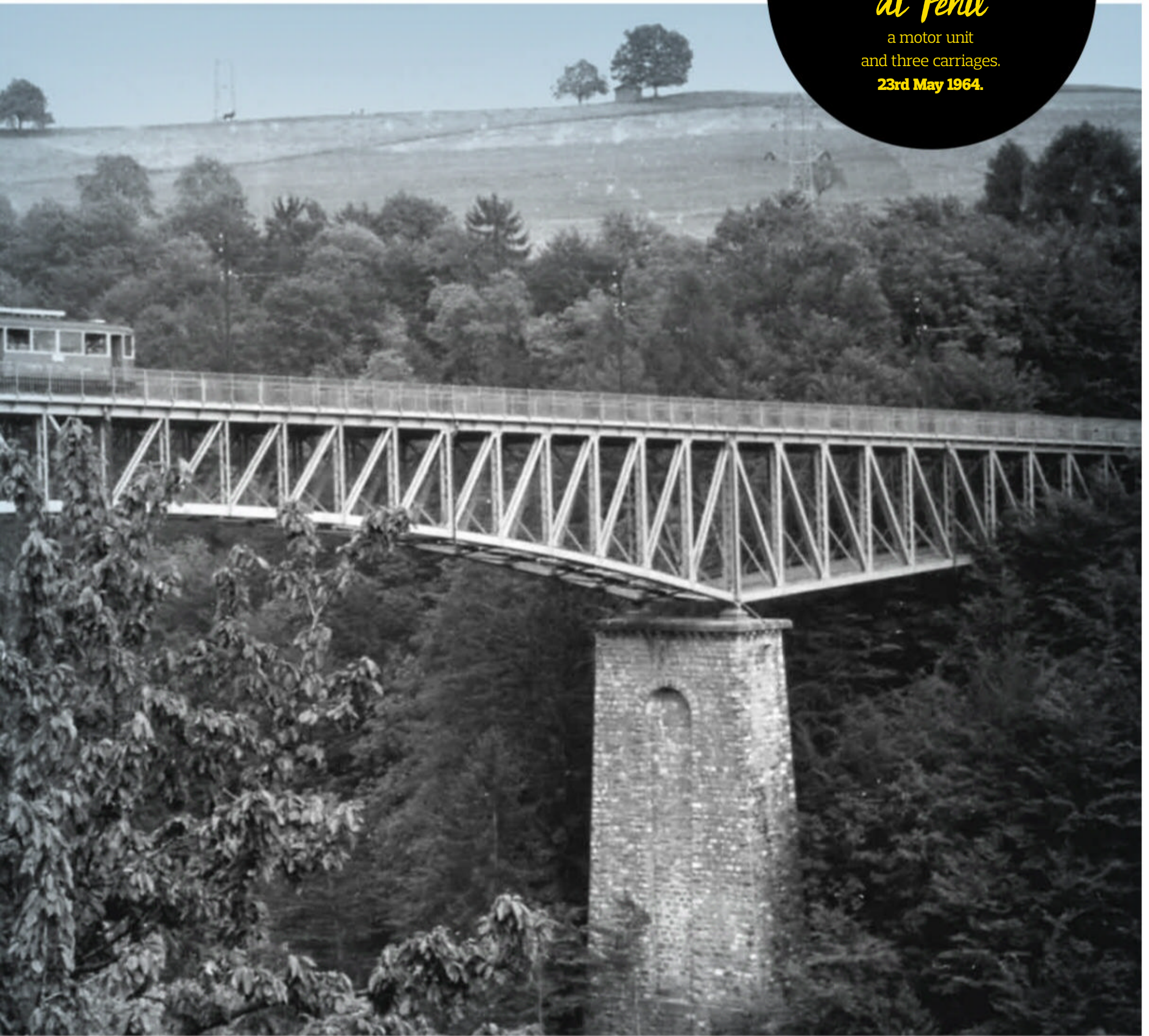


J.-L. Rochaix

Motor unit ABFe4/4 105 near Moille-Saulaz. **17th May 1969.**

On the bridge at Fenil

a motor unit
and three carriages.
23rd May 1964.



Motor unit bound for Châtel-Saint-Denis at Moille-Saulaz. **24th October 1965.**



Motor unit ABDe4/4 105 with B 21 and BF 206 below Bellière. Last day of operations, **31st May 1969.**



Arriving on the level at Châtel-Saint-Denis. **1st February 1969.**



G. Hadorn

Motor units ABDe4/4 101 and 105 passing at Fenil.
29th May 1969 (PK 5,7).



Motor unit n° 103 bound for Châtel-Saint-Denis at Fenil station.
30th May 1969.

The line was electrified right from the start, under 750V DC. The contact wire comprised 2 copper wires, each 9mm in diameter, supported by metal consoles fixed to wooden posts. It is noteworthy that the short stretch built on the territory of Fribourg belonged to the Chemins de fer électriques de la Gruyère (CEG), just like Châtel-Saint-Denis station. This part of the line was equipped and maintained by this company, and this was noticeable by the different shape of the consoles supporting the overhead wire.

Rolling stock

The branch was normally operated with 8-wheeler motor units (BCFe 4/4 series 101-105), able to haul carriages or wagons of a maximum weight of 25t travelling uphill. These units were modernized in several phases, in particular during the 1940s when the bodies were rebuilt. During off-peak periods, 4-wheeler motor units from the original 1902 series (BCFe 2/2 10 and 11) were used on this line after having been modernized in 1926-28. They were again converted in 1942-43: new body and fitting of an articulated central chassis improving their ability to handle curves. All the carriages and wagons were 4-wheelers. Fixed facilities and rolling stock all met standards common to the neighbouring systems of the Montreux-Oberland Bernois (MOB) and of the Gruyère (CEG, then GFM and finally TPF). Stock exchange was regular for goods wagons, occasional for passenger carriages, but exceptional for motor units.

Operation

The full journey from Vevey to Châtel-Saint-Denis, which took 40 minutes originally, was reduced to 32 minutes from 1926 with the converted 4-wheeler motor units, and later with the 8-wheeler units. This travel time hardly varied until the line closed. Traffic levels were a function of the economic and political situation, with exceptional peaks during WWII. It tended to increase in the 1960s, but not enough to ensure the future of the branch. Late on 31st May 1960, the last regular service train departed from Châtel-Saint-Denis, bound for Vevey. A local

rail defence committee didn't succeed in convincing local politicians of the advantages of keeping the line open at a time when the individual motor vehicle was triumphant. The track was lifted shortly after. In retrospect, many regret it, given the massive urbanization of the area that has taken place since. The Vevey-Blonay - Les Pléiades line, on the other hand, was modernized and currently operates to a 15 minute interval. As for the Blonay - Chamby stretch, it has been taken over by the heritage railway and affords a delightful trip back in time. ■



Motor unit n° 101 at Monts-de-Corsier, subsequently re-named Fenil. **Early 1904.**

Coll. CEV

Changing trains

at Châtel-Saint-Denis.

10th June 1962.



Connecting trains

at Châtel-Saint-Denis station.

3rd April 1969.





Rusinowo

Uncompromising

Sebastian takes a very uncompromising approach to railway modelling, as shown with his small Polish terminus in H0-9.

H0-9

Text and illustrations: **François Fontana**

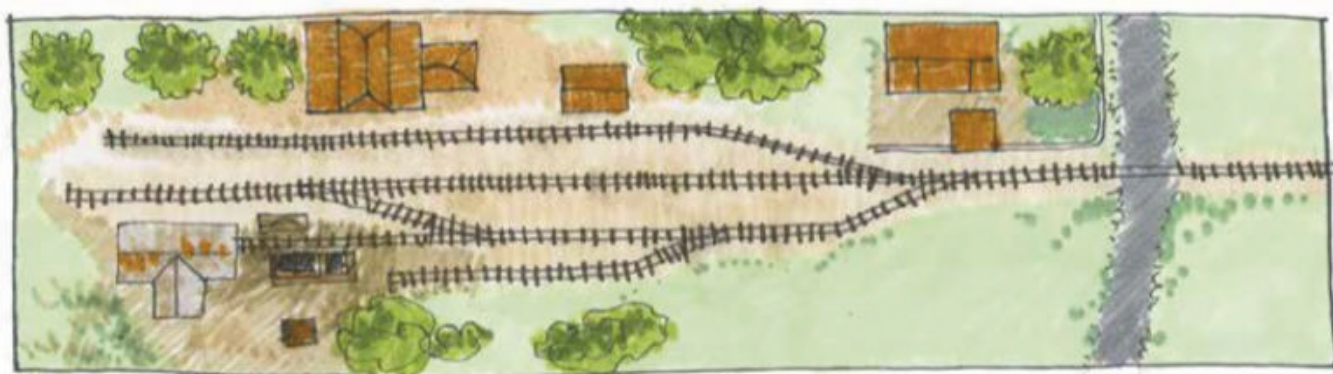




The trackplan, the signalling, the arrangement of the buildings, everything is accurate and nothing has escaped Sebastian's attention - he drives trains in real life also!



A train seen leaving the station. The locomotive, a Bemo model, is hauling a bogie box van and a long modernized carriage.



François Fontana: Hello Sebastian, tells us about your new layout, Rusinowo Waskotorowe station.

Sebastian Marszal: the small station at Rusinowo Waskotorowe is the terminus of a branch on a 53km long 750mm gauge railway, which used to cross the Vistula on a train-ferry. The station is fairly complete, with sidings, a depot for the locomotives and a large station building that featured a staff dormitory.

FF: You are a member of the Polska Makieta Modulowa club, what can you say about it?

SM: We are a group of model railway enthusiasts who take a very realistic ...

■■■ approach. We model as accurately as possible the Polish railways of the 1960s/1970s. For this layout, I have not compromised on the distances modelled, nor on the trackplan or the building dimensions. Everything is strictly to scale. Naturally, I had to scratchbuild everything from drawings and photographs, while the backdrop is a photograph of the real site.

FF: I imagine that the same approach applies to the rolling stock?

SM: Of course, the only models that run on the 1/87 scale layout are those that were really found in the area in the 1960s and 1970s. ■



The level of detailing is impressive.



The station features a small depot for the few steam locomotives - we see here an HF110C, a Roco model - in charge of hauling goods and sugar-beet.



A truly impressive building! The rendering is stippled with acrylic paint, while the angle facings are cut out of Canson drawing paper and put in place once the rendering has dried.

Gilbert's very own recipes!

Gilbert Gribi has taken the opportunity of presenting his latest diorama in 0 scale to disclose a few of his "recipes". Grab your ingredients!

Text and illustrations:
Gilbert Gribi

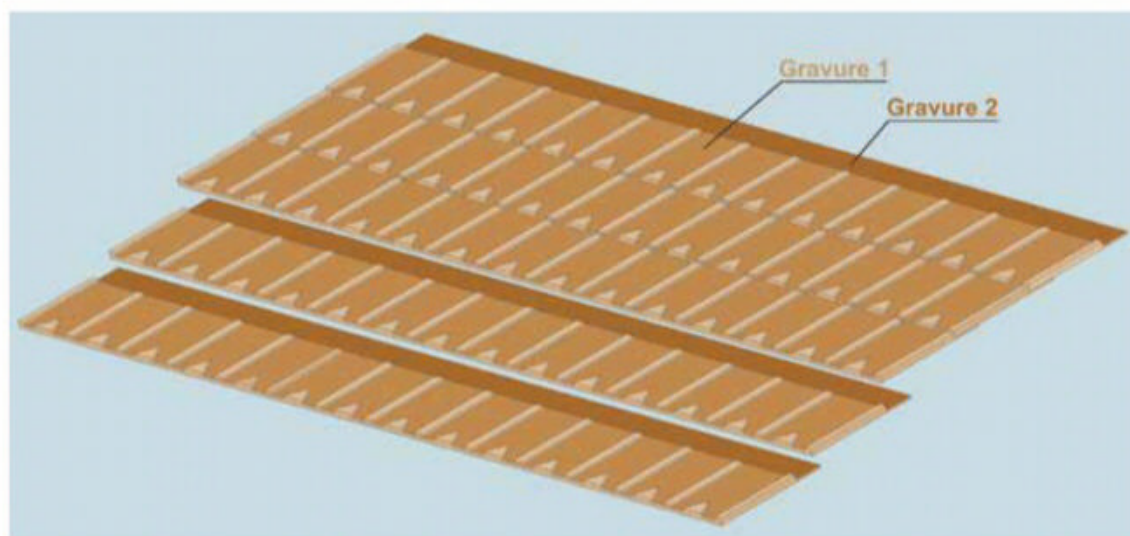
François Fontana: Hello Gilbert, tell us a bit about how this diorama came to be.

Gilbert Gribi: It was love at first sight! We took a trip to Alsace, where we visited the sawmill at La Hallière and the Abreschviller forestry railway. We discovered the half-timbered houses and their lavish flower baskets, and we bought several books with an idea in the back of our minds:

building an Alsatian type engine shed. I decided to make it into a diorama and to ask my son Michel to join in the project – he makes trees.

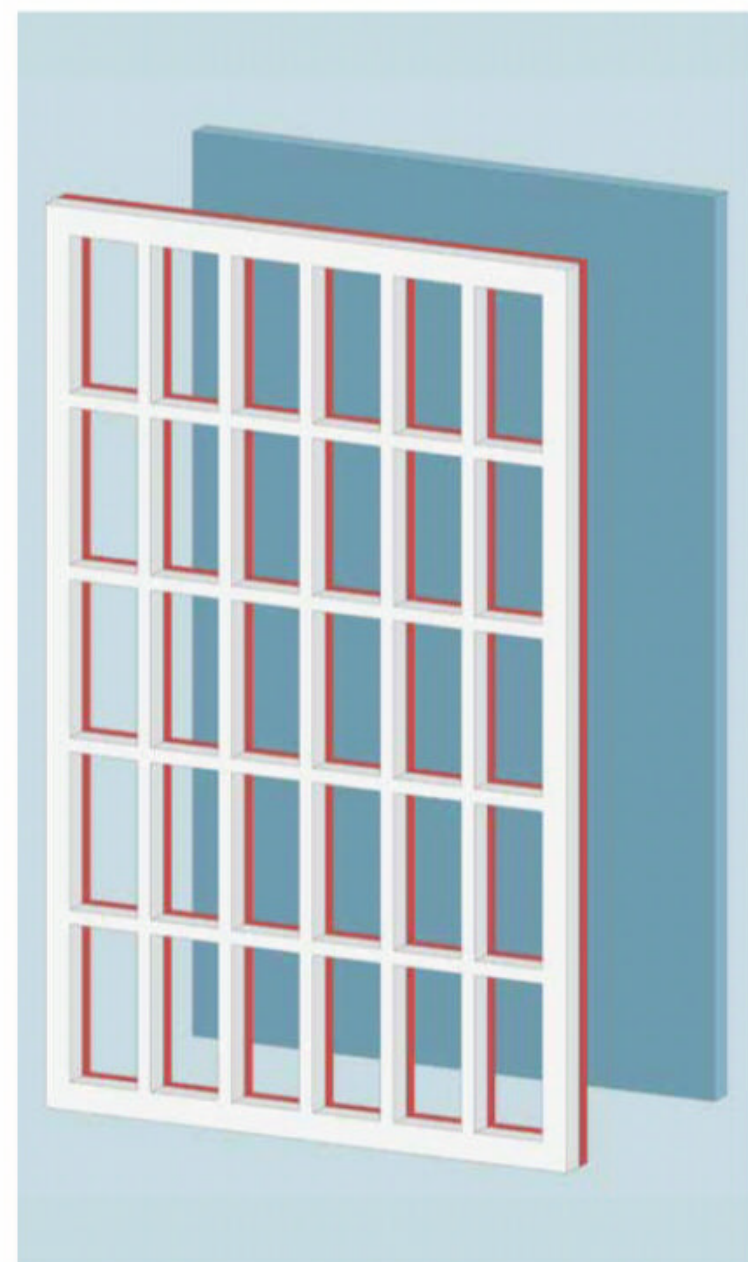
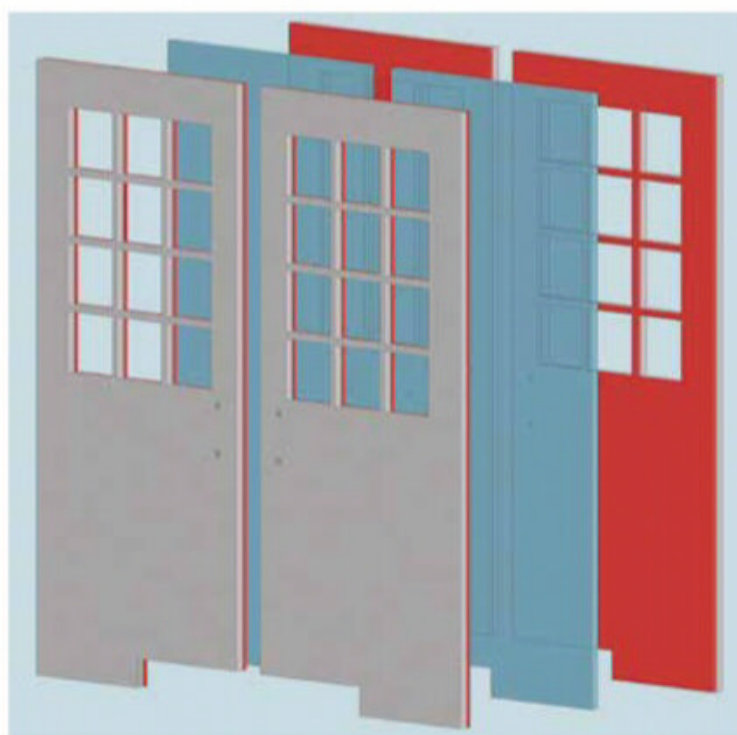
FF: How are the buildings made?

GG: All the wood surfaces are samba, Kapler strips are used for the poles, 3mm thick MDF for the framework and walls. The parts are drawn ■■■



Double depth of engraving for making the strips of tiling.

For the doors, the card thickness is doubled, inside and outside.



The windows are glued neatly, thanks to double-sided tape and Perspex.

Earthing wire, the basic material for making trees.



■■■ with 2D software, laser-engraved and cut. As the inside of the shed is visible, the brick joints are engraved on both sides of the walls. I opted to have different types of materials on the two roofs: flat tiles for the dwelling and mechanical tiles for the engine shed. There are no gutters, nor drainpipes; it's not that I forgot them or was lazy, but this isn't a basic flaw. I have several photos showing houses in that region without gutters.

1 FF: First recipe: the half-timbering.

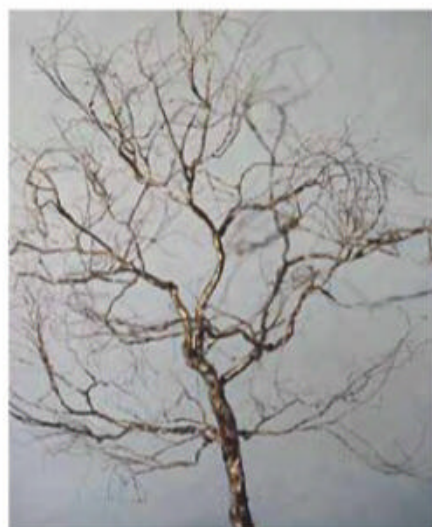
GG: I must admit that I took a bit of a short-cut here. On real buildings, the wooden framing is roughly the same thickness as the wall. On a scale model, this would have meant having to cut out many masonry parts and inserting them accurately between the timber frames, a job I wasn't keen on undertaking. So I simply engraved the places where the wooden posts fit, and inserted 0.5mm thick wood strips. The walls, brickwork and rendering were all painted before the wooden frames were put in to place. Weathering and grime was then applied using thinned oil paints.

2 FF: Second recipe: the windows!

GG: I cut them out of 0.5mm thick card, which I started by coating with 3M double-sided adhesive tape (shown in red on the drawings). On this adhesive tape, I glued 0.5mm thick Perspex. This avoids the risk of spots! The engine shed doors, which are visible from both sides, are duplicated. The glazing is sandwiched between the two card doors. The hinges are from the American artisan Grandt Line range, under the ref. DOOR HINGES 3553.

3 FF: Third recipe: the trees.

GG: Michel's trees consist of a great many 0.1mm diam. copper strands. They are soldered together to form the trunk and the branches before being coated with floorboard sanding powder mixed with oil paint. Once dry, the branches are covered with Noch Polyfiber ref. 95750, then with Noch leaves ref. 07142. They are sifted and only the smallest ones are used. Voluntarily, the foliage has been left airy so as to better show the structure of the trees.



A trunk and its branches, after soldering and before the bark is created.



DRAWING OF THE GABLES OF THE BUILDING IN 1/100 SCALE.

To be multiplied by 1.149 to obtain the measurements in 1/87 scale.

4 FF: Fourth recipe: the base.
GG: It consists of a block of polystyrene, measuring 80 x 50cm. The soil is covered with silica used in glassworks. The various shades are

obtained by blending this sand, which can be dyed easily, with acrylic paint thinned with water. The paint and water must be stirred fairly often to avoid a film forming on the surface.

Lively discussions.
 These men
 are probably
 swapping recipes!





Copyright G.Gribi 23.10.2019

DRAWING OF THE FACADES OF THE BUILDING IN 1/100 SCALE.

To be multiplied by 1.149 to obtain the measurements in 1/87 scale.



Oahu Railway **A round-the-room slice of history**

Nicholas Kalis has created a slice of history with his Fn3 scale layout, meaning a model in 1/20.3 scale on 45mm gauge track, reproducing American 3 foot track.

Text: François Fontana
Illustrations: Nicholas Kalis



The little engine, hauling a single sugar cane skip, crosses the layout's trestle. The full MDF paneling is painted in the same shades as the walls of the room. Each scene has written indications allowing it to be located geographically.

Two of the scenes take up quarter curves in the angles of the room. Nicholas also had to create large quantities of sugar canes to fill the foreground.



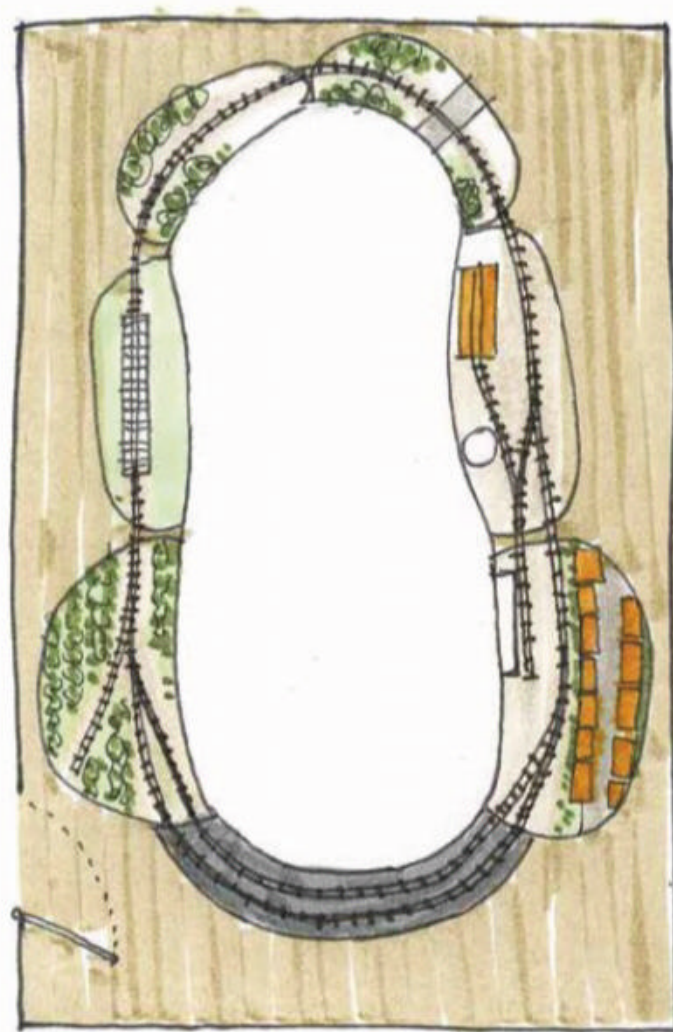
When you want to evoke something very specific in this scale, the only solution is scratchbuilding or modifying something from a commercial range.



The skips are waiting to be loaded with cane before being moved to the sugar mill. In the background, the small town of Waipahu is evoked in a smaller scale by using photographs.



The 0-6-0 T, on a Piko base, trundles along between the cane fields and the ammunition depots concealed under the vegetation. But the military are on alert.



Fn3

The layout is located in the basement of the house, and runs round the walls of a dedicated room. It evokes a troubled period of history: after the attack on Pearl Harbour, the Hawaiian sugar cane railway is being partially used by the military for carrying ammunition.

François Fontana: Hello Nicholas, could you explain the theme of your layout?

Nicholas Kalis: The sugar cane railway on Hawaii, which had been built as early as 1897, was used by the US Navy forces, who decided it was wiser to disseminate the storage of ordnance and to separate it from the aero-naval bases. The action takes place in 1944 and covers six different scenes evoking these specific events.

FF: How are the layout and its scenery built?

NK: The layout runs round the room, and consists of six individual enclosed scenes with fascias. I use forced perspectives, with the foreground modelled in 1/18 scale, and the background in 1/35 scale. The backdrops are a blend of doctored photographs and some painted by my wife.

FF: What about the rolling stock?

NK: The locomotive is a modified Bachmann Porter with onboard batteries and a home-made tender. The sugar cane

skips are home-made 3D prints. I also have a 0-6-0 T locomotive built on a Piko chassis.

FF: This is a big layout, in a large scale, yet it is located indoors?

NK: Indeed. Of course, the scenes I modelled are restricted in size, but it is possible to model indoors in large scales

provided you use forced perspectives. You can even manage to evoke large open spaces. The backdrops are entirely curved to avoid any visual breaks. Using scenic dividers between each scene means they are visually isolated from one another, and this eases transitions. The train moving from one scene to the next creates a link and tells a story. ■

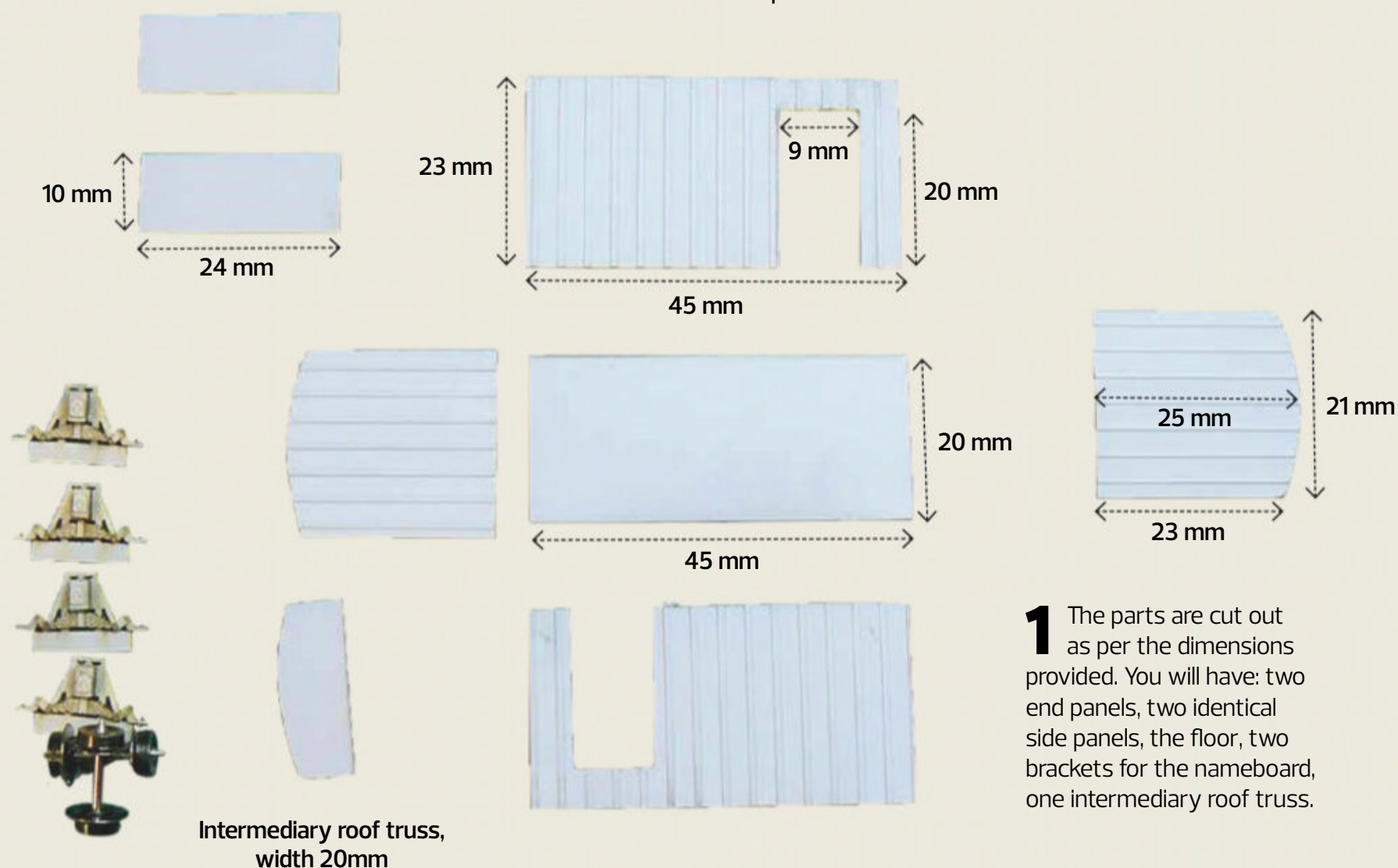
**FISH,
FRESH FISH!**

A refrigerated box van in H0-9

HERE COMES THE FLYING KIPPER!

To serve the fishery on his future layout, Christophe Deblaère needed to create a small refrigerated box van in H0-9 – entirely built out of plastic.

Text and illustrations: **Christophe Deblaère**



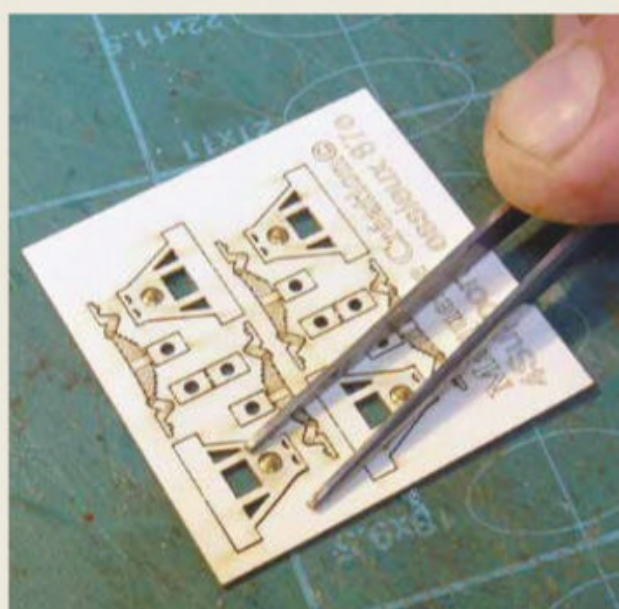
1 The parts are cut out as per the dimensions provided. You will have: two end panels, two identical side panels, the floor, two brackets for the nameboard, one intermediary roof truss.

SUPPLIES

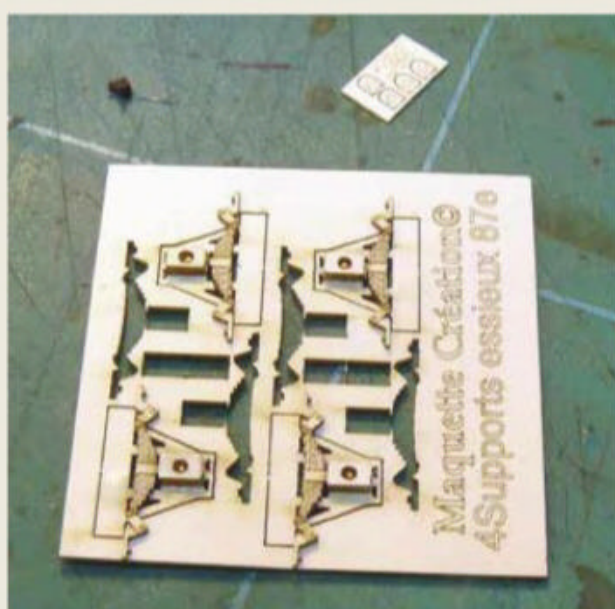
- **Evergreen:** "board & batten" sheet ref. 4544, flat strip ref. 8203, I strip ref. 272, L strip ref. 291, round strip ref. 220
- **Peco:** couplings ref. GR-102 and pockets ref. GR-103
- **Maquette Création:** axle supports (see issue 77 of *Voie Libre*)
- **Micro-Modèle:** 2 axles MU92/N (diam. 6.2 mm, sold in sets of 4)
- **Left-overs from various kits:** label holders, vent, lamp brackets, handrails, locks. All these parts can also be made very easily out of plastic sheet or brass if required
- Various **paints** to suit, pastels

NOTE

The chassis can be built as indicated in the article published in issue 78 of *Voie Libre* or according to the method, simpler but less detailed, described below.



2 Assemble the Maquette Création axle supports. It's simple and quick: fit the machined bearings inside the axlebox housings, using instant adhesive.



3 Glue them onto the laser-cut card horn-guides.

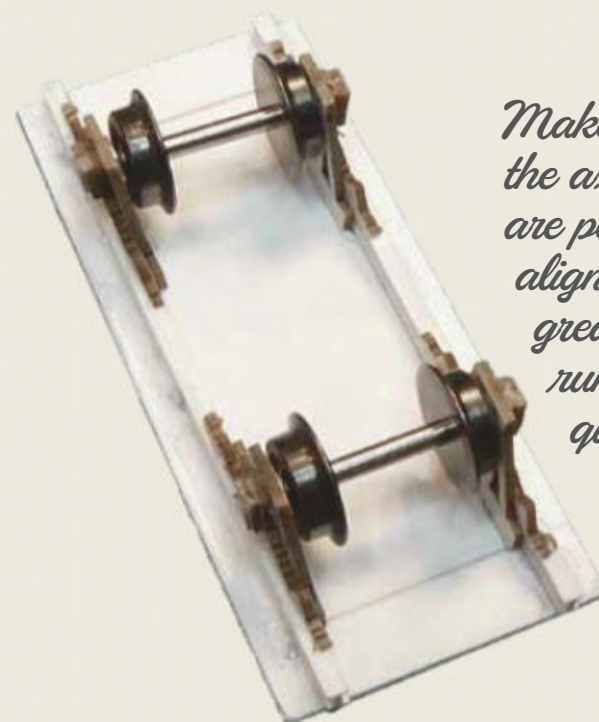


4 Glue the assemblies (horn-guides/axleboxes/springs) onto 2 "I" shaped strips 45mm long, with a spacing of 25mm.

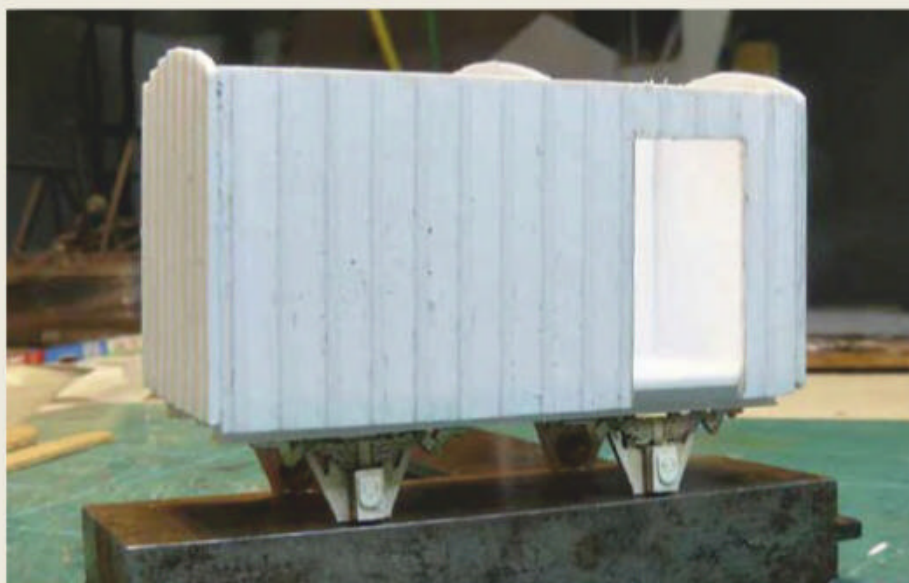
Motive power



5 Glue these frames under the wagon floor, making sure they are spaced 12mm, the length of the axles used!



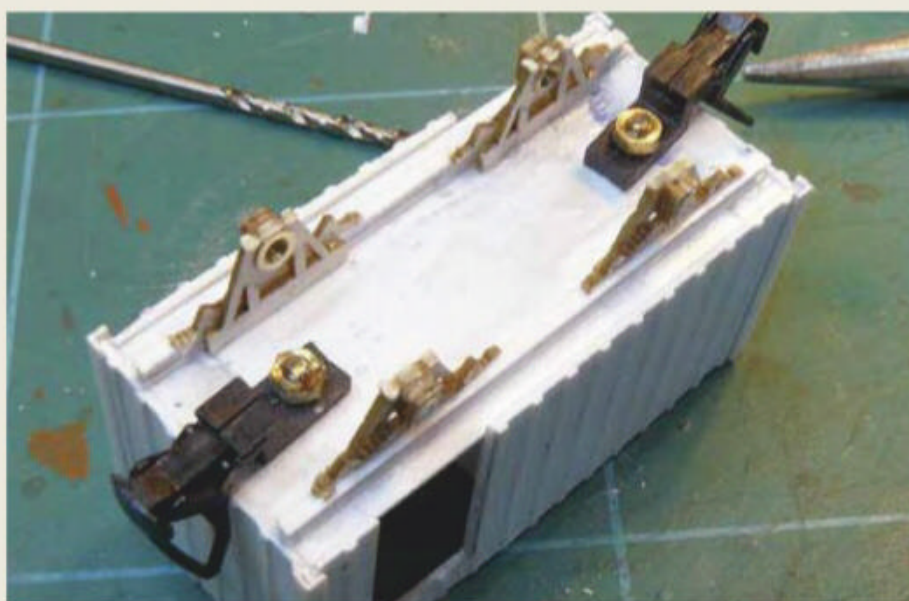
6 I trimmed the lower part of the horn-guides until they were flush with the axleboxes, as these parts are designed for H0-12 rather than H0-9, and therefore for larger wheels.



7 Assemble the body around the chassis, adjust if needed so that everything looks neat. Don't forget to glue the roof truss in the middle of the side panels. Cut and fit the L strips in the four angles. Adjust them before fitting the roof.



8 Let's move on to the couplings. Once the Peco brackets have been glued, drill them 2 or 3mm from the ends. Also drill into the centre of the chassis, 7 or 8mm from the edge.



9 Fit the couplings after having taken care to block the screw heads from the inside. Place a washer, a nut and trim any excessive length off the screw. A drop of glue can help block the nut if needed.



10 Prepare the doors, nor forgetting the hinges, or else add them after the model is painted – that's what I did! Cut out two 20 x 12mm rectangles and glue thin flat strips around their edges. Round strip can be used to model the hinges. Also fit the sign brackets as well as the handles.

SIGNS MADE EASY

The sign on the wagon is very easily made using word-processing software: a white rectangle edged with blue. Select the font you fancy most for the company name. Add logos or images (which I found on the Web). Adjust, centre, this is important for the overall appearance.

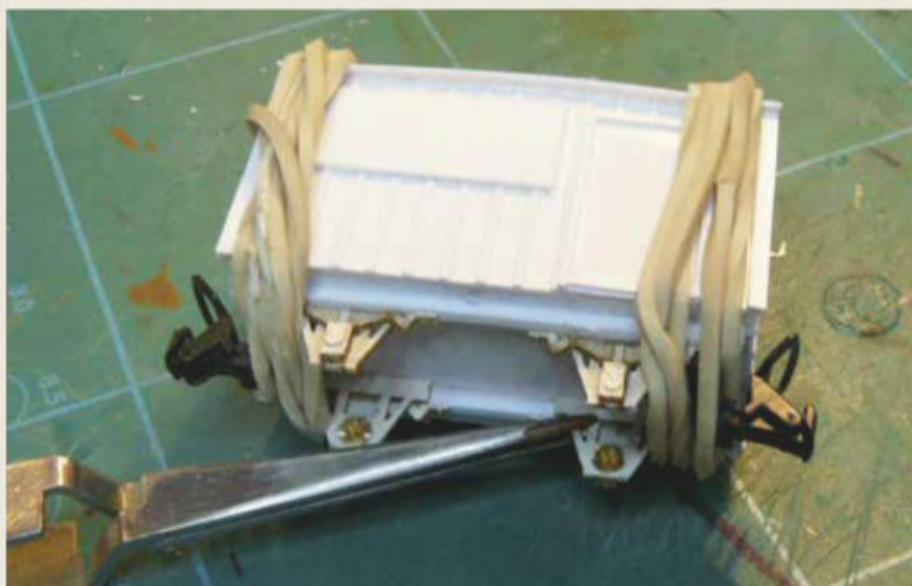
Under Word, you can also use WordArt to very easily create some pleasing items.

It's then time to print. I use a small HP Deskjet 3636 readily available from large retail stores. The difference will depend on the quality of the paper used.

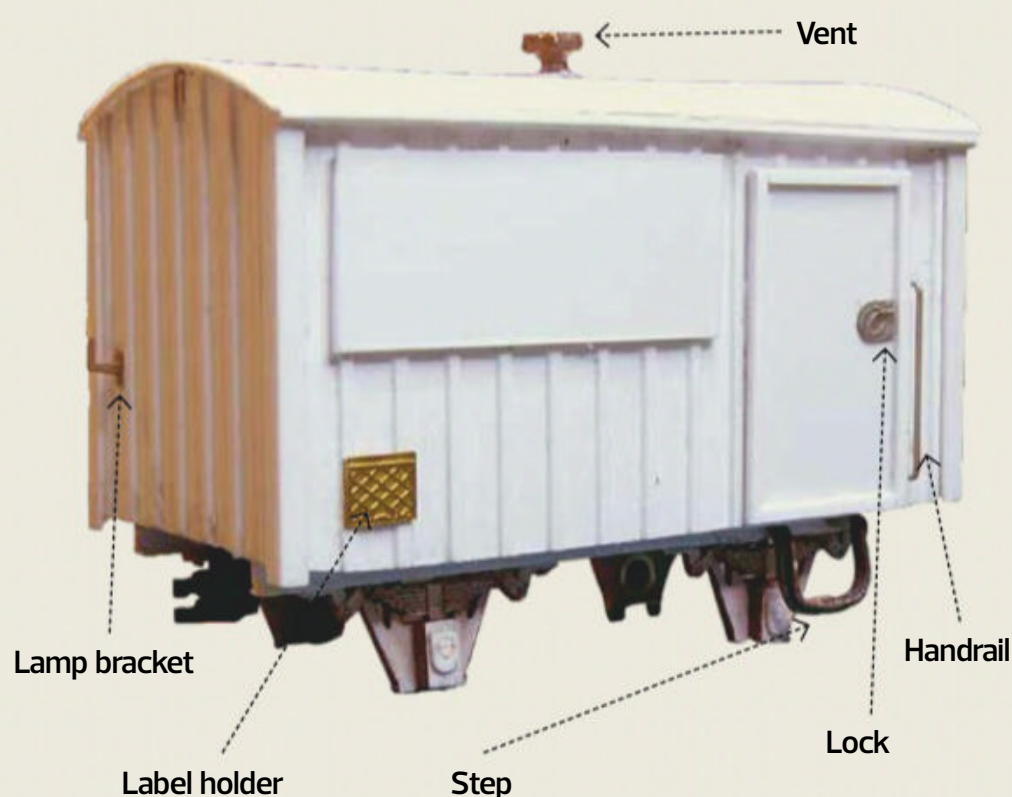
I always start by making a number of rough prints, adjusting shades, contrasts, etc. I turn the test sheet in all directions, and use standard 75 g/m² paper. Once I am satisfied, I print the image several times, but this

time on paper designed for ink-jet printers: 100gm² matt coated paper. I set all the printer parameters on the highest possible quality, and select the right paper for the various choices offered. This will make all the difference, particularly when it comes to character sharpness: the print is perfectly legible, unlike the rough ones.

Aging the sign is quite straightforward: a light application of yellow crayon, dimmed with blotting paper. Grime is applied lightly, so as not to soak the paper, using the white-spirit in which I clean my paintbrushes. This doesn't change the colours that much! Let the sign dry, cut it out and glue it in place with white glue; very little to avoid soaking the sign and seeing it crinkle.



11 Before fitting the roof (a 47x 26mm rectangle) glue some ballast in the middle of the body. Hold the roof in place as best you can, especially if the adhesive you use is slow to set. If the roof isn't perfectly aligned, compensate by gluing a strip, and masking the seam with filler. This process is shown in **photo 10**.



12

It's time to add a few niceties: two label holders, two lamp brackets, two steps, two locks and a roof vent.



13 Time for painting: the body is white, the roof and chassis are black. A few touches of red and/or yellow here and there, and we can now fit the company logo.



Falcon Rock

No whisky on the rock

Text: François Fontana based on Bob Telford's input
Photos: Andrew Glover

Bob wanted a simple oval test track. But why not decorate a simple oval? This is how Falcon Rock was born.

00-9



*From the sea, one discovers
Falcon Rock and its small navy base.*

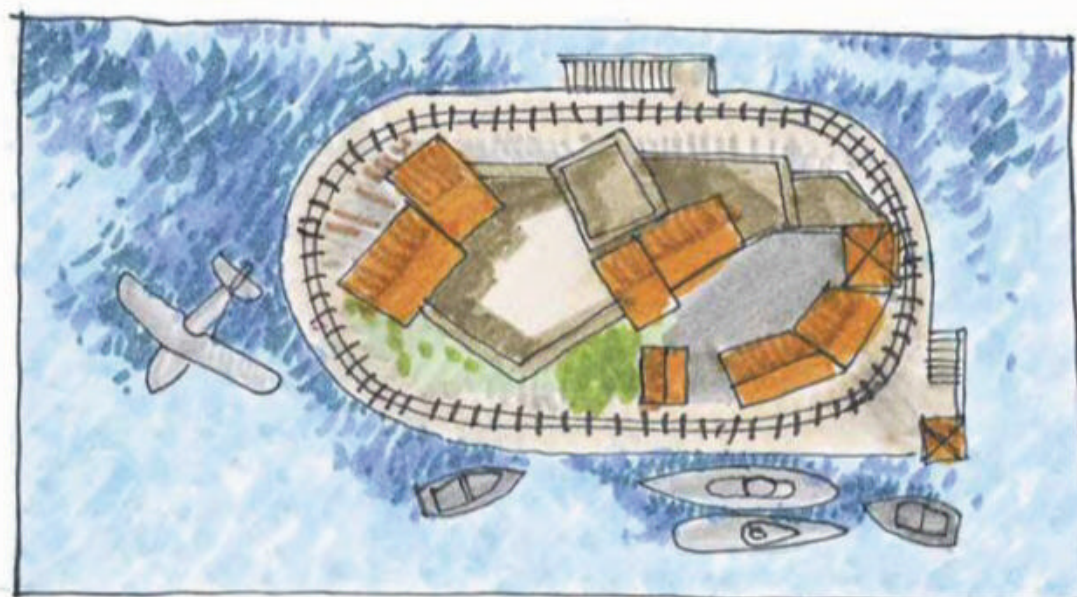
The purpose of this oval is to test 00-9 locomotives, and after a few hours of planning, it became an attractive animated diorama. We asked Bob Telford to tell us how it happened.

François Fontana: Hello Bob, how did you get the idea for Falcon Rock?

Bob Telford: I wanted to have a permanent test track, visible from all sides. So I took a 108 x 58cm sheet of plywood and arranged an oval on it, with 23cm radius curves. Then, I arranged building mock-ups on it to define the scene. I had a Kibri kit of Falkenstein Castle in Austria languishing on a shelf in my workshop. I placed it in the middle, on a base that was evocative of an island. My imagination did the rest. I had to give up my 23cm radius in favour of a smaller, 15cm, one, to clear some space for the water surrounding the island. To balance the scene, I moved the island sideways in two directions, to create the maritime scenes.



Raiponce waiting for her prince charming!



1080mm

580mm



On the rear side of the castle, the sea area is smaller.

FF: Where are the models from?

BT: Apart from the boats, the aircraft and the castle, all the rest is scratchbuilt on the basis of existing buildings. I decorated everything in uniform shades, including the castle, which I "anglicized" when building the kit.

FF: We still need to find out about the island's name and its own history...

BT: Falcon Rock is an Anglicization of the original German name "Falkenstein". A falcon born from converting a Preiser magpie has perched on a roof. As for Raiponce, standing at the top of the main tower, she appeared during a visit by Andrew Glover while I was making coffee! Her knight in shining armour arrived a month or two later.

As a test track, Falcon Rock can only accommodate stock able to handle sharp 15cm radius curves, so it's only a partial success. On the other hand, as a layout, it's a total success and I love contemplating it every day. ■



A Tramfabriek railcar takes a run around the castle.



Alexander at Lilliput

A minimal mining facility

Small surface, small trains, large scale! With Alexander Herdegen, let's discover the freedom afforded by Gn15.

Text and illustrations: François Fontana



*When arriving from the wooded hill, you overlook the tiny pit head.
It is squeezed in between the crusher and workshop building,
built out of wood, and the mine entrance on the hillside.*

The small battery-operated locomotive, hauling three empty skips, emerges from the building before disappearing underground towards the mining galleries. Intrigued, the viewer walks round the layout and on the other three sides, discovers typical scenes of underground mining. This tiny 42 x 92cm layout, operated in DCC and featuring sound, is an evocation rather than an accurate scale model of many small German industrial facilities.

François Fontana: Hello Alexander, could you tell us about the somewhat special scale of your layout?

Alexander Herdegen: The scale is Gn15, meaning 15 inch (381mm) narrow gauge in 1/22.5 scale. We are modeling truly Lilliputian trains!

FF: So you have turned into Gulliver?

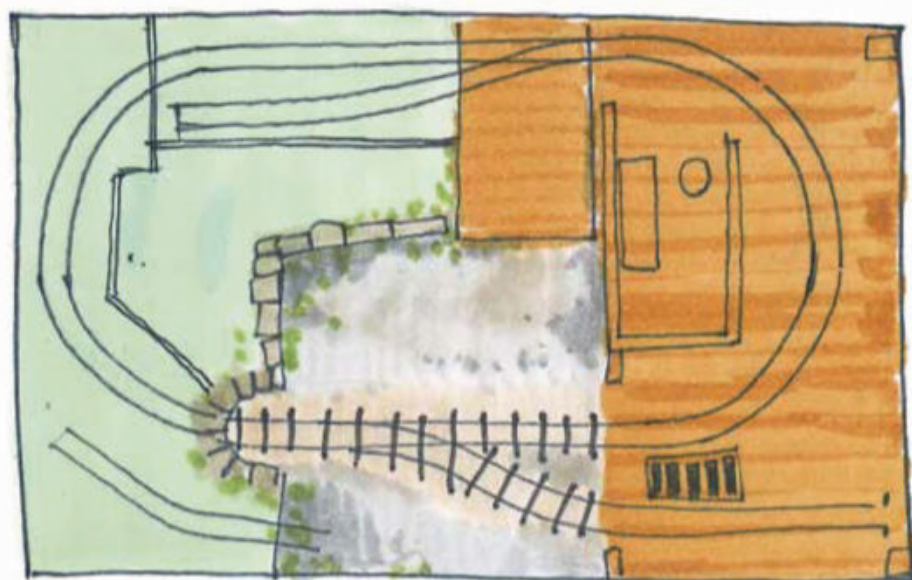
AH: Well, sort of. In actual fact, this prototype gauge was more often used ...



Inside the building, a small mechanical workshop is located next to the hopper.



In the handling room, the miners are hauling up a skip with an electric winch. Note the statue of Santa Barbara, the patron saint of miners, in the brick alcove dug out of the rear wall.



420mm

920mm

Gn15

The Dentz locomotive enters the handling room before moving off towards the mine galleries.

■■■ in leisure parks. It isn't only the gauge that is narrow, so is the rolling stock. In 1/22.5 scale, you can use 16.5mm gauge track, that is either standard H0 scale track or 0-16.5 track. The driving mechanisms and axles are also from the H0 ranges, and some British artisans also produce rolling stock kits that correspond to such Lilliputian trains.

The small trains look slightly comic next to the large figures and the buildings, but Gn15 gauge means you can build smaller layouts, because the trackbed takes up less space, the radius of the curves can be sharper and the trains can be shorter. This isn't always perfectly prototypical, but that's not the purpose of modelling in Gn15. On the contrary, this offers scope for the imagination, while remaining plausible.

FF: Tell us a bit about your mine!

AH: This small facility is supposed to work in the 1960s. It's doesn't reproduce an actual prototype, but combines various highly representative items from this type of industry. There is an underground handling room, with a winch to haul the skips up the inclined plane. There is also, obviously, a





A gallery with a siding. Admire the wooden props, the electric wiring and the pipes for the mine water.

propped gallery leading into the building, towards the hopper into which the ore is tipped, before being crushed. Everywhere, I modelled the pipes for the mine water as well as the various electrical cable paths.

FF: Where did you source the figures and the rolling stock?

AH: The figures are from commercial ranges. The skips are scratchbuilt; the Deutz and Ruhrthaler battery-operated

locos have bodies that are either 3D printed or built out of plastic sheet. For the buildings, I use dyed wood; the walls are built out of stones and bricks, assembled with mortar. ■



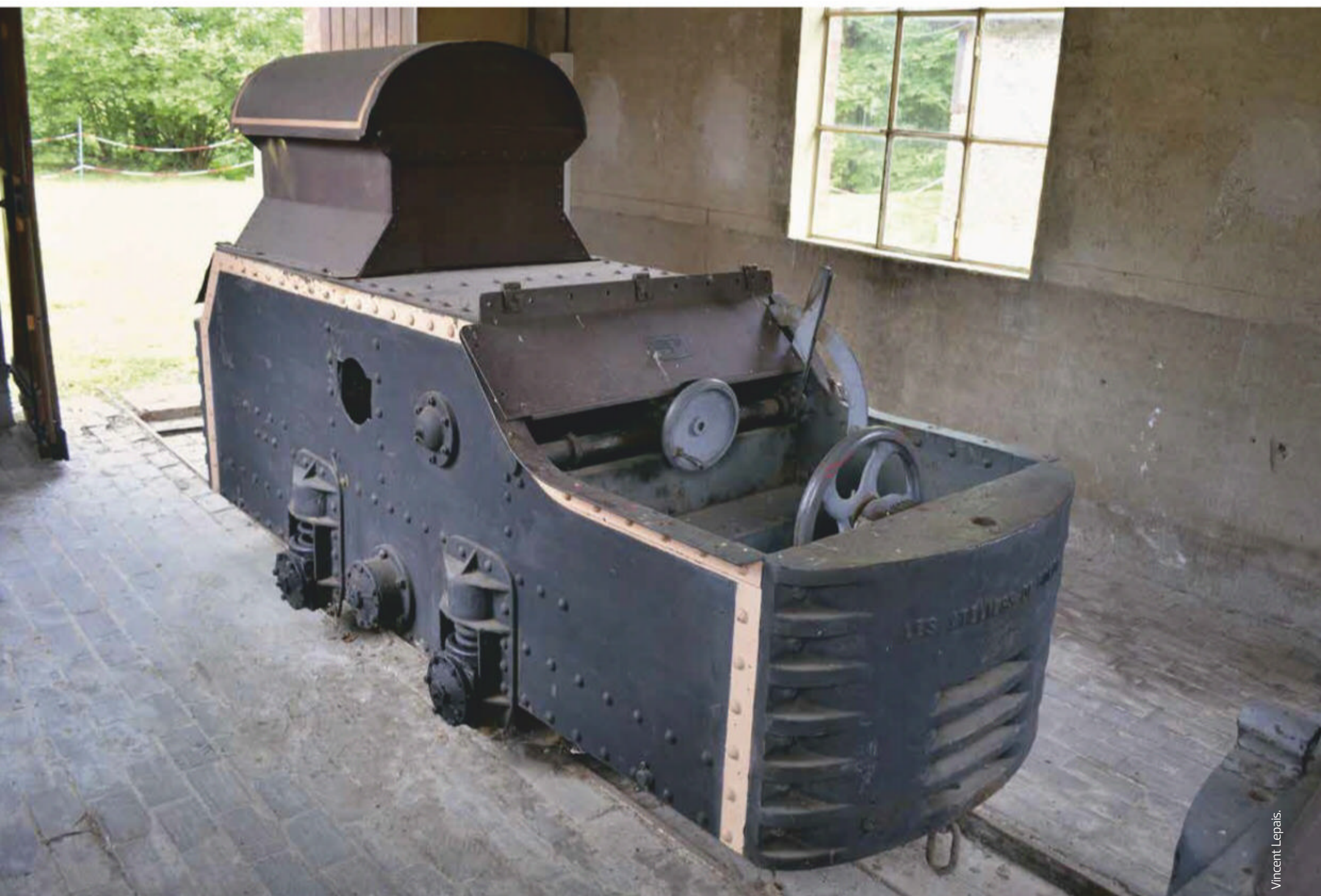
The crusher is located in the basement, the skips can be tipped directly into the hopper.

THE VAIRET-BAUDOT BRICKWORKS AT LES TOUILLARDS **and its Bondy locomotive**

At Ciry-le-Noble in Saône-et-Loire, the Vairet-Baudot company had a short 60cm gauge line to ship the clay between their quarry and the brickworks.

Text: René Janniaud

*A diesel
locomotive for
hauling
clay*



The Bondy diesel belonging to the Vairet-Baudot brickworks, seen from the rear.

DOCUMENTATION

Advertising leaflets from the Ateliers de Bondy.



Whereas the first factory was built in 1863, the request for installing a 60cm gauge railway between the Terres Blanches quarry and the brickworks was submitted only in 1909. After some initial delays caused by the line running through a wood owned by the Dijon Hospices, who prohibited using steam locomotives, the track was finally laid in 1917, the company arguing that it was working for the war effort. However, the railway had to remain temporary, with the possibility of the running permission being renewed. It also had to restrict itself to using locomotives fitted with internal combustion engines (petrol or diesel). In 1933, an application was made for a 9-year renewal.

THE ROUTE

The line was ca. 3km long, mostly on its own right of way, but also alongside roads or paths. Another line, located 1.5km to the West, served the quarry and ended its route by sharing the line built by the Compagnie des Mines de Perrecy between Perrecy pit n° 2 at Bonin-Bonnot and a transshipment area with the PLM line, as well as another one with the canal du Centre. At Bonin-Bonnot, the 60cm gauge line crossed the PLM line via a masonry tunnel. Daily traffic was around 20 to 25 trains of coal, to which the clay trains must be added. The route featured passing loops and sidings for trains to pass. Operations were organized in a fairly strict manner. On the branch leading to the canal basin, an area known as “Mr. Bossot’s tipping area” would seem to indicate that part of the clay quarried at Terres



The same locomotive seen from the front.

Blanches was shipped to the Bossot tileworks at Ciry-le-Noble. In 1929 the Perrecy mining company sold its concession to the Blanzky mines, who stopped using the line. Henceforth, the line was used solely by the Vairet-Baudot company.

STOCK

The wagon stock consisted almost entirely of tipping skips with a 600 and 700 litre capacity, coupled in sets of 6 to 10 vehicles. A passenger carriage, known as “inspection car”, also ran on the railway. Trains were initially horse-drawn; two diesel locomotives took over around 1920: one Campagne and one Bondy. From the 1950s, the railway was replaced by road transport and the brickworks closed down in 1967.

A
BONDY
IN 0-16,5

The Bondy “clog” **DID YOU SAY WEIRD?**

Following Vincent Lepais' tasteful advice, Jean-Louis Audigué has built a Bondy diesel locomotive. We fell for it hook, line and sinker and we are sure you will also!

Text and illustrations: Jean-Louis Audigué



1 A wheelbase of exactly 2cm! This is really small, even in 0 scale. The supplies have been arranged on a 1/43.5 scale drawing: 0.5 module gear and worm wheel, recycled Escap driving mechanism.

“What on earth can be done with such a machine?” That's what I wondered when Vincent Lepais showed me the drawing. “It's a very weird thing!” But Vincent was persuasive: “It's for your 0e layout, you could use 10mm diam. H0 wheels, and put together a simple driving mechanism...” As it happened, I did have an Escap driving mechanism handy, as well as a worm wheel and a gear fitted to an axle. Happily, all this could be squeezed into the small volume of the beast. To improve electrical pick-up, besides a weighty lump of ballast, I planned to add a flat wagon fitted with a steel axle providing an additional pick-up point. So, why not have a go at it?

Cutting work using the Brother plotter

I have replaced my Craft Robo by a Scanncut CM600 type Brother machine.



SUPPLIES

16.5mm gauge **axles** with
10mm diam. wheels
0.2 and 0.3mm thick
plastic sheet
0.5mm thick **brass sheet**
Escap type **driving**
mechanism
0.5mm **pitch** worm wheel
and gear

Tiny and far from powerful, but very attractive, the Bondy locomotive transfers the wood used for cutting knife handles from the storage area to the workshop.

It scans or uses vectored files, and cuts more deeply (0.3mm) into plastic sheet. At first, I did encounter some problems when attempting to tame the machine! I'm no computer expert, but a friend helped me. The files must be converted into .fcm format. Something that only the software of the Canvas Workspace machine knows how to do.

A somewhat... heavy procedure!

I imported the drawing of the locomotive and drew the parts on Silhouette (the Craft Robo software, far more comprehensive and practical than Canvas Workspace). Then, I converted these files into SVG format (vectorial) with Ideas R Us free software (downloaded from the internet). Finally, I converted the files into .fcm in Canvas Workspace. A sigh of relief, time for the cutting process! However, as the



software has limited capacity, take care to create several files to avoid using too large a quantity of raw materials.

The counterweights

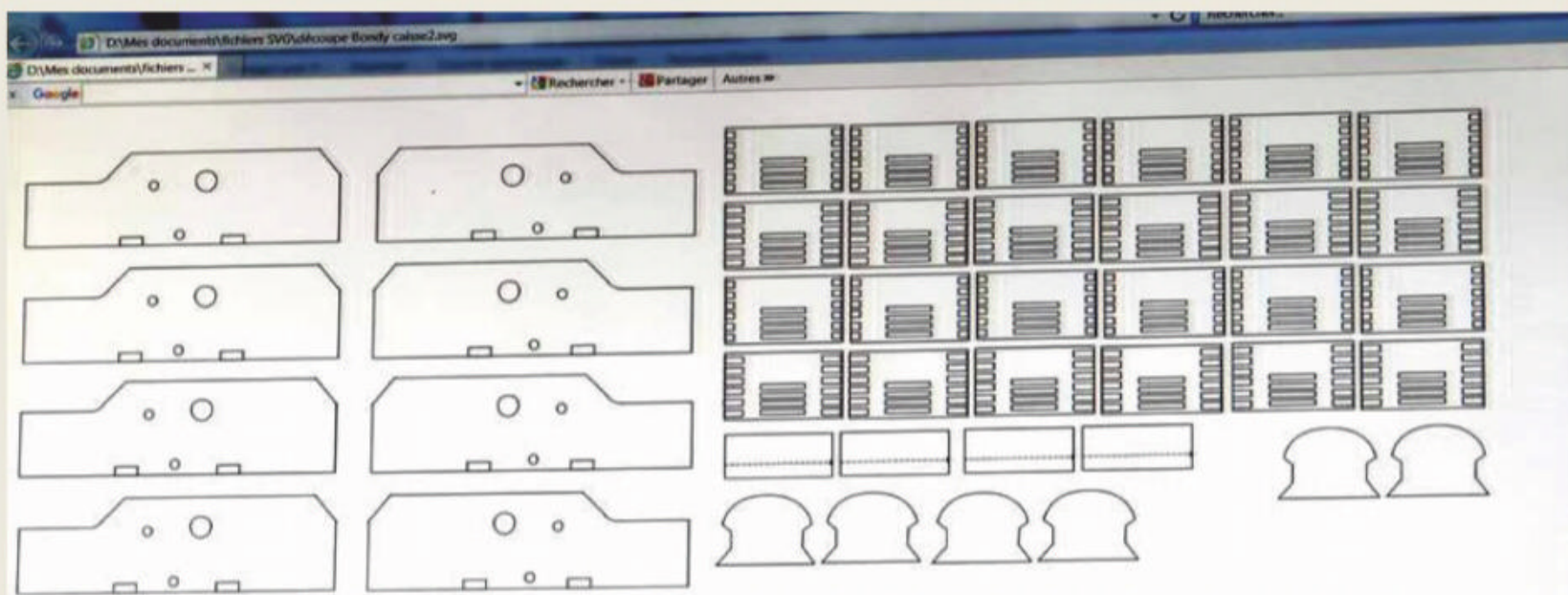
Before tackling the various body parts, I wanted to solve the problem of the ...

2

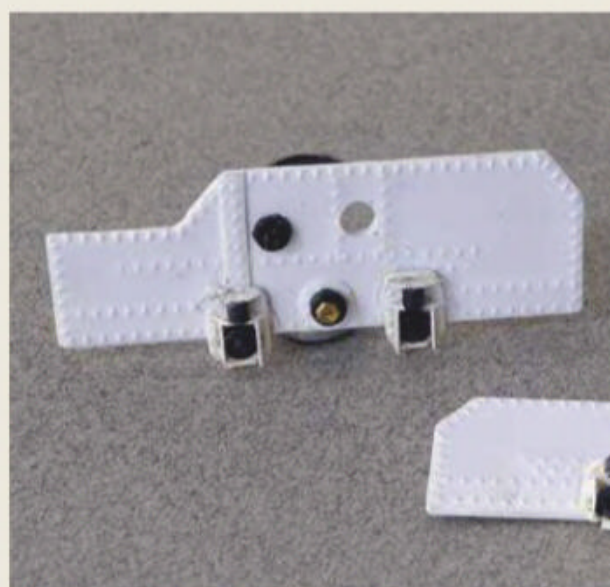
The Brother cutter. Note that the adhesive support is larger than on a Craft Robo, the digital display shows what is being performed, while the cutter (left) is adjusted manually depth-wise.

3

The drawing of the various parts. This file, too heavy for the cutter, was broken down into sub-files. This is a computer file, so no accents in the title!



4 The various parts making up the counterweights are assembled, generously coated with adhesive and then painted. A counterweight is 21mm long and 11mm high.



5 For gluing, I used Mieuxa universal thinner!



6 In the inside corners, angle strips are used to reinforce the assemblies.



7 The motor bonnet and its weird shape! The lid is made out of brass sheet, the hinge is fictitious.

... counterweight design. In my view, these parts are the trickiest to model, because of their curved shape, their groups of side bolts and their front flanges. I made them by stacking 300g card cutouts. Once glued, the counterweights were coated with wood glue, and sanded once dry.

The chassis and body

The chassis sides are an assembly of 4 thicknesses of 0.2mm plastic sheet. In the last sheet, the rivets are embossed from the rear. The parts are set out it dry between two thick slabs of glass to ensure even pressing.

The body ends and the "mushroom" of the motor bonnet are made in the same way. The bonnet cover is cut out of a sheet of 0.2mm thick brass, rolled to the proper

diameter and fixed in place with instant adhesive.

The details of the sides are made of plastic sheet parts and of a tiny 1mm bolt on each axlebox cover plate. All these parts are put in place using tweezers, you'll have to hold your breath until this game of patience is over!

The counterweights are then glued against the chassis ends. To allow the axles some play, I increased the width of the locomotive by 1mm.

The driving mechanism

A strip of 0.5mm thick brass acts as a cradle for the entire mechanism. A rectangular window is cut out to accommodate the gear on the driving axle. Two holes are drilled in the end of



8 The driving axle part of the cradle, cut out of 0.5mm thick brass sheet.



9 The 0.5 module worm wheel and gear combination is from a Jouef locomotive!

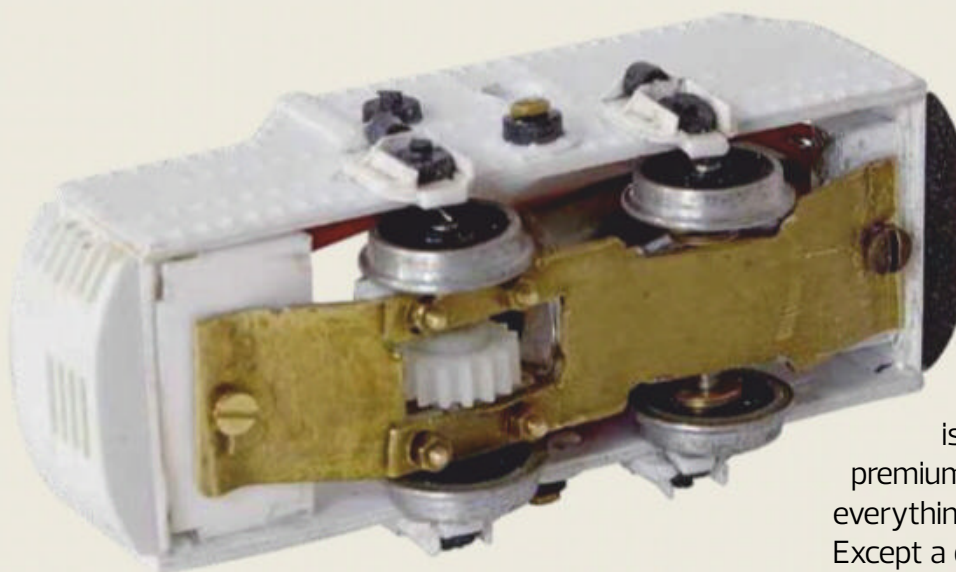


10 One of the tabs that hold the motor has an oblong hole drilled in it to adjust the pressure of the worm wheel on the gear.

this first part – one of which oblong – to hold the motor in place. The bearings are made of plastic sheet. The second 0.5mm thick brass strip supports the second axle. At each end, the brass cradle ends with a flat part, drilled in its centre, which will support the plastic sheet structure of the locomotive.

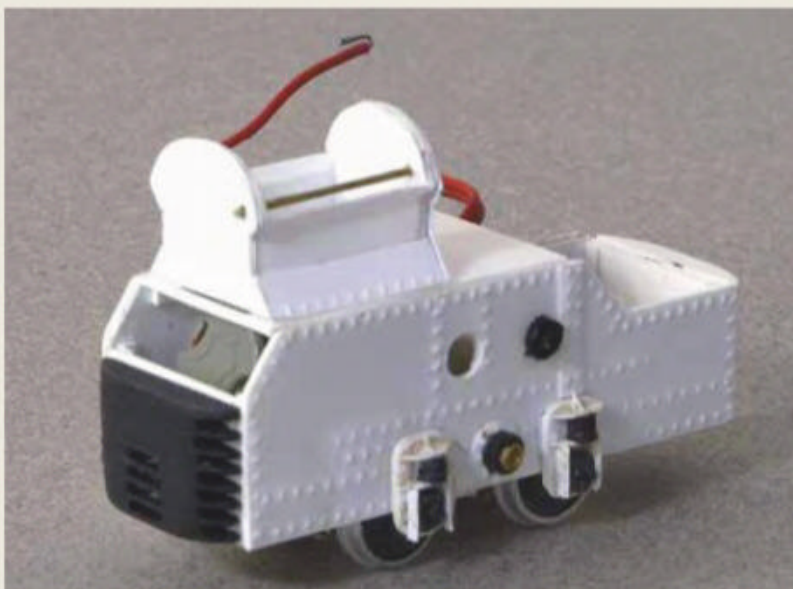
The electrical pick-up

Two bronze wires, 0.3mm in diameter, slightly bent into shape, press on the top of the wheel discs. They are sunk into blocks of plastic sheet glued directly against the motor. A flexible wire connects the pick-ups and the motor terminals. Under the chassis, I added a micro-connector into which is plugged the pick-up fitted to the ancillary wagon. ■■■



11

Space is at a premium! But everything fits in. Except a decoder, of course.

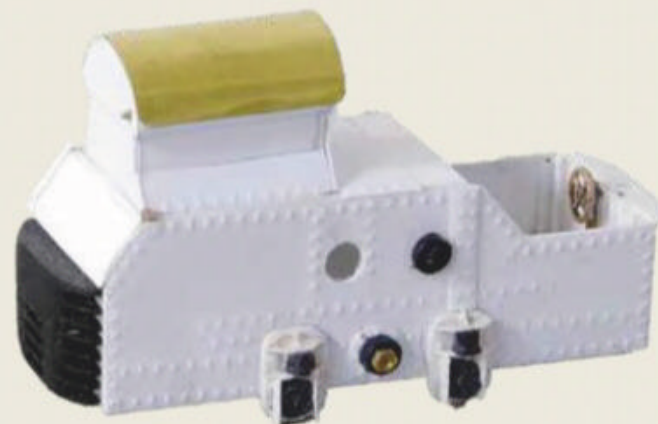


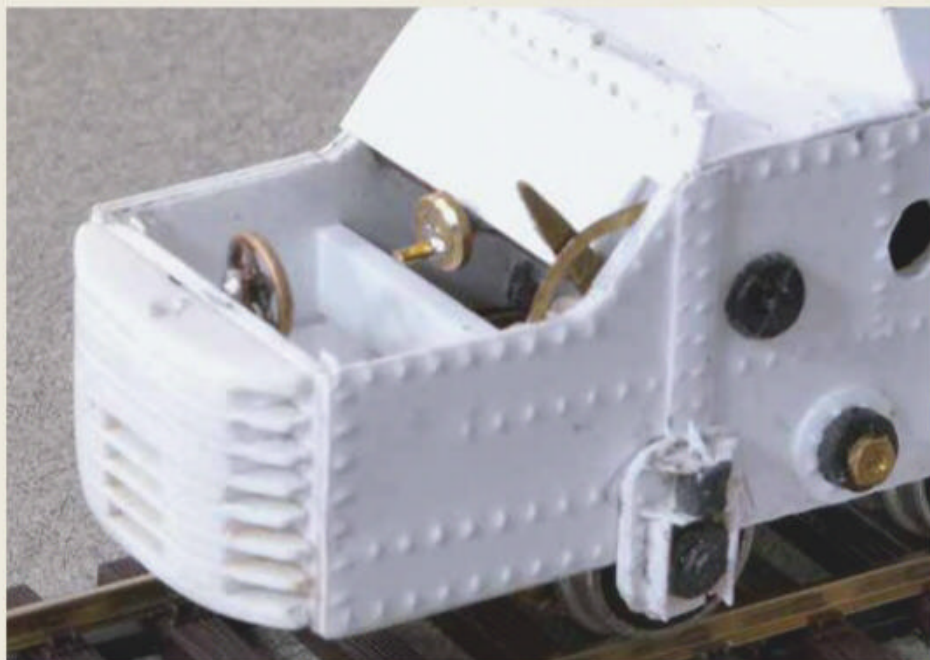
12

Once all the parts have come together, the general shape is revealed. I nicknamed the machine the "Bondy clog"... not inappropriate!

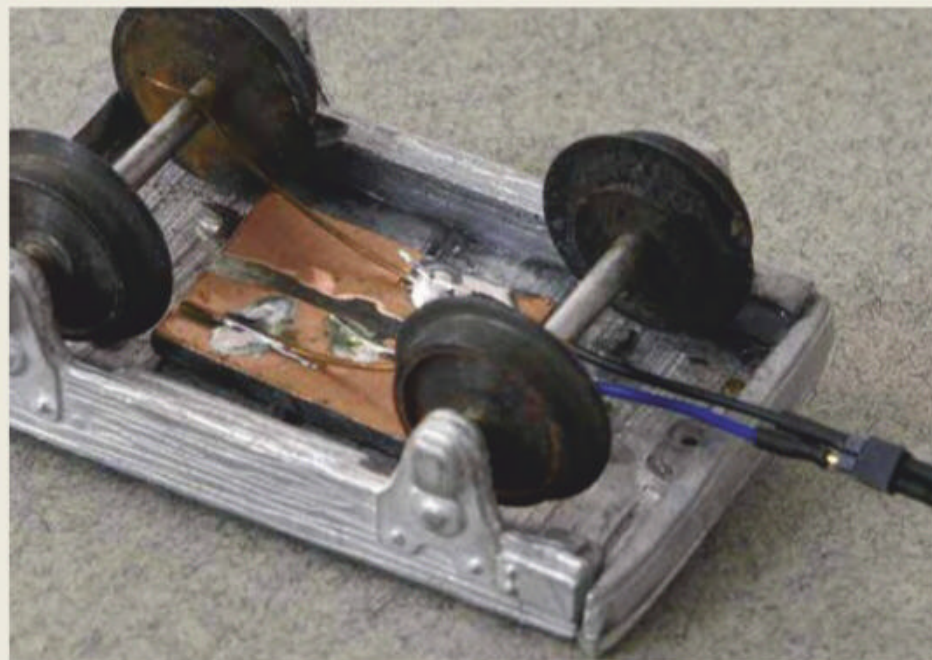
13

The electrical pick-ups are in place, time to think about painting the model.





14 The last details in the driving position area. Various wheels and an accelerator lever!



15 The ancillary wagon provides an additional electrical pick-up point.

Details

A few details still have to be designed, such as the accelerator handle on a notched sector, the brake wheel and the reversing lever. These parts are cut out of plastic sheet and brass offcuts or found in the scrapbox! A Slaters figure – whose English cap has been ground down into the shape of a beret – has been installed in what can hardly be called a cab!

As my locomotive has only one driving axle, I squeezed as many bits of lead as possible into every nook and cranny, thus increasing its weight by a few grams!

The ancillary wagon

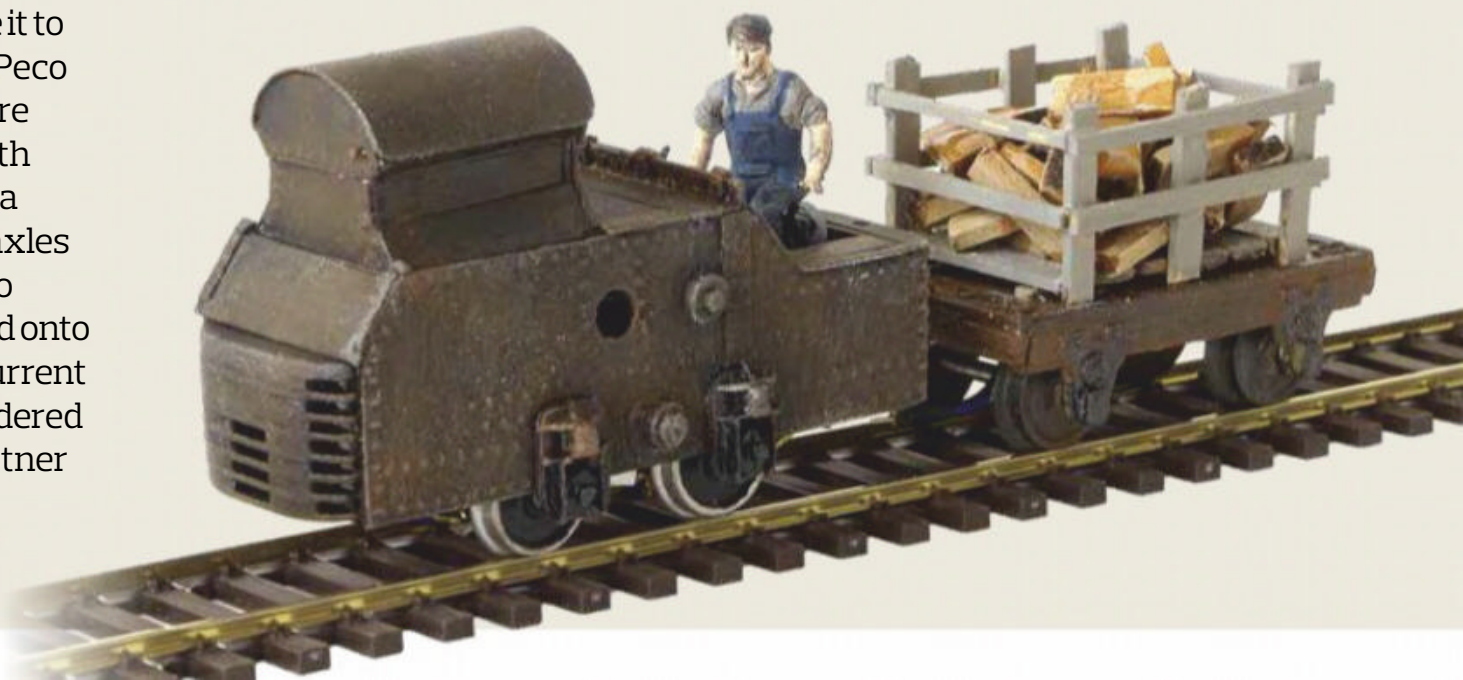
Having observed that the wheelbase of the engine would be too short to ensure reliable electrical pick-up when running through turnouts, I decided to couple it to an ancillary pick-up wagon. I used a Peco white metal chassis whose axles were replaced by metal-wheeled ones. With one insulated wheel on one side, and a fully metal wheel on the other, both axles were fitted, each in one direction. Two phosphorous bronze wipers, soldered onto a piece of circuit board, pick up the current from the axles. The two wires are soldered to a mini-socket connected to its partner under the locomotive.

Finishing touches and decoration

Before moving on to the painting stage, the locomotive, without its motor, went into the ultra-sound machine to remove any traces of adhesive and grease on the plastic parts, that could prevent the paint holding properly. A coat of primer was applied with a spray can. The base colour is a matt black which was then heavily weathered; this type of machine was seldom pampered by its owners.

It doesn't run very smoothly, it hiccups a bit and is far from being powerful! But it's an unusual model, quite sufficient to deliver a few logs to the handle cutting shop in my cutlery! ■

*In working condition,
to use the standard
expression!
The diesel locomotive
is ready for service.*





Micro-layouts **BD's tiny trains**

Constantly creating a new universe.
Letting his imagination roam around an object.
This is what drives Bernard Diot's creativity.

Text and illustrations: François Fontana

**00-9/
H0-9**

A winter scene.

The Jouef Sarthe water-mill has changed function and is adjacent to the Faller sawmill. The background photo is from a poster, suitably adjusted. In this snow-bound world, the little Japanese railcar brings a fine touch of colour.





The small barrel accommodates a vineyard, which has its own internal railway!

These are tiny layouts where the trains are nothing more than an alibi. Here, everything prompts dreaming, and everything provides a creative opportunity.

François Fontana: Bernard, your approach is micro-layouts; how were all these little models born?

Bernard Diot: It often stems from an encounter; an encounter between myself and an object, or between myself and a photograph. Often, it is the container that leads to creating the micro-layout. If I happen to think of a sugar sprinkler as a lighthouse in a Brittany harbour and to place it next to an oyster basket, this will be enough to make me want to create a tiny port served by a railcar. I then select a specific professional activity, and weave a story around it. Ultimately, the train is

simply a foil, the small animated feature on the layout.

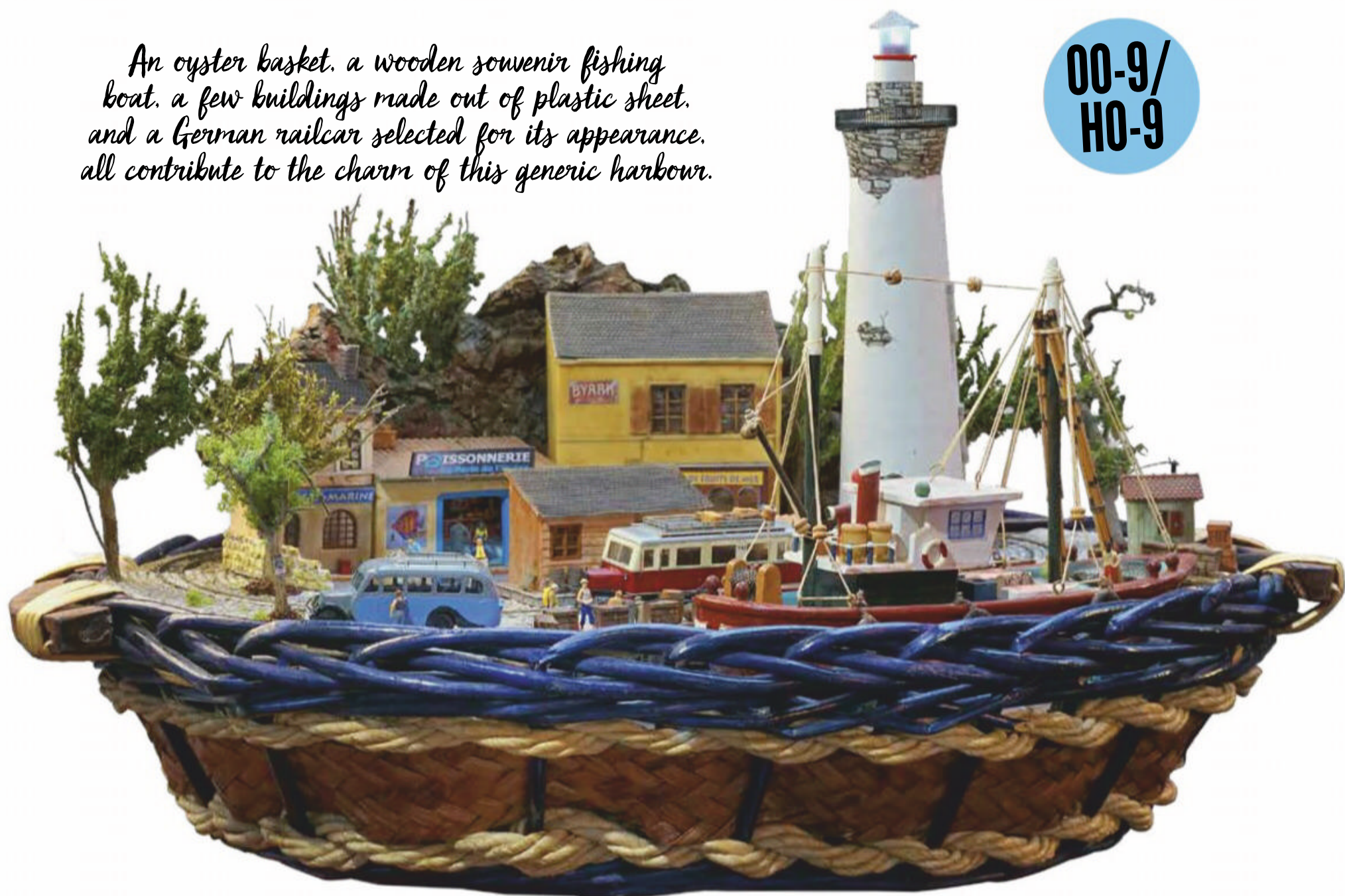
FF: However, the trains do run?

BD: Yes, but in a very simple way: I use Peco 00-9 track, basic controllers, and sometimes an automatic shuttle system. Occasionally, I add some working lights inside buildings or lampposts. But my electrical systems are always unsophisticated.

FF: Do you create on the basis of what you have in stock, or do you procure what you need for each project?

BD: I have a fair bit in stock; branches, sands, stones of all kinds. I also have a few kits, and above all plenty of card, embossed sheets and a handful of accessories. I sit down at my workbench and get started with whatever I have to hand. ■

An oyster basket, a wooden souvenir fishing boat, a few buildings made out of plastic sheet, and a German railcar selected for its appearance, all contribute to the charm of this generic harbour.



**00-9/
H0-9**



FLB

A tram depot through the ages

What can be better, when you are a fan of urban trams of all periods, than displaying them in a proper depot! This is what Enrico Boniforti chose to do in 0-16.5 scale.

H0-9

Text: François Fontana based on Enrico Boniforti's input
Photos: Enrico Boniforti



As night falls, the motor units are aligned under the depot arcades.



The long period during which the depot was used makes it possible to run steam locomotives.

It is customary for secondary railway enthusiasts to be keen on urban and rural trams. Their collections and productions often cover a long period. Rather than let them gather dust on a shelf, Enrico decided to offer them a proper showcase: the inside courtyard of a former depot. He designed a fairly timeless model, carefully selecting the accessories to be able to run both vintage tram steam locomotives and more modern electric motor units. Enrico tells us about the FLB depot, his personal company.

François Fontana: Hello Enrico, is this delightful little tram depot a real site, or a fruit of your imagination?

Enrico Boniforti: The layout is based on the depot of the former Lugano-Cadro-Dino

In the foreground, the supplies: coal and diesel fuel.



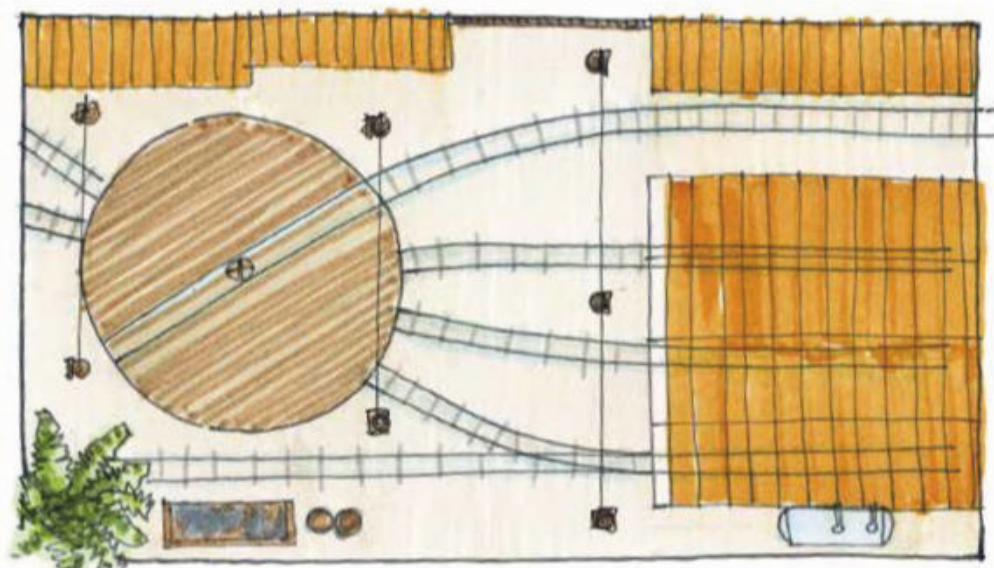
company, which was located in Lugano, Switzerland. Created in 1911, it ceased operations in 1970. The depot is still in existence; well preserved, it has become a bus depot. Despite it not being completely prototypical, this small layout (900 x 400mm) came into existence through the need to have a showcase to display and run my tram collection in O-16,5. It is completely scratchbuilt and partially inspired by reality. Without this layout, my models would have remained on a shelf.

FF: How did you build it?

EB: The layout is scratchbuilt in a traditional manner, and operated either in analogue or digital mode. All the buildings have lighting. The many accessories that complete the scene are either from commercial ...



Enrico has built models inspired by very different companies. Here, a four-wheeler electric locomotive inspired by a prototype from the Mixnitz - St-Erhard line.



Enrico also builds all kinds of wagons.



■■■ ranges, or scratchbuilt on the basis of accurate surveys. Such is the case for the pallets, which are made of real wood and are prototypical. The historical atmosphere is neutral, so that both vintage steam tram engines and electric trams can coexist, while also making it possible to run diesel locomotives. As Lugano is on the shores of the eponymous lake and enjoys a Mediterranean climate, I used a canariensis palm tree to close the perspective on the left-hand side.

FF: What about the turntable?

EB: It's a full plate with wood cladding, operated manually by a handle, a worm gear and straight gears. To make the electrics simpler, it only travels through a half-circle. In any case, with the rolling stock used, all of which is reversible, there's no need to rotate through 360°.

FF: Do you plan for some extensions?

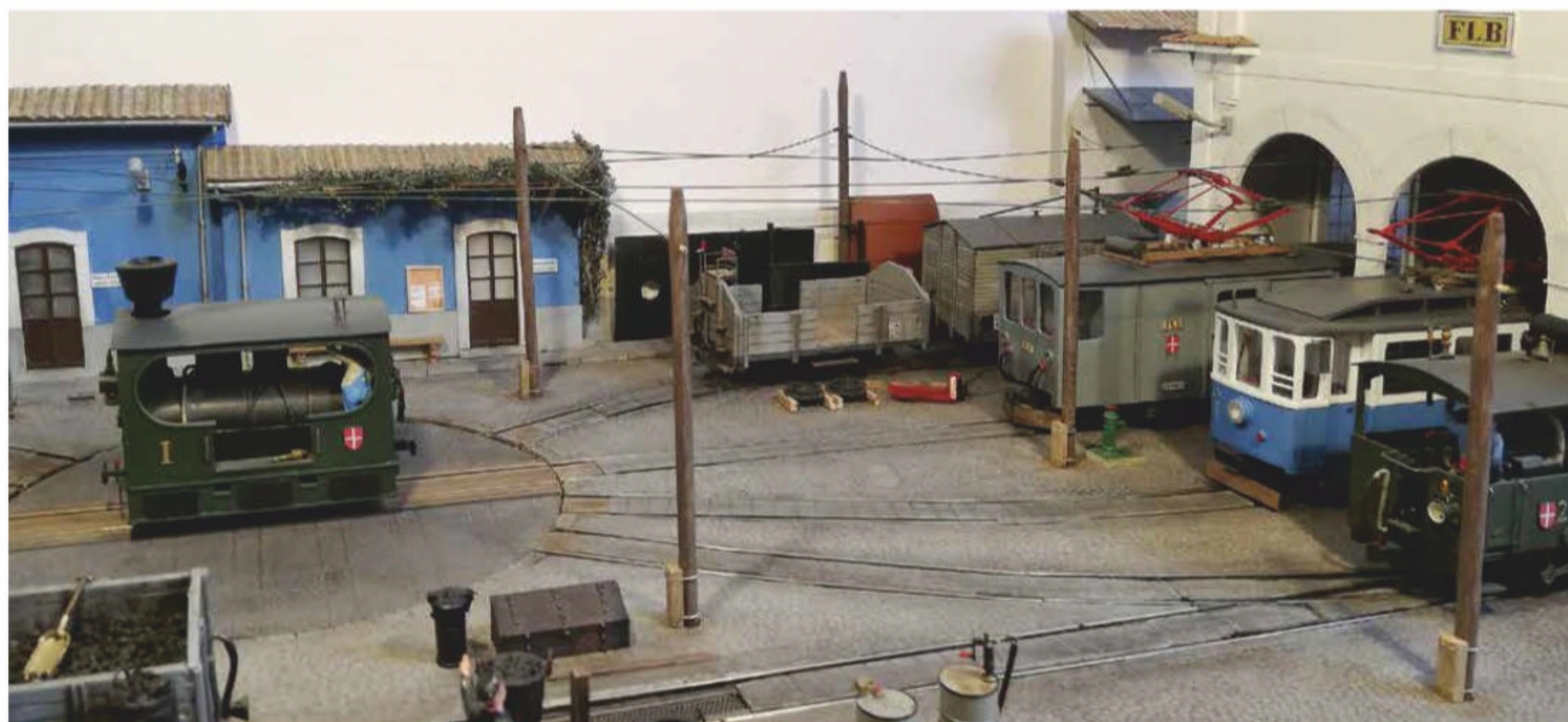
EB: The depot has an exit designed to be connected to other modules. Construction of the first one is already well under way. ■



A typical tram engine, here a 0-6-0 T, with its signature aprons, is waiting to move onto the turntable.



It is permissible to enjoy the occasional modelling recreation, such is the case here with a motor unit built out of two Lehmann Gnomy toy bodies.



These tram locomotives have a highly distinctive appearance, and Enrico has taken full advantage of this. He seeks inspiration throughout Europe. We see here a Dutch model.

A BOG

for your layout

Carrying on with the scenery of his 00–9 scale layout, Éric Fresné has begun to break up the monotony of the landscape by creating specific atmospheres here and there. In this issue, he tells you how to model a boggy area.

Text and illustrations: **Éric Fresné**

PEAT



At Quittancourt, water is always welcome. But don't forget the strainer if you don't want to suck up the frogs...

One of the main advantages of modelling over the real thing is that the landscape can be made into whatever you like, rather than having to live with it when laying the track. When I felt like running my track over a small wooden trestle bridge, typical of British military field railways, I had to build some negative relief to justify its existence... But, what could justify the hollow under the bridge? I opted for a boggy area.

By boggy area, I actually mean a peat bog, located in the middle of moorland. This subject is seldom modelled. It can provide an interesting exercise in scenery, as it features very specific vegetation. This type of environment is usually occupied by

a low vegetation consisting of dense herbaceous clumps (tussocks), of ligneous shrubs and of moss. In general, reeds and other types of bulrushes aren't found there, but rather on the edges of ponds and marshes.

The main difficulty consisted therefore in representing water cluttered by vegetation, and the vegetation itself. I think I succeeded by using static grass, not sprinkled onto the surface to be decorated, but glued first into clumps which were then put in place one by one to obtain the effect I was after. As in all such cases, careful observation of the real thing helps enormously. I leave it to the reader to judge whether my method is the right one and whether my bog looks realistic.



1 The hollow that will accommodate my bog had been used previously as a "test track" for my early attempts with the Peco electrostatic applicator. Therefore, I started by removing all the flock materials and the filler all the way down to the smooth horizontal surface of the layout plywood benchwork.



2 The whole of this area, once sanded, was given a few coats of umber acrylic paint, to which a little green was added. This stage requires care, as the base shade will show through the bog water, and therefore determine the final appearance of the area.



3

The muddy banks are made with sifted earth to which Liquitex acrylic medium is added, until obtaining a paste with a texture similar to that of filler paste. My mixture is applied with a painter's knife.

The edge of the bank must be irregular. I also added a few islets in front of the bank itself. Overall, the bank should be more or less at the same level everywhere, 2 or 3 millimetres above the bottom.

Main supplies

Acrylic **paint**

Glossy acrylic **medium**

4mm electrostatic **fibres**

Fine grain and turf **flock**

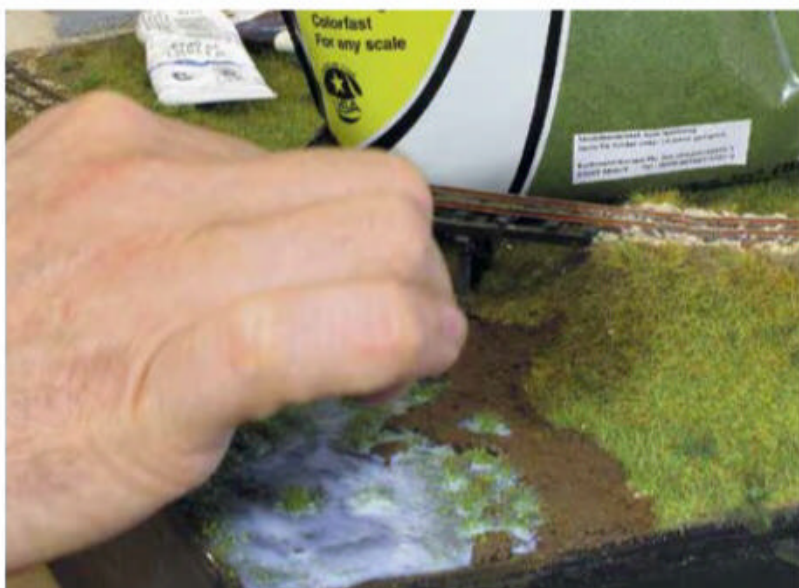


4 Once the paste has dried, I apply a generous coat of glossy acrylic medium directly over the painted bottom, without covering the banks and the islets.



Its size and colour are well suited for modelling rushes

5 While the medium is still damp, I embed a few of the clumps I made with my electrostatic applicator (see VL 99). I used 4mm long Peco fibre (ref. PSG 402 Summer grass).



6 I then completed my aquatic vegetation by sprinkling fine Woodland Scenics moss, ref. 49 "Green blend", over my acrylic medium. It is perfect for giving the effect of water-logged moss.



The strip of masking tape prevents the medium from dribbling while it dries.

7 Once the first coat of glossy medium has dried thoroughly, I apply a second and thicker coat, using a pipette. It may be necessary to repeat the operation several times until you achieve the depth effect you want.



8 Still using my electrostatic applicator, I made a good number of grey-brown clumps. I used 4mm long Peco ref. PSG 405 « Patchy grass ». It represents in a convincing way the tussocks that are a typical feature of peat bogs. The clumps are glued in place one by one, fairly close together, with a few green clumps here and there.



9 Just to add a bit of colour and draw the viewer's eye, I added a few spots of mauve paper to evoke the heather blooms, frequent in boggy moorland. A small willow tree, made of sea-foam, provides a vertical element in the scene.



Trombroekstraat **A historical investigation**

H0-12

For Gérard Tombroek, modelling is the outcome of lengthy historical research that is not unlike a police investigation.

Text: François Fontana based on Gérard Tombroek's input
Photos: Gérard Tombroek



Tombroekstraat and its tramway halt. The railway rolling stock is from the Ferrivan artisan range.



The Sports Palace, carefully modelled on the basis of many documents and testimonials. The small garage, to the right, was replaced in 1963 by a dwelling.



Tombrouck (or Tombroek) is a small town located on the linguistic border between the French and Flemish-speaking areas of Belgium, somewhere along the old metre gauge vicinal tram line linking Kortrijk and Mouscron. Tombroek also happens to be Gérard's family name; so, when he discovered the town, and in addition, the tramway halt, he felt like investigating and building a layout.

François Fontana: Gérard, tells us about the patient investigation which enabled you to recreate a slice of this town's history, the town you share your name with.

Gérard Tombroek: It's quite a long story; my first contact was back in April 2011, when I visited this small town with my wife. Then, over time, with encounters, with documents found, the project took shape in 2013. Hugo Valcke, who runs the Aumo.be brand, offered to help with making the buildings, so this meant I had to dive in. From 2014, we carefully surveyed all the houses along the street, we dug around for period photographs, and the widest possible range of documents. We met the locals, collected testimonials. We succeeded in rebuilding a complete image of the street where the tram halt was located, as it was in the 1950s – 1960s.

FF: And it was from this patient investigation that the layout was born?

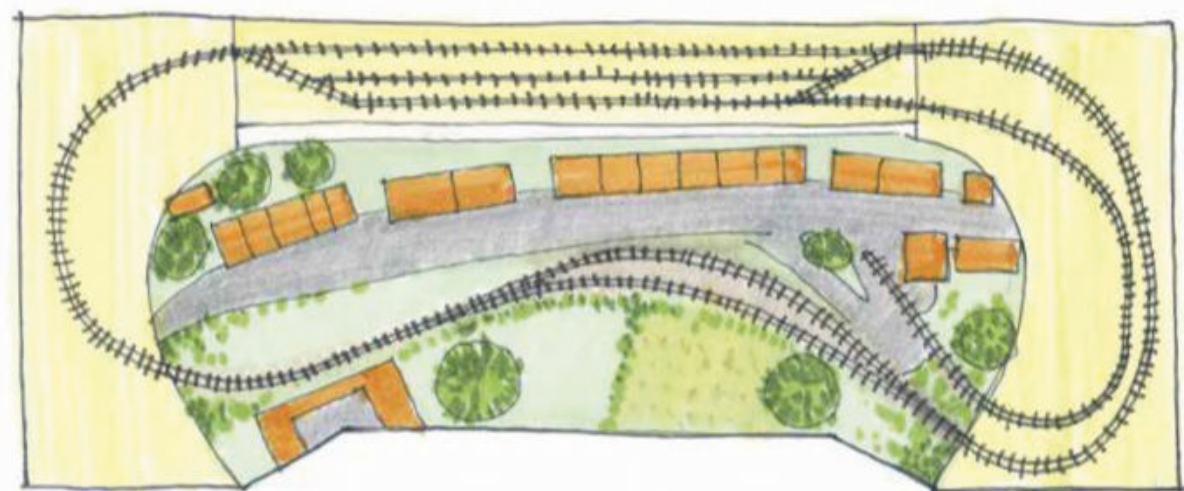
GT: Indeed. On site, we got a feel for the scenery, observed the terrain ■■■



■■■ movements to locate the model. The gradient has been carefully modelled, the street is on a slope and on a diagonal across the scene, and the tram halt and its sidings are in the foreground. To be shown to the public, the layout is looped with a fiddleyard on the rear. The layout is dimensioned to fit into the boot of a car. The scene covers a surface of 1400 x 700mm, to which the loops and fiddleyard must be added.

FF: Tell us about Hugo Valcke's work.

GT: Hugo drew all the houses on the basis of our photographic surveys and our sketches. Then, with a laser machine, he engraved all the brick joints, all the stone surfaces. The facades were cut out, as well as the woodwork. We reproduced the panels that were visible on period documents. The houses in the background, those concealed behind the buildings that line the street, are photographic prints.



1400mm

700mm

FF: And the backscene?

GT: It's a photographic panorama. It consists of a combination of several shots taken from the street cafe. I removed everything from the images that didn't correspond to the period chosen. Then, the panorama was printed on three sheets of 5mm thick Forex, arranged on a curve behind the layout, with judiciously placed trees concealing the seams. ■

A 9775 unit with a trailer passes a 9773 unit on the loop at Trombroek. The overhead wires and their posts are, naturally, strictly prototypical.





Morning tasks; the locomotives are being prepared outside the shed at Ker Angelina.

A fine engine shed for good-looking locomotives

This O scale engine shed is one of the main buildings on Michael Roux's layout. He gives us a detailed description of how it was built.

Text and illustrations:
Michael Roux

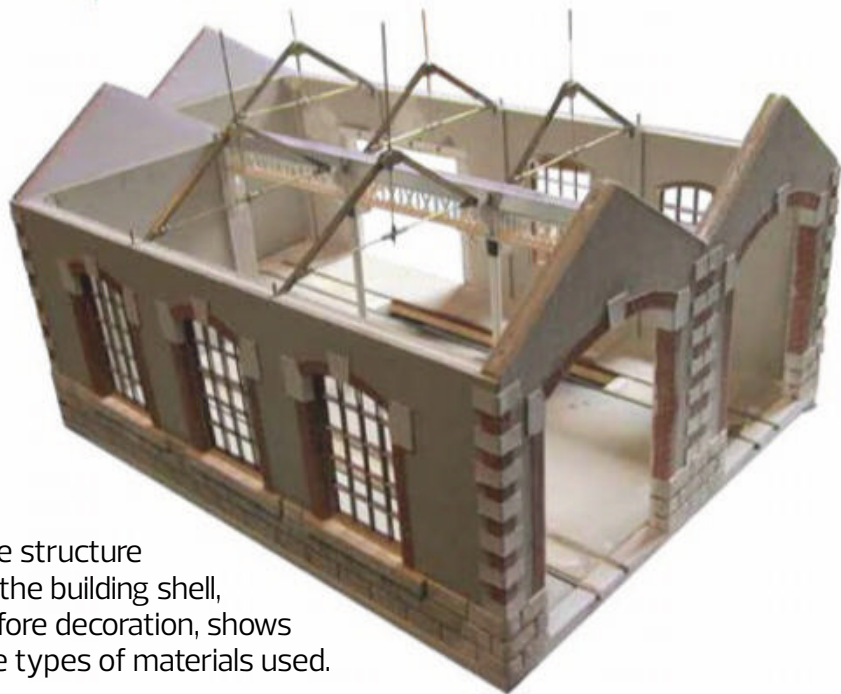
This project was an old dream of mine! So I took a lot of trouble building and detailing this engine shed to ensure the highest possible degree of accuracy. The techniques used are nevertheless very simple and accessible to all. The architecture is classical and harmonious, with two unequal bays and a small lean-to wooden shed on the side.

Each bay is 115mm wide and respectively 280 and 360mm long. The lean-to is 150 x 50mm.

WINDOWS AND WALLS

Let's begin by the Zapf-Modell windows, assembled two by two before inserting the glazing, and which will be used as a template for cutting out the openings. The walls consist of a 3mm thick foam board core sandwiched between two sheets of 2mm thick card. On the outside, the card stops above the supporting walls, whose stonework is modelled in 3mm thick balsa wood. The stones are engraved using a scalpel and an old biro. The window facings and the quoins are made out of Redutex sheets for the bricks, and out of card ■■■

SCENERY



The structure of the building shell, before decoration, shows the types of materials used.



The rafters are in place. Note the cut stones, made out of balsa wood.



The wooden lean-to is taking shape.



The roof framework is complete. The battens will soon be fixed in place, represented by 1mm thick sheets of samba wood.

■■■ for the stones; they form a rebate in the window apertures to allow the frames to be fitted.

GROUND

The base of the building is a sheet of 5mm thick Forex. The inspection pit is cut out, and two strips of 5 x 2mm samba wood are fitted to each side,

glued flush. The rails, together with their electrical connectors, are glued directly onto the Forex. On each side of the rails, a sheet of 2mm thick card represents the concrete apron.

FRAMEWORK AND ROOFING

The original feature of this building is its composite framework, combining metal and wood.

The trellis girder, between the two bays, is made out of strips of card assembled on a template, with a 5 x 5mm aluminium U-shaped girder fitted to the top, acting as both a gutter and a stiffener. This assembly rests upon two pillars made out of plastic, with a round brass rod core.

The metal trusses are made out of code 100 rail, round brass rod and brass tubes, soldered on a template. They rest upon pig-iron brackets, cut out of plastic sheet, glued on either side of the central beam and on the outside walls.

The remainder of the framework, battens and rafters, is made out of samba wood. In a prototypical manner, the louvers of the skylights

SUPPLIES

Redutex brick sheets in 1/43 scale
Zapf-Modell **windows and doors**
ref. F99037 (x 10), ref. F45007 (x 2), ref. F45007
Maquette Création **tools and step-ladder**.
3mm thick **foam board**
2mm and 0.5mm **thick card**

3mm thick **balsa wood**
Samba wood: 1mm thick sheet, 5 x 2; 5 x 4; 3 x 2 and 1.5 x 1mm strips
Transparent **plastic**, recycled packaging
Code 100 brass rail
White **glue**, plastic cement, soldering iron, etc.



After having glued the bargeboards covered by zinc flashing, complete rows of slates are put in place.



One side of the inspection pit is not glued in place, to make painting easier.

consist of blades assembled in slits machined in the uprights, using a template. This requires quite a bit of patience, but the result is really worth it! The battens and frames are evoked using sheets of samba, engraved on the inside, and glued to the woodwork. Paper flashing - zinc on the prototype - is glued to the edges of the skylights, of the frames and of the chimneys. The lengths of flashing are staggered and are never more than 40mm long.

The slates, cut out of black Canson drawing paper using a template, are glued onto the battens with white glue. The ridge tiles, also made out of dampened Canson put into shape over a mould, are fitted to the top of the roof.



The forge is entirely made out of card.



Once painted and lit, the forge comes alive. The embers glow.

CLOSING THE SHOP

The main door leaves consist of a 4 x 2mm samba wood structure onto which a 1mm thick sheet of samba wood is glued to imitate planks. The metalwork is made out of brass, soldered and drilled to accommodate the small brass nails that hold them in place.

At the end of the tracks, two sturdy buffer stops have been installed to avoid any undesired movement! They are built out of two rails, glued into mortices cut out of the base, with a sleeper across the top.

The inspection pit is a simple card assembly coated with Redutex sheeting. It fits into slots cut out of the base girders, and is removable.

LIGHTING

The inside of the building is lit by bulbs, which give a warmer light than LEDs. The bulbs hang under the roof framing on either side of the skylights. The shades are drawing pins, drilled and embossed. Electrical supply is via varnished copper wire (0.2mm diam. winding wire) which runs along the frames to probes located next to the ■■



The various objects and the tools are arranged as they would be in a busy workshop.

SCENERY



The toilet corner and washbasin. The window panes deserve a thorough clean-up! The mirror was made out of a piece of packaging foil.



14 The Stainz rests between duties. Note, in the foreground, the inspection pit whose rails are laid on girders.

■■■ mock gables. As the roofs are removable, electrical contact takes place next to the rear gables of the building: the foam core of the walls enables the four copper wires to be routed to below the base.

COLOURS

The masonry parts are painted with Humbrol shades: light grey inside and light beige outside. The woodwork as well as the outside roof framework are painted light green. A few old posters found on the Web and printed on very thin paper are glued onto the walls. They are gently rubbed down with very fine sandpaper to give them a faded appearance.

Both the inside and outside of the engine shed are heavily weathered using brown and black ink

and acrylic washes. Insist on the upper parts and under the roof, where soot gathers. Light streaks of greenish brown appear at the top of the walls under the roof and on the supporting walls stonework. For weathering, I always use several shades that I blend, without mixing them too much, to obtain subtle effects. I avoid black and prefer dark greys that provide more light.

INSIDE FURNISHINGS

This building has large doors and windows, which do not conceal the inside. It must therefore be carefully furnished. The forge located against the rear wall is made out of card coated with Redutex brick sheet. Next to it is a blower unit, a recycled turbo-generator. The inside of the hearth is ■■■

THE SEVENTH (BRETON) COMPANY HAS BEEN FOUND AGAIN*

The CLM (Compagnie de chemin de fer de Loire Morbihan) was created in 1885 and consisted of two lines running respectively westwards from Vannes to Le Bono and eastwards to Arzal, plus a few minor branches. Total length was 56km. Between 1903 and 1907, this company was attracted to America and ordered five Baldwin locomotives of the 2-6-0 and 2-8-0 types. From 1925, the financial health of the company began to make a nosedive due to increasingly aggressive competition from road transport. A brief period of respite was brought by WWII, but the company finally went bankrupt in 1957. The facilities were dismantled and the rolling stock was scrapped; by 1959, nothing remained. Although the main workshops were located in Vannes, a small depot was built at Ker Angelina, half-way along the line to Le Bono. It featured a large engine shed that could shelter three locomotives.

*Translator's note: this is an allusion to the title of the film *On a retrouvé la 7^e compagnie*, a 1975 comedy about a French military unit's adventures during the June 1940 debacle, featuring a significant amount of railway scenes. It was a sequel to the 1973 film *Où est passée la 7^e compagnie?* (Where has the 7th company vanished?)



Any resemblance to real facts is purely coincidental, and the author cannot be held responsible.



It's dawn, and everyone is busy preparing the locomotives.

SCENERY

In the late afternoon, all is quiet.



The old lamp is awaiting hypothetical repairs. The daily newspaper, lying on the workbench, shows that work isn't the only order of the day.



The realism of the building is greatly enhanced by the quality of the Zapf-Modell windows.



Behind the building, posters bring a touch of colour to the gables.





Late evening, the lights are on and the bulbs create a warm atmosphere.

The engine shed at Ker Angelina under a fine summer sun.



■■■ lit up, it consists of a broken off bit from a car rear light, cut to shape and sprinkled with crumbs of the same part, glued with white glue. This area is very lightly painted in shades ranging from grey to white, insisting on the edges. The aim is to obtain the colour of the embers when the bulb is lit.

Cables and electric meters, a faucet and shelves adorn the walls. They are fitted after the paint has been applied, but before weathering.

A whole range of items and tools were made to fill this large empty building and give it some life: an anvil (sculpted in a block of wood), metal trestles (plastic and wood), workbenches, a vice, tool racks (from the Maquette Création range), paint pots (lengths cut out of a radio set aerial), oil drums and cans (offcuts of white metal), tubes and old bits of sheetmetal, wagon wheels, an old lamp, a clock (bought in an applied arts shop), and even the daily newspaper! Then it's time to put yourself in the shoes of the local workman and to fire up your imagination; all these odds and ends are arranged according to their logical and customary use in a busy workshop: a kind of orderly... disorder.

The scene is now in place: it's a fine summer day in 1927, and in the depot at Ker-Angelina, there's a lot going on. We can observe the fine locomotives running in and out of the shed as the daily trains come and go.



Nixnie

Or the art of playing on a small surface

Ted Polet describes Nixnie, a micro-layout packed with play potential. Micro-layouts are an increasingly widespread approach among narrow gauge enthusiasts.

Texte: François Fontana and Ted Polet
Illustrations: François Fontana

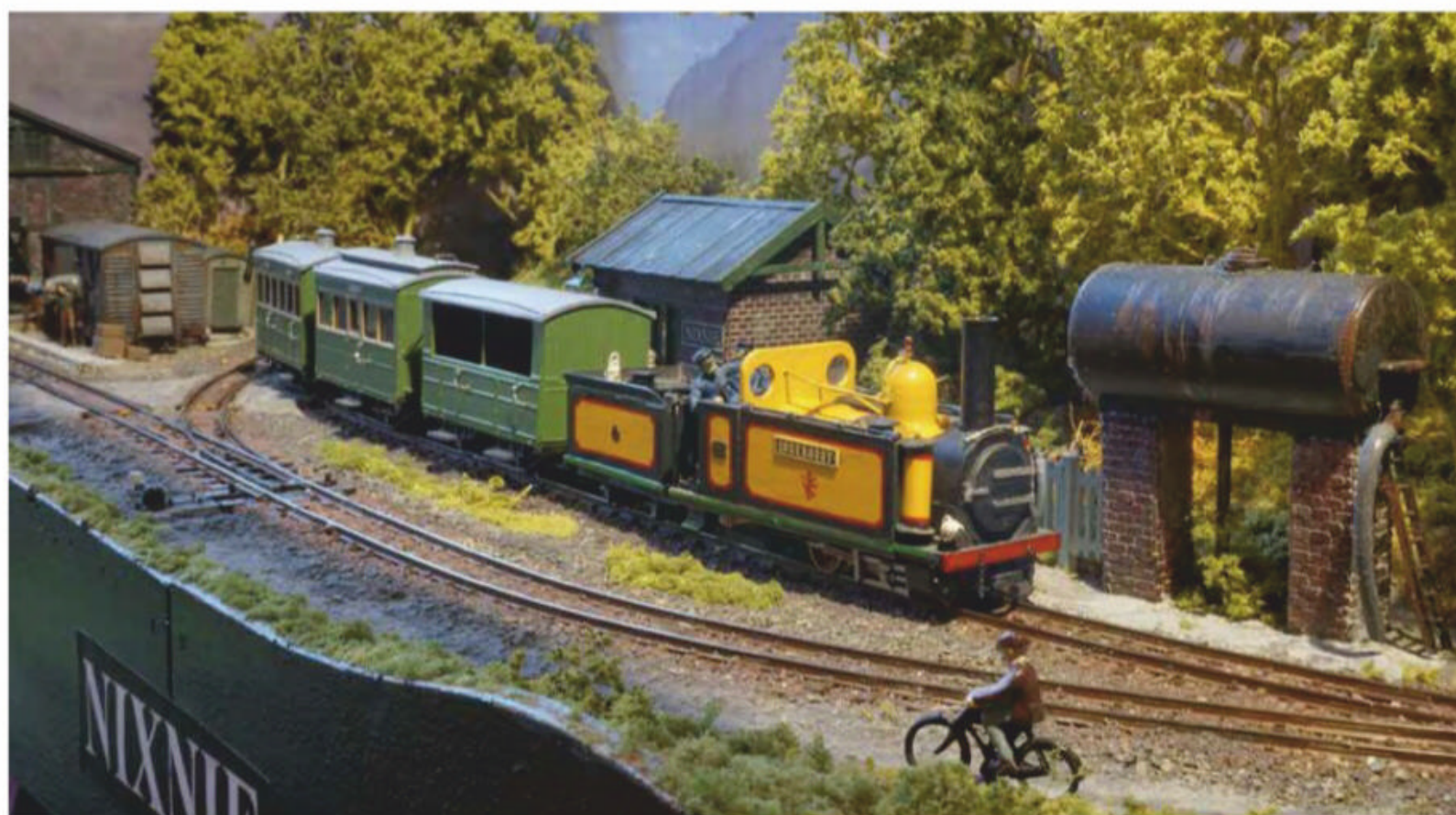
Ted Polet has become a well-known modeller thanks to his large 00-9 layout, the Craigcorrie & Dunalistair, a layout offering a wide variety of viewing points and scenery. But he also practices the art of the micro-layout, which consists in evoking a railway universe in less detail on a very small surface. With Nixnie, taking advantage of a scenic divider installed across the middle of the layout, he has created three

different types of scenery. Let's take a closer look.

François Fontana: Hello Ted, tell us about Nixnie, how it all started, how you built it...

Ted Polet: Nixnie was designed as a demonstration layout to show how little space is needed for a decorated layout with scope for operations and shunting. It measures 800 x 550mm without the fiddle yard. Divided in two by a backdrop, it is therefore two-sided: one features

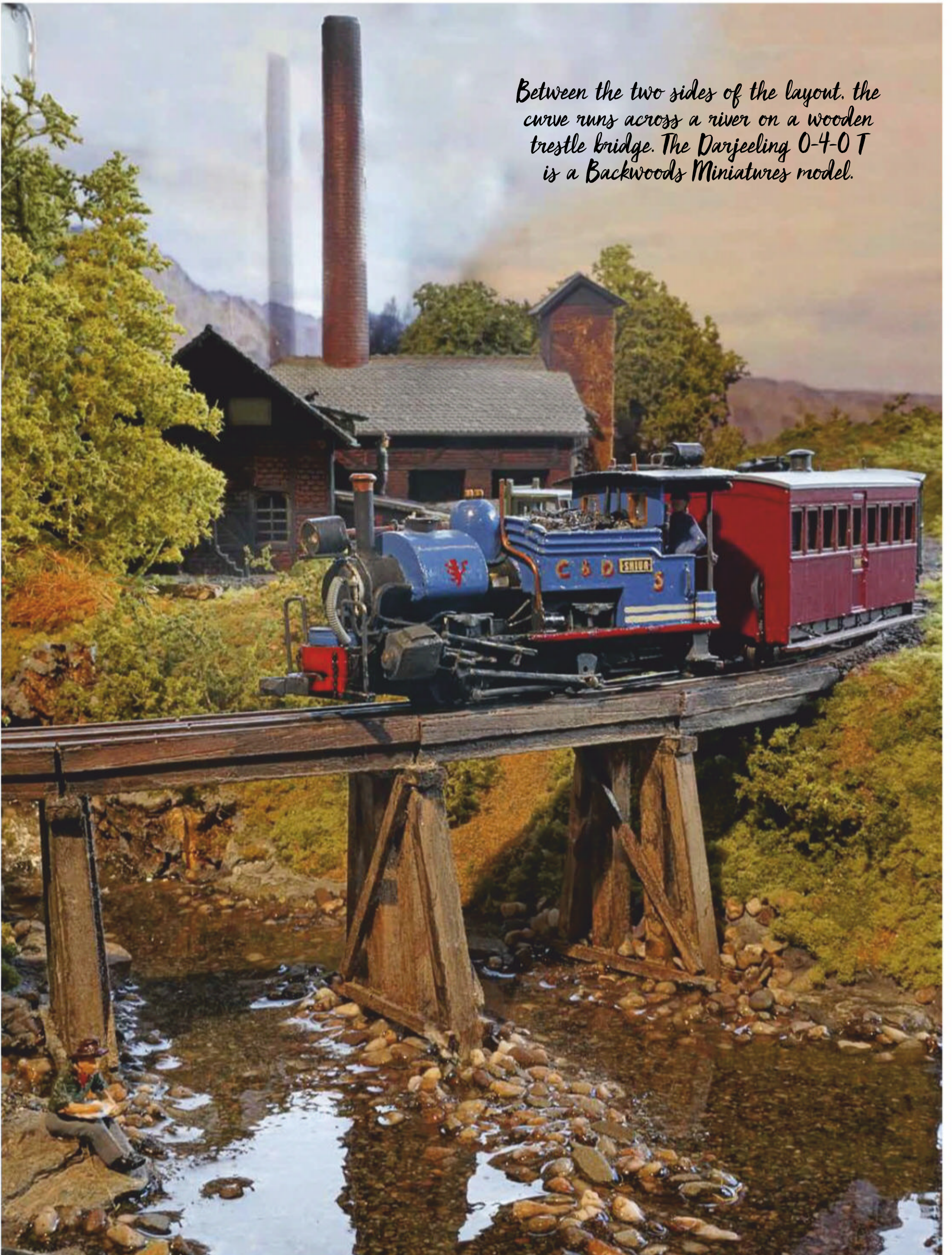
a station with a passing loop, the other a siding serving a brickworks. Between the two, there is a river with a waterfall and a trestle. The theme isn't really specific, but the layout is largely inspired by secondary and industrial railways. It is neither British nor Continental, even though the buildings are fairly Germanic in style. I mainly used small rolling stock on this layout: items from the Minitrains and Egger-Bahn range, as well as many scratchbuilt models. ■■■



00-9

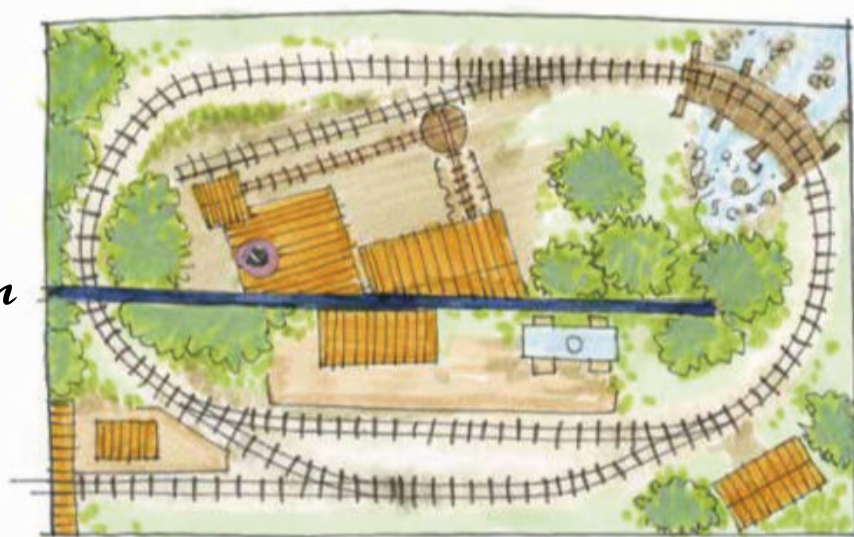
A delightful and typically Welsh passenger train: a tender 0-4-0, a white metal kit on a Fleishmann N scale chassis, hauling three Peco carriages.

Between the two sides of the layout, the curve runs across a river on a wooden trestle bridge. The Darjeeling 0-4-0 T is a Backwoods Miniatures model.





550mm



800mm



On the opposite side of the layout,
the brickworks siding.
The building is on old
Kibri reference

■ ■ ■ **FF: Where does the name
Nixnie come from?**

TP: This word is a blend of Dutch and South-African slang. It could mean "Nothing at all"!

**FF: Tell us about the
construction techniques...**

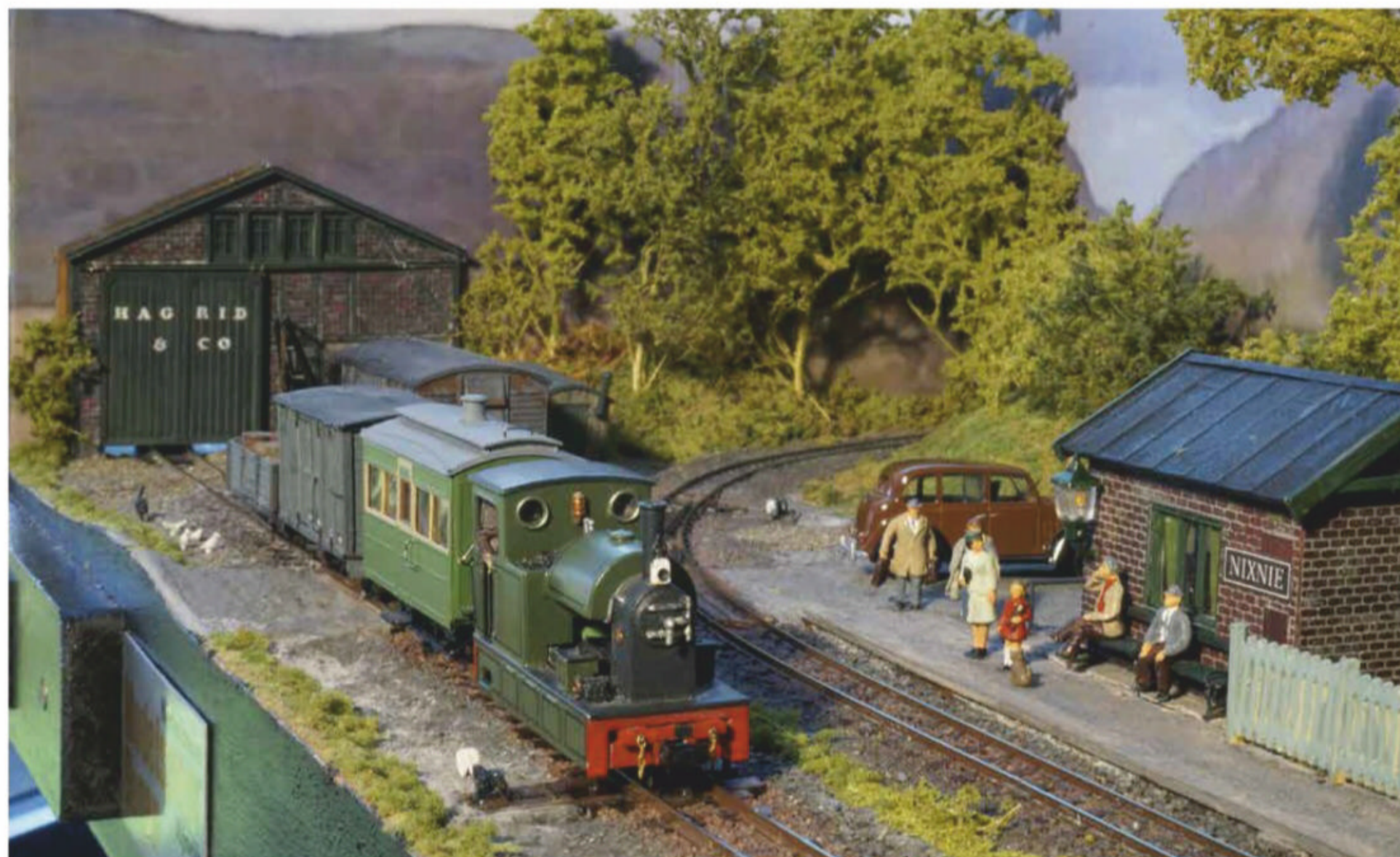
TP: The structure is a sandwich of plywood and polyurethane foam, the track was bought second-hand. The layout was built using items that fitted nicely together, including few recycled buildings. The only new items are

one of two kits and the turntable. The river bed was made by arranging rocks and gravel; the water – transparent resin – was then poured. The waterfall came later, using cotton and resin. The trees are from the Heki and Forest in a box range. Construction only took me a few months.

FF: There is also the essential fiddleyard?

TP: Yes! It is concealed behind the sliding door of a factory wall, this amuses children a lot! ■

*The track leading to the fiddle
yard is concealed behind the
door into the...Hagrid factory!
A pleasing nod to children.
The station building is really
basic: a ticket booth and a
bench for waiting passengers!*



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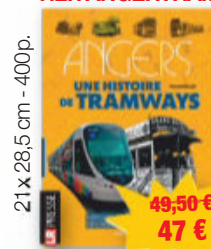
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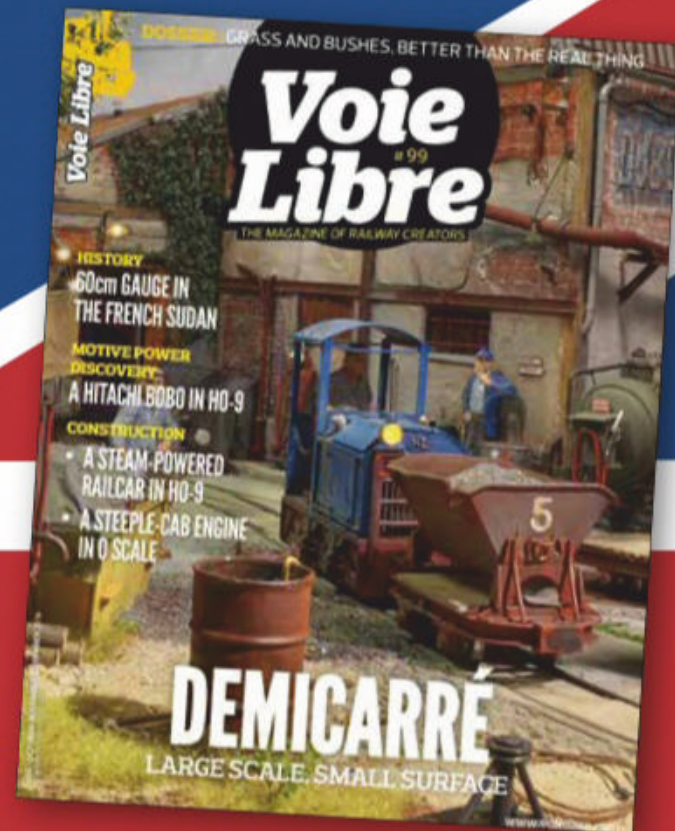
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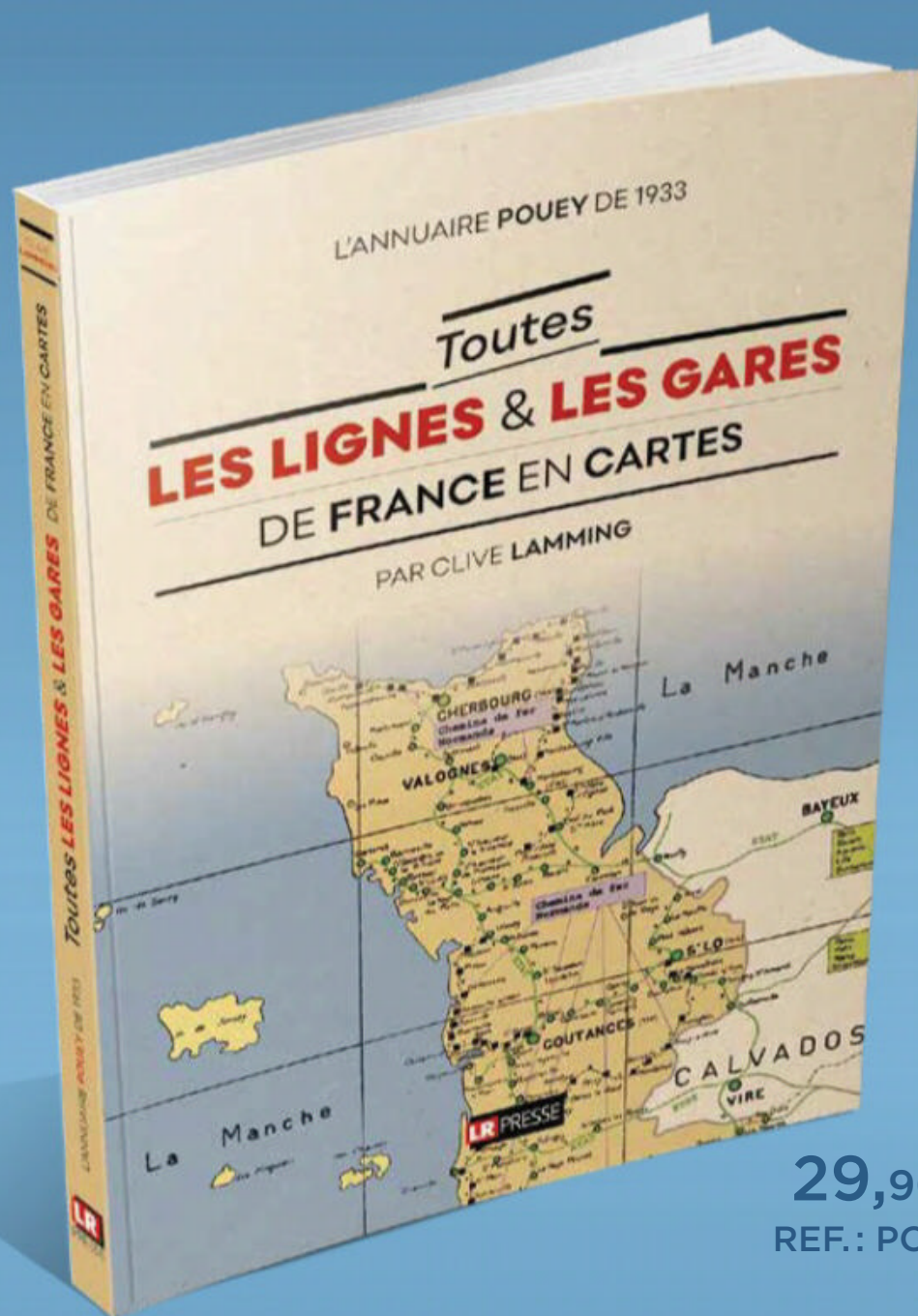
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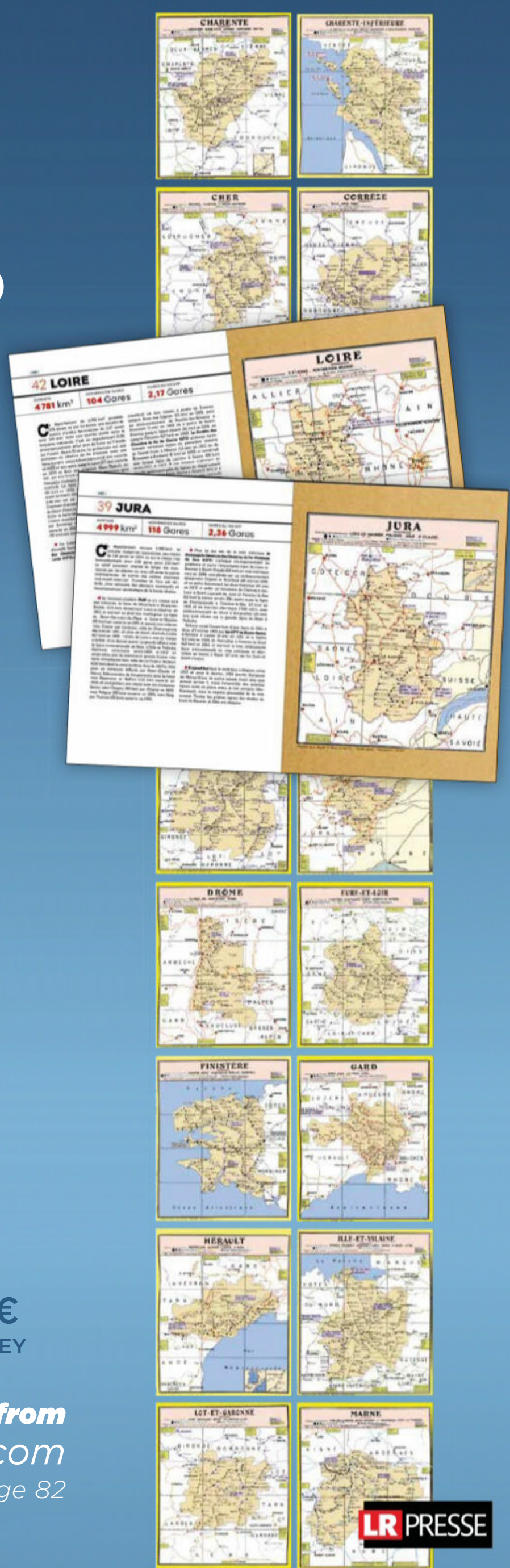
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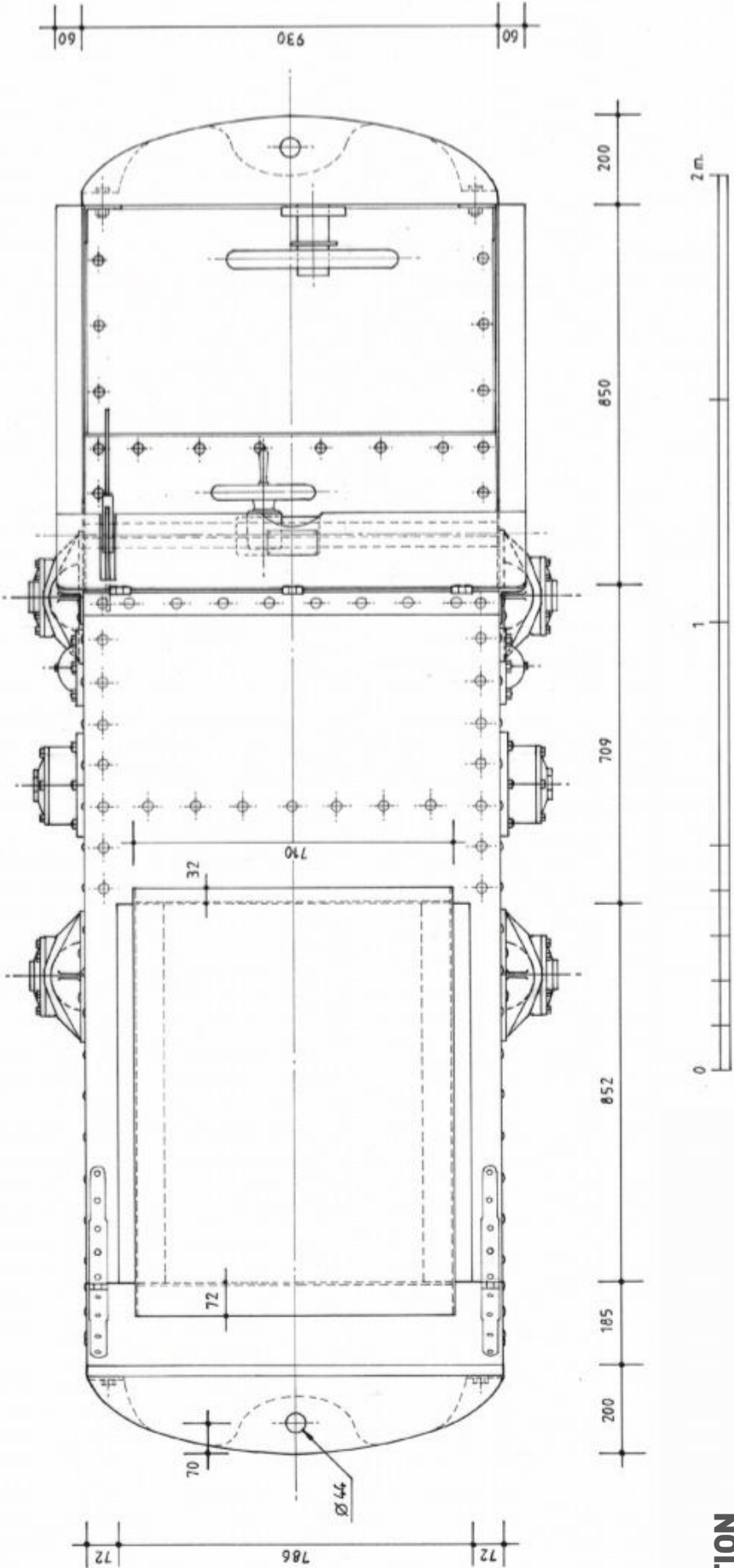
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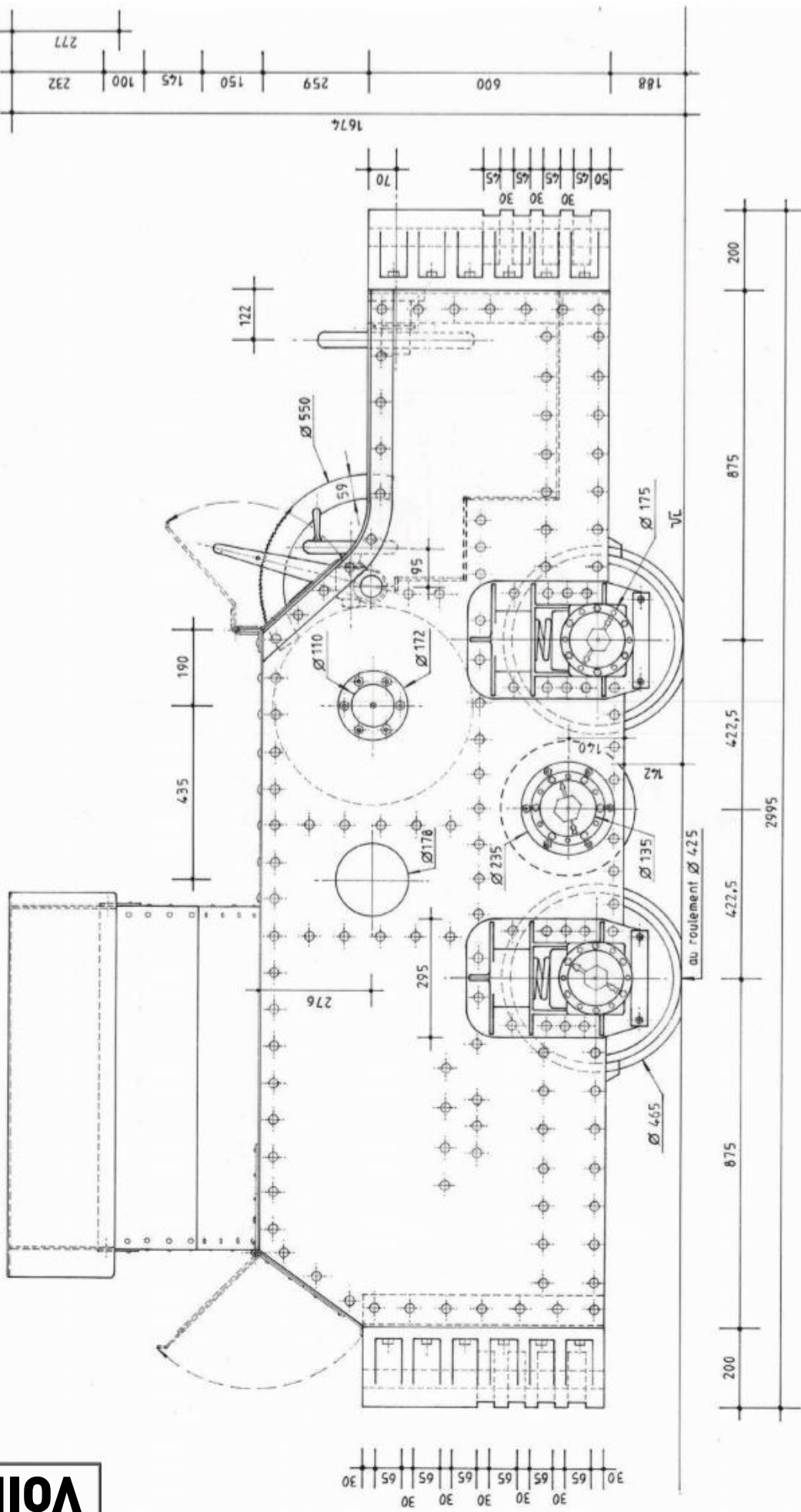


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