

PAINTING FIGURES: THE BASIC RULES

Voie Libre

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#104

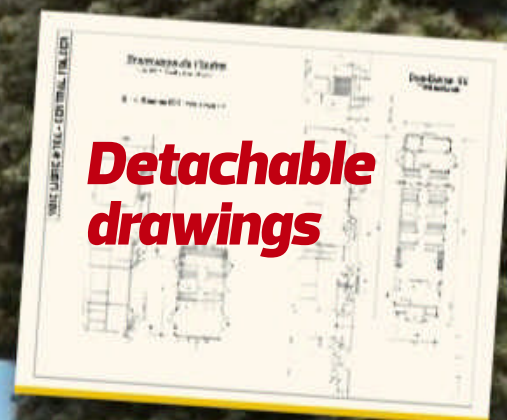
THE MAGAZINE OF RAILWAY CREATORS

MICRO-LAYOUTS

CREATIVE AND
INVENTIVE IN THE FACE
OF EVENTS

SCENERY

UNDERGROWTH AND
TREES, WE TELL IT ALL



A DELIGHTFUL FORESTRY RAILWAY

WALDBAHN-EUSSERTHAL IN HO-9

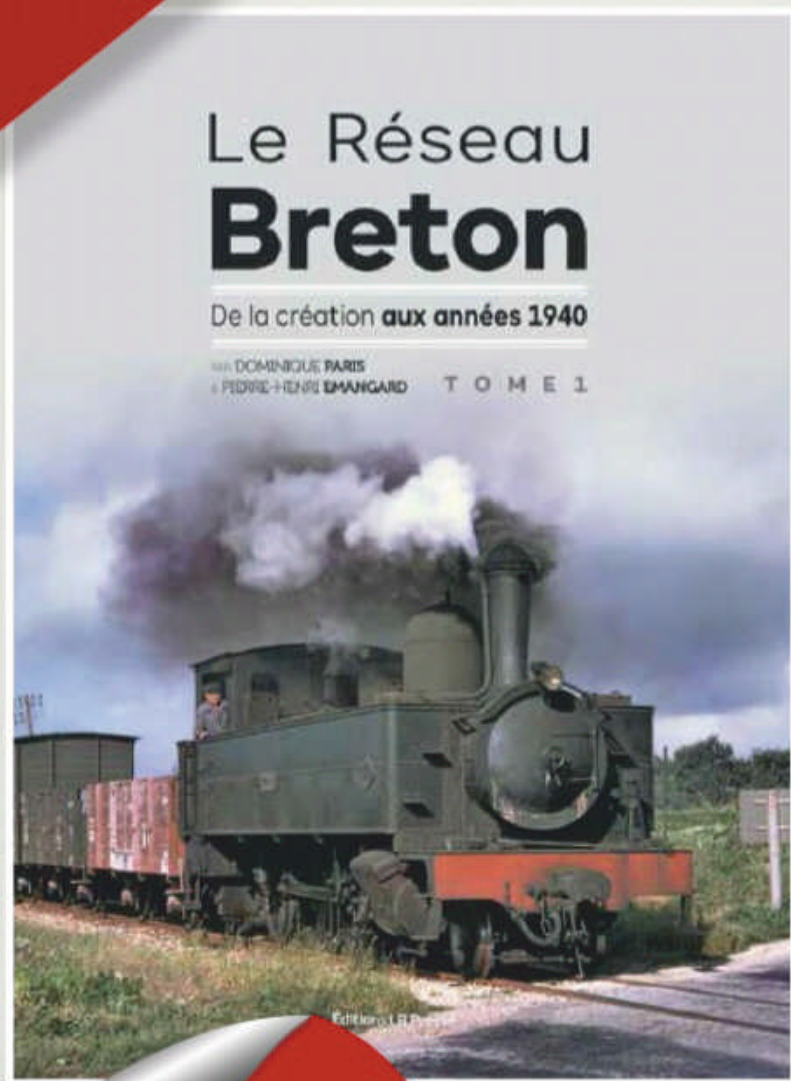
www.voielibre.com

NOUVEAU
LIVRE !

LE RÉSEAU BRETON

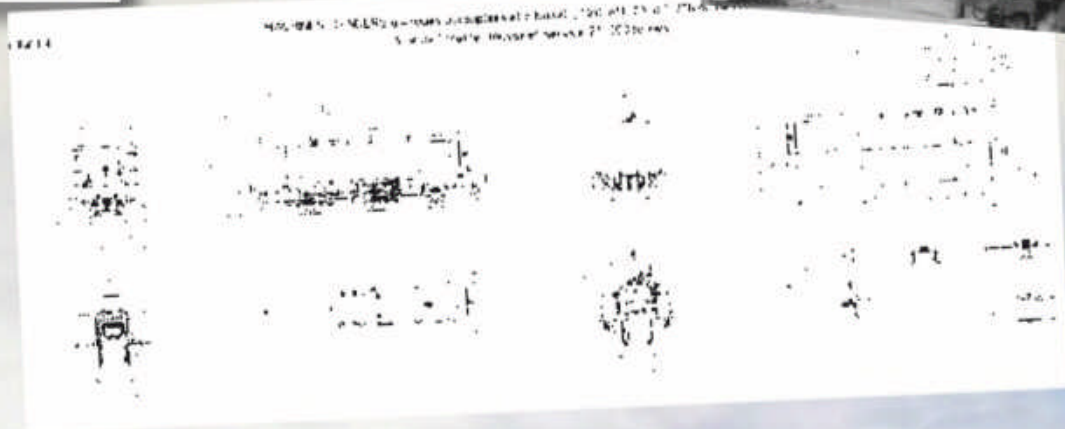
Tome 1 | De la création aux années 1940

par Dominique Paris et Pierre-Henri Emangard



Ce nouvel ouvrage retrace l'histoire complète de ce célèbre réseau à voie métrique qui desservait principalement l'intérieur et l'ouest de la péninsule bretonne. Dans ce premier volume, les auteurs retracent l'histoire du réseau depuis sa création jusqu'à l'immédiate après-guerre, accompagnée d'une étude complète du matériel roulant de la période. Environ 400 photos, plans et documents d'archives inédits illustrent les 320 pages de ce premier ouvrage. Le tome 2 traitera de l'histoire et du matériel du réseau, de l'après-guerre jusqu'à nos jours.

210 x 285 mm, 320 pages



49,50 €
+ forfait
d'expédition.

DISPONIBLE !



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January, February, March 2021

Voie Libre

LE MAGAZINE DES CRÉATEURS FERROVIAIRES

THE EDITORIAL TEAM
 WISHES YOU A MODEL
 RAILWAY – PACKED 2021



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In pictures

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Central folder

TRAMWAYS DE L'INDRE

DION-BOUTON KG TYPE RAILCAR
 DION-BOUTON KX TYPE TRAILER
 REBOURSIN, FACADES
 REBOURSIN, GABLE
 REBOURSIN, PLAN
 REBOURSIN, PLAN OF THE HALT

What's New

0/22.2

SCHNELLENKAMP : TRANSPORTWAGEN

Michael Schnellenkamp has released a reproduction of the <<transportwagen>> (carrier wagons) built in large numbers for German metre gauge railways by Both&Tillmann in Dortmund. This industrially-built model, in 1/45 scale for 22.2mm gauge, is made of metal with injected plastic detailing parts and RP25 code 110 wheels. They are designed to carry standard gauge wagons with a maximum wheelbase of 6m. The locking chocks are magnetic and work very well. When tested, on normally laid track, they can run through 400m radius curves.

Herbert Fackeldey



SCHNELLENKAMP / spur-0-kaufhaus.de / Price: 150€

LEOPOLD HALLING : AN ARTICULATED TRAM



H0-12

From the Leopold Halling range, here is a fine, articulated 5-segment model, three of which have wheels, based on a Brussels trams prototype. The model is made of injected plastic and reproduces one of the new Bombardier units that have been in service since 2018. This tram features a Zimo decoder, compatible with analogue control.

François Fontana

LEOPOLD HALLING / www.halling.at / REF. VAR-BRX-D / PRICE: 299€

ROCO : A WOOD-CARRIER WAGON

A fine new release from Roco: a wood-carrier flat wagon built by Busch Bautzen from 1942. It is available in period IV/V with SS/s m 36581 markings, overhauled in 03.94. With a brakeman's balcony and stanchions for carrying logs or cut wood, it features winches for the retaining cables.

Jacques Royan

ROCO
REF. 34580
PRICE: 31,90€



ROCO : A NEW VERSION FOR THE BB ÖBB



ÖBB locomotive 2095.07 from the Bregenzerwald in Austria suffered an accident in January 1982. One of its cabs was rebuilt and now carries the new «Pflatsch» sign, while the other one still carries its original plates. This is the variant produced by Roco.

Jacques Royan

ROCO

REF. 33305

PRICE: DCC SOUND 269€

ANALOGUE CA. 200€

ROCO : CARRIER WAGONS



ROCO / REF. 34067 / PRICE: 59,90 €

Roco has released a set of two carrier wagons, in new Period IV East German livery, numbered 97-02-12 and 97-02-19. They feature detailing parts and various types of coupling rods, one of which is conveniently compatible with a standard loop coupling.

Jacques Royan



ROCO : A VAN FOR RÜGEN



Here is a new livery for the van, built out of wood in 1895 by Waggon Fabrik Görlitz for the island of Rügen; it is reproduced in its period VI version, as preserved by the Puttbus museum, after

overhaul on 12/03/19. A pair of standard H0-9 loop couplings is supplied for modellers wishing to run this van with the remainder of their rolling stock.

Jacques Royan

ROCO / REF. 34048 / PRICE: 34,90€

What's New

SCHNELLENKAMP : AXLES ...

This German firm produces axles with 15.5mm diam. wheels, featuring V-shaped spokes. The blackened metal tyres are fitted to cast plastic spoked centres, mounted onto metal axles with pointed tips.

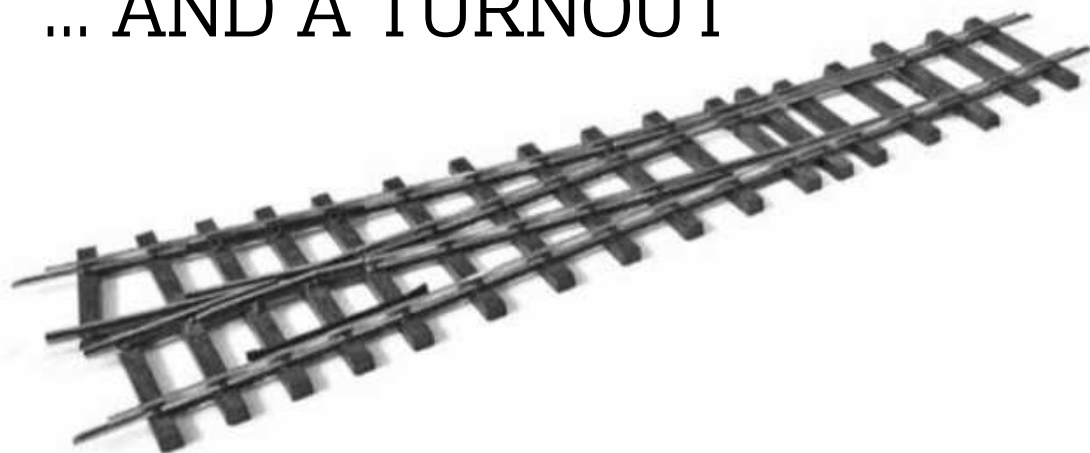
Herbert Fackeldey



0-22.2

SCHNELLENKAMP
spur-0-kaufhaus.de
PRICE: 11€

... AND A TURNOUT



Made out of Peco code 100 rails, with a gauge of precisely 22.2mm, we have here Schnellenkamp's new turnout, with an angle of 10.4° and a radius of 1 metre. Ideal to represent in 0 scale a secondary line featuring lightweight rail.

Herbert Fackeldey

SCHNELLENKAMP
spur-0-kaufhaus.de
PRICE: 135€



TRAMFABRIEK : A FREESTYLE RAILCAR

This is a freestyle, but quite plausible model, and above all, a delightful one! Created by Bob Telford for a modelling competition, Tramfabriek made it into a very attractive model! Brass body, cast resin roof and details, the tram is supplied with a new-generation Kato driving mechanism. In both scales, 1/87 and 1/76, it features a driver and the lighting strips required for emphasizing the inside furnishings. There is space for a sound decoder and a loud-speaker inside the body. It is best to be familiar with soldering. We shall review this model in a forthcoming issue.

François Fontana

TRAMFABRIEK
www.tramfabriek.nl
ASHOVER RAILCAR
PRICE: 195€





TOMA MODEL : A 13T SHAY

We were truly impressed! Apart from the motor, the wheels, the axles and the nuts and bolts, the entire kit is 3D printed! And what a kit, incredible sharpness, amazing details! Supplied in the form of two sub-assemblies (body and chassis), construction of the model will be the subject of a future article, so as to test a 3D printed driving mechanism, very much a first for us.

François Fontana

TOMA MODEL

www.tomamw.com

13T SHAY 13

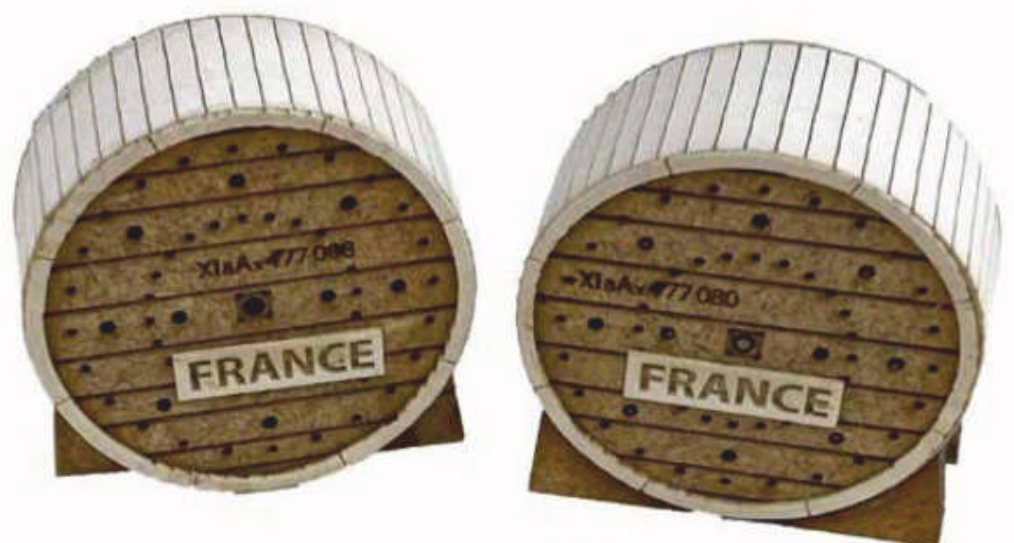
PRICE: INCLUDING CUSTOMS AND POSTAGE, FROM 240 TO 260€

0 SCALE SCENERY

AUBERTRAIN : PLATFORM ACCESSORIES

The Aubertrain range comprises an incredible number of scenic accessories, either painted and assembled, or in kit form: platform trolleys, platform water tank, cable drums for loading wagons or suitcases for passenger carriages. These models are made out of cast white metal and laser-cut wood.

François Fontana



AUBERTRAIN

www.aubertrain.com

PRICE: PLATFORM TROLLEYS IN KIT FORM 23 AND 25€;

ASSEMBLED AND PAINTED: 45 AND 55€

UNPAINTED TRUNKS AND SUITCASES: 15€; PAINTED: 65€.

What's New

AUBERTRAIN : THE AZPEITIA STATION BUILDING

Colossal! And splendid. Aubertrain has released a kit of the station building of Azpeitia in the Spanish Basque country. The kit, made of laser-cut and engraved MDF, is supplied with fine card detailing parts and cast resin angle turrets. The full instruction sheet can be downloaded from the firm's website.

François Fontana



AUBERTRAIN

www.aubertrain.com

REF. AZPEITIA

PRICE: 380€

3D-STUDIO : FIGURES

We have always dreamt of having typically French figures on our layouts, and why not even ourselves. Well, this is now possible, and some have even taken the plunge! At Trainsmania 2019, our Belgian friends from 3D-Studio had installed their 3D shooting tent on site. Those who were «photo-3D-graphed» are now available, in all scales from N to G, at very reasonable prices (2.50€ per H0 figure), but unpainted. Among others, posing without glasses, petanque players, lorry drivers, steam engine drivers and firemen... as well as neatly made scenic accessories.

François Fouger

3D-STUDIO

www.3D-studio.be

PRICE: FROM 2.50 TO 22.50€



VALLEJO : AN EFFICIENT PIGMENT BINDER

Again from Vallejo, I found a pigment binder. It consists of matt medium that is applied directly to fresh pigments. Once the substance has dried, the pigments show up with no fading of their shades, and resist handling even without applying a coat of varnish. We will review this product in a future issue of *Voie Libre*.

Eric Fresné



VALLEJO

www.acrylicosvallejo.com

PIGMENT BINDER

REF. 26233: 4.00 €

OXFROD DIECAST : A FINE STEAM ROLLER

1/76



The *Voie Libre* editorial team was unanimous in finding this steam roller, and its tar spreader, absolutely delightful. Oxford has reproduced an Aveling & Porter model that will be fully at home on a French layout in 00 or H0 set in the 1920s/1930s.

Eric Fresné

OXFORD DIECAST

www.oxforddiecast.co.uk

REF. 76APR001

PRICE: 24.95€

VALLEJO : MUD GALORE!

Aside from its extensive range of acrylic paints, the Spanish firm Vallejo has developed many products that are mainly designed for the static modelling market. They include references for representing various types of muddy soil. These products consist of textured paste to be applied to vehicles or to the ground. The latter use caught my attention. On a layout, the product can be used to represent the area around a water point, or ruts on a path. The paste is supplied with a translucent coloured medium for representing fresh splashes.

Eric Fresné



VALLEJO

THICK MUD AND SPLASH MUD (EUROPEAN)

www.acrylicosvallejo.com

REF. 73807: 5.50€ FOR 40 ML

REF. 26807: 18.00€ FOR 200 ML

REF. 73801: 5.50€

MICRORAMA : A TRULY POWERFUL STATIC APPLICATOR

With this new device, Microrama aims clearly at outbidding all its rivals in the field of electrostatic applicators. Featuring variable voltage up to 18000V, the bFloc 50 is indeed terribly efficient for applying fibres to the ground or for shaping clumps of grass. What makes it stand out is the wide range of accessories that can be fitted to it. Besides various types of meshed grilles, I noted in particular the existence of a plate designed for making trees or bushes. The device will be reviewed shortly.

Eric Fresné



MICRORAMA

www.trains.lrpresse.com

BFLOC 50

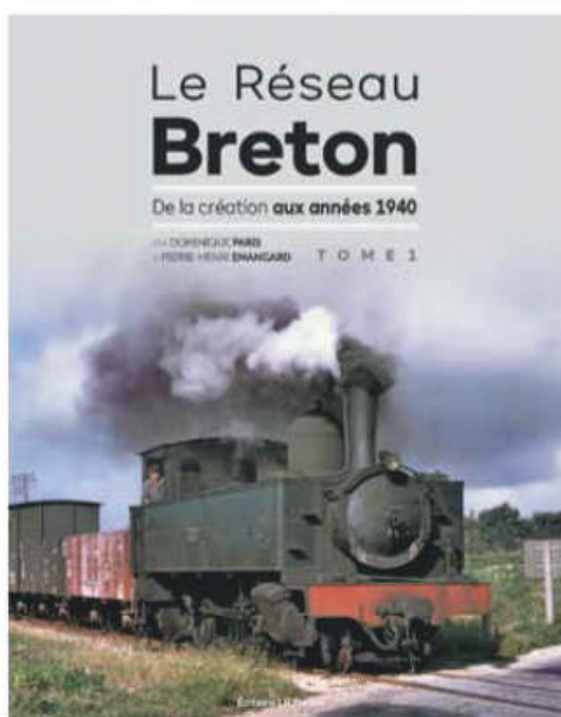
PRICE: 89€ (RÉF. MAGIAPPLI) TO 259€ DEPENDING ON THE REFERENCES

Book

LE RÉSEAU BRETON, FROM ITS CREATION TO THE 1940S

All you ever wanted to know about the Réseau Breton Among the main French metre gauge networks, books about the Réseau Breton were somewhat scarce when compared to those dealing with the railways of Provence, Corsica or the Vivarais. LR Presse decided to fill this gap. In the first volume, Dominique Paris and Pierre-Henri Émangard draw a detailed picture of this very special network. The text goes well beyond the usual description of lines. The railway's architecture and its timetables are analyzed. This approach helps to understand the ideas upon which the network was based, and how it evolved. There is a wealth of images, combining archival material and photographs, many of which had been unpublished until today. This book is a must-have for your railway library, and volume 2 is eagerly awaited.

Eric Fresné



D. PARIS AND P.H. EMANGARD
LE RÉSEAU BRETON – FROM ITS CREATION TO THE 1940S
VOLUME 1, IN FRENCH
300 PAGES, MANY COLOURED ILLUSTRATIONS
HARDBOUND
trains.lrpresse.com
RESEAU BRET1: 49.50€

Book

CHEMINS DE FER TRANSPORTABLES DE LA PREMIÈRE GUERRE MONDIALE (PORTABLE RAILWAYS OF WWI)

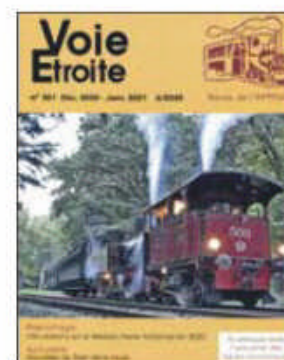
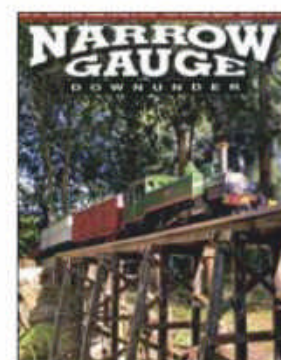
Jean-Gérard Chevassu has translated into French Mauro Bottegat's book about military railways during WWI. This new edition features a chapter about the railways of the Ottoman empire and much information about the Austro-Hungarian benzo-electric trains.

François Fontana

MAURO BOTTEGAL
CHEMINS DE FER TRANSPORTABLES DE LA PREMIÈRE GUERRE MONDIALE
www.lulu.com
28 €



PRESS REVIEW



TRIBUTE

It was with great surprise and sadness that we heard about the passing, on 17th November, of Cyril Ducrocq, following a long illness. A gifted and innovative modeller, Cyril had decided once retired to create Trains d'Antan, developing over the years a large range of metre or narrow gauge kits. With his engineering qualifications, he opted from the outset for novel techniques, and was probably the first artisan in France to call on CAD and 3D printing for his master models. His friends and customers will remember his warmth and generous advice. The Editorial Team of Voie Libre expresses its deepest sympathy to his spouse and children.

The Editorial Team



Rail & Industrie has accustomed us to publishing in-depth studies about highly specific and little known subjects. Such is the case once again in Issue n° 81 with a description of the coal mines at La Machine in the Nièvre, which featured 110 and 50cm gauge railways. This is where the small Schneider 0-4-0 locomotive, preserved at the Pithiviers museum, used to operate. Issue 243 of the **Industrial Railway Record**, the publication of the Industrial Railway Society, contains an excellent account of a trip to France in 1965. There are some fine shots of the 700mm gauge locomotives of the Lambert quarries at Corneilles, and one realizes that industrial engine does not necessarily equate with black and grimy! There is some 60cm gauge track in Issue n° 402 of **Chemins de Fer régionaux et Tramways**. Specifically, a description of the short-lived tramway that ran from Aigues-Vives-station to Aigues-Vives-town, born in 1892 and closed in 1901. Another short-lived 60cm gauge line is described in Issue 301 of **Voie Étroite**: Adinkerke – La Panne in Belgium, originally horse-drawn and electrified after 1918, which even boasted petrol-electric tractors! **Narrow Gauge Downunder** takes a look at 1067mm (3' 6") gauge in its Issue n° 79. This is normal enough for an Australian magazine, but the rolling stock was special, being French-built. The Purrey company delivered steam railcars to the Rockhampton Tramways. Enjoy your reading and happy New Year!

The Editorial Team

We were also informed of the passing of Roy C. Link. It is an understatement to say that he was among the pioneers of narrow gauge railway modelling. In the U.K, he launched 14mm gauge to represent 2 foot gauge track in 0 scale. This led him to create the well-known range of kits sold first under his own name, then by KB Scale. This approach also led him to found the *Narrow Gauge and Industrial railway Modelling Review* and to publish books, some of which are works of reference. We express our deepest sympathy to his family.

The Editorial Team





Apart from the rolling stock, everything shown on this photo is included in the box.

TRAIN'IN BOX THE NARROW GAUGE

Following on from the successful first Train'in Box, LR Presse goes back to work, this time in narrow gauge!

Text and illustrations: **François Fontana**



THE SET AT A GLANCE

Scale: H0 (1/87)

Gauge: 9 mm

Dimensions of the layout: 80 x 65cm

Track: Peco

Supplied without rolling stock

Price: 290€

The box is tiny and cute: a kraft cardboard package with a fine green label carries us away at once to a rural dreamland. As is now customary, the Train'in Box team, Christian Fournereau, François Fouger, Eric Fresné and François Fontana suggest you build a narrow gauge layout from A to Z.

IT'S ALL IN THE BOX!

Seven 3mm thick MDF boards to build the baseboard and the trackbed. All the sectional lengths of track and the turnouts, from the Peco 009 range. Kraft paper to build the relief, and glue to assemble the various parts.

But also: coloured paints for decorating the structure, pouches of ballast, sand, flock



The whole infrastructure is made out of laser-cut 3mm thick MDF. Each part is carefully identified with an alphanumeric code, allowing for it to be very easily located.



The buildings, supplied in kit form, are laser-cut out of 0.35 and 2mm thick card, with Redutex textures for the roofing and 3D printed detailing parts.

materials for decorating the ground. The trees are also supplied, as well as fencing for the meadows, not forgetting figures who will dwell in the houses, the latter in kit form. This list would not be complete without a road coach for the station yard, a tunnel portal and a retaining wall, just for fun!

TRACKPLAN

The trackplan is simple: a loop with an island platform, enabling trains to pass each other in the station, and one dead end goods siding, providing scope for shunting a few wagons. The electrical supply point is located next to the tunnel portal, taking advantage of the Peco turnouts, designed to supply whichever track they serve. The decorated part of the layout measures 80 x 35cm. The fiddleyard: 80 x 30cm. The minimum curve radius is 22.8cm.

CONSTRUCTION

Assembly requires wood glue, the reliefs consist of kraft paper coated with paper paste. The track, from the Peco 009 range, is finely ballasted. Working 3D printed point levers are installed in situ, prototypically. We have selected fairly large trees, which can be modified to suit your taste using the flock materials supplied.

The station building with its semi-detached goods shed reproduces a prototype from the Tramways de la Drôme network. As is the case for the other 3 buildings, its walls are 2mm thick card, while the facings, doors and windows are laser-cut out of

0.35mm thick card. The roofs are self-adhesive Redutex textures. The chimney pots, ridge tiles and gutters are 3D printed. Overall, the layout has been given an appearance found in the Centre-East of France, but not too distinctive, so that each modeller can adapt the layout to his or her own tastes, by altering or adding to it.

LOOKING TO THE FUTURE

The fiddleyard area will soon change! A second set will allow for modifications to the trackplan and for the addition of scenery and a few buildings to this part of the layout. The aim is for the narrow gauge Train'in Box to become a double layout, offering plenty of operational scope. —



At the station throat, the locomotive has priority over the road coach, we are in the 1950s. But you are free to think up whatever scenario you fancy!



A MinitrainS Decauville 0-6-0 T is hauling a string of Feldbahn wagons from the same manufacturer, under the towering trees of the Donon forest. In the foreground, the Renault motor trolley – the additional axle can be glimpsed under the body.



The layout at a glance

Scale: H0 (1/87)

Gauge: 9mm

Track: Peco

Control: analogue

Inspiration: forestry railway

Construction: in Casani boxes, by
Boesner, 15 x 15cm and 6cm thick

THE MODELLERS



Gerd



Bern

Waldbahn - Eusserthal

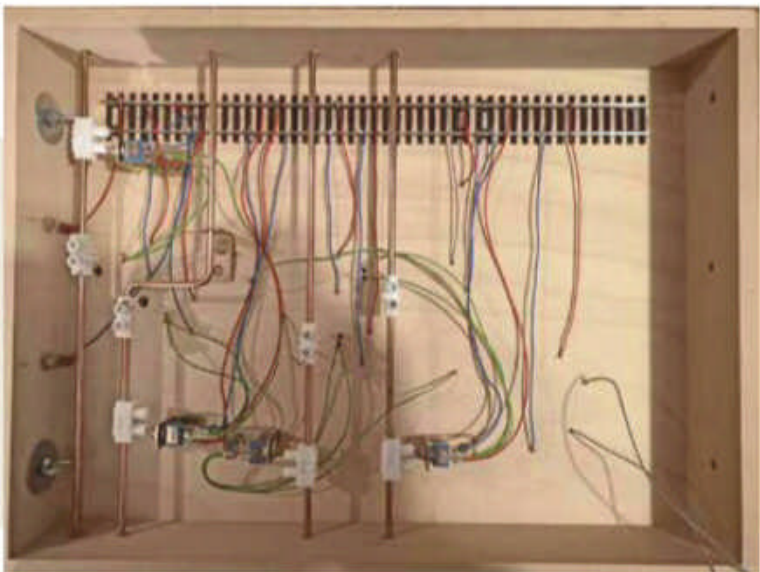
Here is a small H0_9 layout, very elegantly displayed, placed on a table. It could go unseen, and that would be a pity! Let's take a closer look at the Waldbahn - Eusserthal and discuss it with its builders, Bernd and Gert.

Text: François Fontana
Illustrations (unless otherwise mentioned):
François Fontana & François Fouger

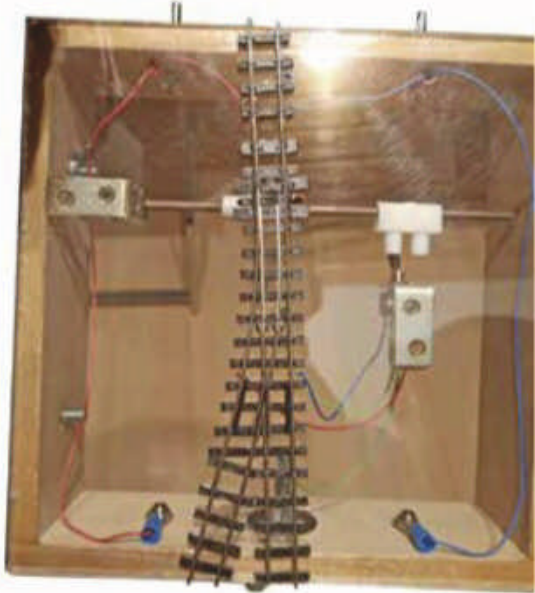
H0-9 Layout



The Casani boxes fitted with their connectors.



Peeping under the skirts! H0 track acting as a feeder, the rodging for the four turnouts and the electrical connections.



Bernd's small educational module, with its Perspex baseboard.

This place is steeped in the fragrances of freshly-felled logs, damp undergrowth, creosote and burning coal! It's just like being in Abreschviller. It must be said that Bernd is a real fan of this heritage railway, which he knows inside out, and has very accurately modelled. Gerd, on the other hand, is more into fiction and has imagined a forestry railway located in the Black Forest. We shall see how they designed a system

of small modular "bricks" that can be assembled into all kinds of positions.

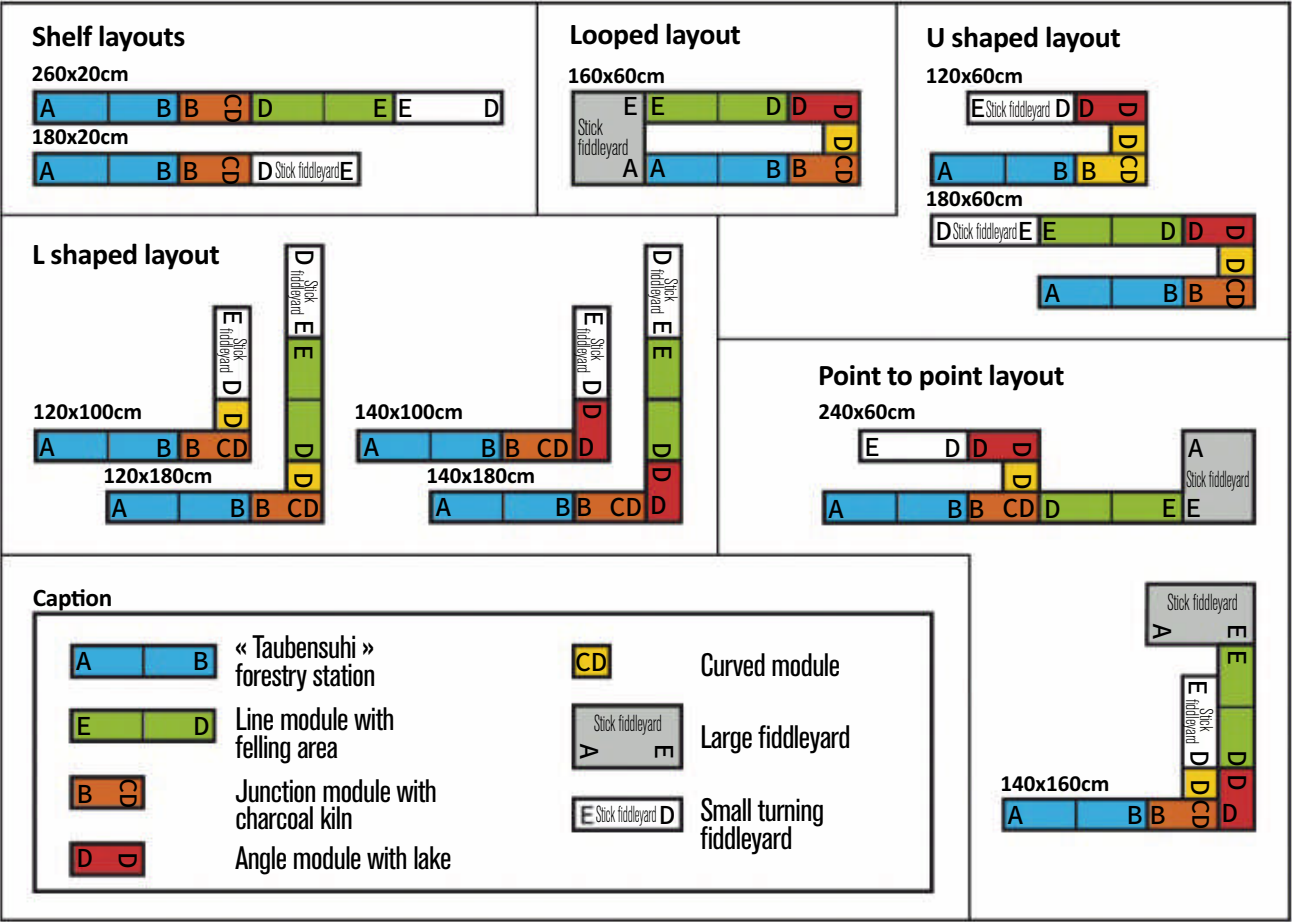
François Fontana: The Waldbahn layout is designed to be displayed on a table, how is it built?

Gerd Ziller: It consists of an assembly of layout elements all designed around the Casani boxes produced by Boesner. They are made out of beechwood, carefully manufactured and designed

to be painted. What we did was recycle them as caissons for model railways. The sides of the boxes feature banana plugs, located very accurately, and which ensure the physical and electrical connection between the various elements. We imagined different connections allowing us to arrange the layout modules in a variety of configurations. Each module can have several locations; the layout changes depending on how they are organized.

FF: Once the connectors are in place, the track can be laid. But here again, the underpart of the box is important?

Bernd Irion: The turnouts are controlled by rods, and the layout can be operated from both sides, meaning the rods have to be accessible also from both sides. Therefore, they run across the whole width of the layout. We opted to always use the same control system : the rod, with a spherical wooden knob at each end, moves the point blades and switches the frog polarity. I took a series of photos from below, to give you a better idea. Two elements from chocolate block terminals are threaded onto the metal rod. One of them has a small hole drilled into it, which accommodates the length of piano wire operating the point blades. The other, placed horizontally, works the frog switch shank. Finally, under the baseboard, we have glued a length of straight H0 track, used as a feeder: the blue wires lead to one rail, the red ones to the other, and to the banana plugs. Simple and efficient! ■■■



Gerd and Bernd's modules can be assembled in many different configurations. A very pleasing exercise, and spectacular to watch!

A DFB 0-8-0 T, carefully weathered, in good working condition, not neglected; the engine is properly maintained.



At the end of the line, we reach Grand Rommelstein, with its passing loop and small engine shed.

H0-9 Layout



If required, the Casani box can be cut out to create a lower level.

...

FF: Above all, this is very clever! If we now look at the other side of the layout, we discover a pleasant corner of the Vosges mountains. You have a special attraction for Abreschviller?

BI: I love that railway, and I must admit that the recent release of the MinitrainS locomotives have helped bolster the specific engine roster found on site. In addition to the attractive Roco HF 110 tender locomotive, we now have a series of MinitrainS DFB 0-8-0s and Decauville 0-6-0s.

More recently, using an N scale Minitrix Mallet chassis, I reproduced the railway's own Heilbronn Mallet. I also have a Hotchkiss motor trolley, a 3D printed model drawn by Jean-Pierre Duval, and a Renault NN rail-mounted car motorized with an N scale mini-bogie. Carriages and wagons are from the MinitrainS range, skips and log disconnects from the Roco range and P'tits Kits Voie Libre sets.

FF: Gerd, it seems to me that the layout we see here isn't the same in every show...

Gerd: Bernd and I can choose to combine our layouts or show them separately. He models the Abreschviller area, and I model the Eusserthal area, even though it never had a railway. I imagined what a narrow gauge railway massively operated by steam locomotives would have looked like in the 1925 – 30 period. However, as we both use the same bases and the same connectors, we can combine our layouts. In the present case, we have used Bernd's Espagnac station module to connect our two layouts. Espagnac is a long ...

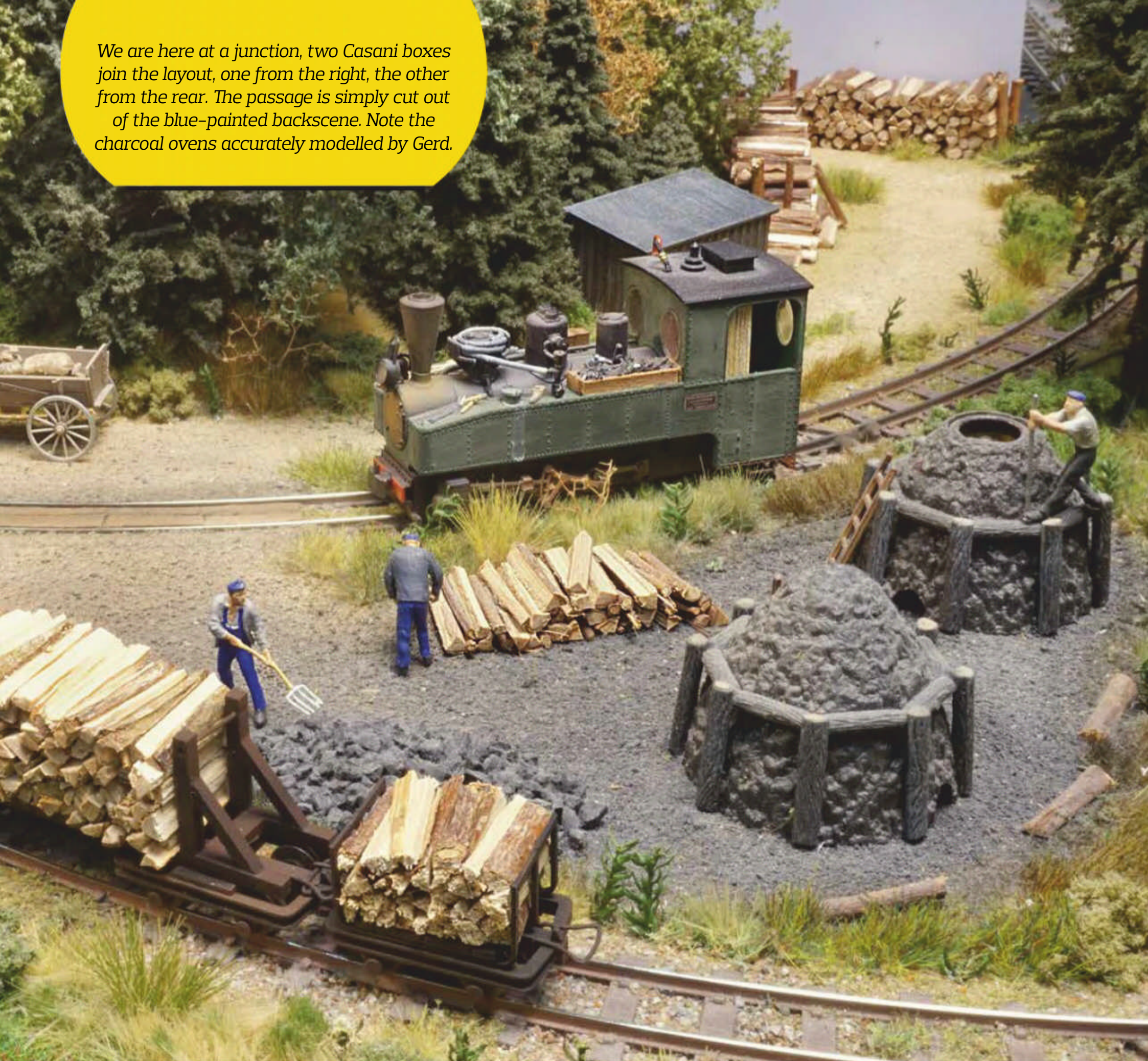


1 - We meet the ex-French Army Schneider tractor shunting the yard at Pottaschtal sawmill.

2 - The 3D printed COFERNA on Roco chassis, a P'tits Kits Voie Libre "bone-shaker" and a flat wagon for carrying cut boards (made by Bernd) let the Mallet pass in the opposite direction.



We are here at a junction, two Casani boxes join the layout, one from the right, the other from the rear. The passage is simply cut out of the blue-painted backscene. Note the charcoal ovens accurately modelled by Gerd.



While the sun sets, the Hotchkiss motor trolley trundles back with a group of tired loggers.



... way from the Vosges, but we like the arrangement!

FF: Bernd, do you often modify stock?

BI: Yes, I enjoy building with plastic sheet and modifying off-the-shelf stock. I built the 3D printed COFERNA diesel tractor on a Roco driving chassis. I also modify the small MinistrainS log disconnects, using Panier parts, combining the various Panier superstructures with the excellent MinitrainS chassis.

My small Mallet is partly built out of plastic sheet on an N scale Minitrix chassis. The boiler is a length of brass tube to which various bronze parts, such as the dome and funnel, were soldered. They are from a German artisan range. The sandboxes are large blocks of plastic, while the smokebox door was scavenged off a Roco “Anna” 0-6-0 T. ■

Plastic sheet, brass tube, bronze detailing parts, smokebox door from a Roco model, and a Minitrix chassis: this Mallet is a true hotch-potch!



Birion



Birion

The body has been given a first coat, and the fittings have been soldered to the boiler barrel.



The engine looks fine, heading its train of logs towards the sawmill.



Painting figures



The main difference between painting models and painting figures lies in the way light is treated, as this is far more important on a figure than on a geometric structure.

Text and photos: Sébastien Crouzille



0 and 2 paintbrushes.



Damp palette.

SPECIFIC ACRYLICS

- **Citadel** : the Games Workshop range, very high quality paint, in pots with a flexible lid, and fairly pricey.
- **Citadel Bas** : highly covering, used for applying the first shade.
- **Citadel Shade** : for washes.
- **Citadel Dry** : for drybrushing.
- **Citadel Layer** : very wide variety of shades, for lightening shades and fixing colours.
- **Citadel Glaze** : for glazing.
- **Citadel Texture** : for stands.
- **Citadel Technical** : special paint, like mock blood, etc.
- **Citadel Contrast** : a magic formula, halfway between a shade and a wash, to be used with care.
- **Prince August (Vallejo)** : more affordable, less covering, in soft bottles which can be used with one hand. Military shades, historical shades, gaming shades. Available in standard, opaque, wash or Air qualities, the last one for airbrush application.

If you are content with applying to a figure the same techniques as those used for a vehicle, the result will be lacking in contrast and life. The hues, shadows and light must be enhanced to help define some features of “live” models : shades of skin, hair, folds of clothing, volumes, posture...

IN THE BEGINNING WAS THE LIGHT

Ambiant light is zenithal: it is located above the figure. The more a surface faces upwards, the lighter it will be, the more a volume is prominent, the lighter it will be.

MATERIALS

Figures can be painted with all types of paint: oil, enamel, acrylic, or even poster paint. Each has its advantages and drawbacks. We shall use acrylics; far less toxic, they are odourless, can be thinned with water and dry very quickly.

Any acrylic can be suitable, but it is recommended to use specific products, whose pigments are finer and which are better suited to our type of work. Use a traditional round, fine-tipped brush, with a good reserve of paint. Have a large brush handy, often a flat one, for drybrushing.

While the size of the brush is not very important (between 0 and 2), the quality of the tip is crucial. Avoid synthetic bristles: good at first, the tip will degrade fairly quickly. For true paint control, aim for the best water colour brushes : long tip, Kolinsky sable bristles. From the Prince August or Army Painter range, made of sable, their price varies from 5 to 10 €. Raphaël types 8404 and 8402, whose bristles always form a perfect tip, with a large reserve, cost 15 to 17€. On our workbench, a blotter, a jar of water (the larger the better), absorbing paper, and a stand to fix the figure. Use

champagne corks for figures featuring a pin, old paintpots with a blob of blu-tack for figures that don't have one. Prefer a fairly heavy stand, to prevent the figure from tipping over.

DAMP PALETTE

Acrylic paint is very easy to use, but dries very quickly on a standard palette; it is essential therefore to work on a damp palette. In a large and flat lid, place absorbent paper or a thin sponge. Saturate it with water. Cover it with baking paper, the latter will let just damp enough to prevent the paint from drying, but not enough to dilute it. The same paint can be used throughout the whole session. With a damp palette fitted with a lid, paint can even be kept overnight, this is very convenient when using a blend that is hard to reproduce.

PREPARATION

Figures are seldom perfect. They display casting marks, flash and bubbles. Clean the figure thoroughly. Paint cannot be applied directly to figures, materials such as lead/tin alloy, resin or plastic do not hold paint well. Start by applying a coat of primer, using a spray can or an airbrush. I recommend the Citadel special Contrast spray can, costly but of a very high standard.

Primers are available in black, white or grey, avoid black as it will make “reading” the sculpture more difficult as well as being harder to mask by the thin coats of paint that will be applied. Prefer grey, the universal shade that enhances all the detail.

PAINT

Once primer has been applied to the figure, and that it has been fixed on its stand, painting can begin. Always thin acrylics, to obtain a texture close to that of milk, the paint must be translucent when applied.



Cleaning up.



Coat of primer.



Thinning.



1st application.



Light shade.



Detail of clothing.

The more coats applied, the richer the shades. The more the paint is thinned, the more it is fluid, tends to fill the brush and flow from it equally fast! Make sure to empty the brush by pulling it along a surface before applying the paint to the figure. A perfect result requires many highly thinned coats.

1 – BASE COLOURS

For each component of the figure, apply the thinned paint, flat, without attempting to mask completely the coat of primer. The colour is semi-transparent, even though it is not fully homogeneous. The grey or white primer can be glimpsed beneath, and gives light to the shade. The borders between colours don't need to be too neat, they are located in the hollows that will be masked by the shading.

This stage is quick, provided the paint is properly thinned and the brush is of good quality. Proceed all over the figure before moving to the next stage. Take advantage of it to observe the effect of flat colours on small objects: there is a loss in definition. ■■■

SPECIAL CASE: FACES, HANDS

These are important elements of the figure, and can ruin a paint job if they are neglected. In 1/87 scale, few details are noticeable on faces. When highlighting, it is necessary to emphasize the nose, the ears, the forehead, the cheekbones, the hair waves, sometimes not engraved.



The eyes must remain in the wash shading. Do not attempt to draw eyes and above all not black dots on white backgrounds! Eyes are elements which the viewer detects at once, painting them successfully is very difficult: the slightest error will spoil the face! It is best not to mark them and let the zenithal light play, by leaving them in the shadows. Hands also should not be detailed too much. Work on the hues, and if necessary mark the fingers very lightly, using the tip of a brush lightly loaded with a brown wash or brown ink.



Blue wash.



Grey wash.



2 – WASHES

Once the base colours have dried thoroughly, move on to shading, using washes. The commercial specialized washes are fairly costly, but very accurately dosed and stable from one jar

to another. Using the main brush, take plenty of wash and apply it to the figure, pushing the wash into the hollows and into places not reached by zenithal light. The wash dries more slowly, there is time to redistribute it, to remove any excess. Take care, though, the wash can leave a halo that is sometimes tricky to remove. To start, use a straightforward shade such as a dark brown (Agrax Earthshade from the Citadel range for example). Vary the shades of the washes: black on certain metals, blue for jeans, flesh special for skin... Drying time is quite long, be patient !

HOW TO PROPERLY CLEAN A PAINTBRUSH

When you buy a new paintbrush, its bristles are hard and coated in gum arabic. This natural gum crystallizes between the bristles and protects them during shipment. Before putting the brush into use for the first time, you must let it steep, held by a clothes' peg, in a glass of lukewarm water for 45 minutes. The gum arabic melts and drops to the bottom of the glass. You must then gently wash the brush in soapy water and rinse it. When working with poster paints, inks, water colors, latex... clean your brush with tepid water and soap. Rinse it thoroughly and let it dry with the tip facing downwards.

With acrylics or oil paints, keep the tip of the brush damp, don't let the paint dry on the bristles and clean them with a suitable solvent before washing them in lukewarm water and soap! Once the brush has been cleaned, wipe the tip with a soft rag and return it to its original shape.

Text : Luc Dupuis



3 – COLOUR REPEAT

The wash has dried, it has given shadows to the figure, but has also darkened it quite a bit, hence the reason for light coloured sub-coats. Repeat the base colours all over the figure to «clean» it and prepare it for the final highlighting. The work becomes more delicate: avoid destroying the earlier shading, take care not to let any paint dribble, acrylics applied in fine coats dry very quickly. If a mistake is made, clean it at once with a water-soaked paintbrush.

Highly thinned paint must not fill the brush. Take some paint, pull it along a surface to remove the excess and check the flow. The brush must leave just a simple translucent veil. I do this on my thumb nail.

4 – HIGHLIGHTING, DRYBRUSHING...

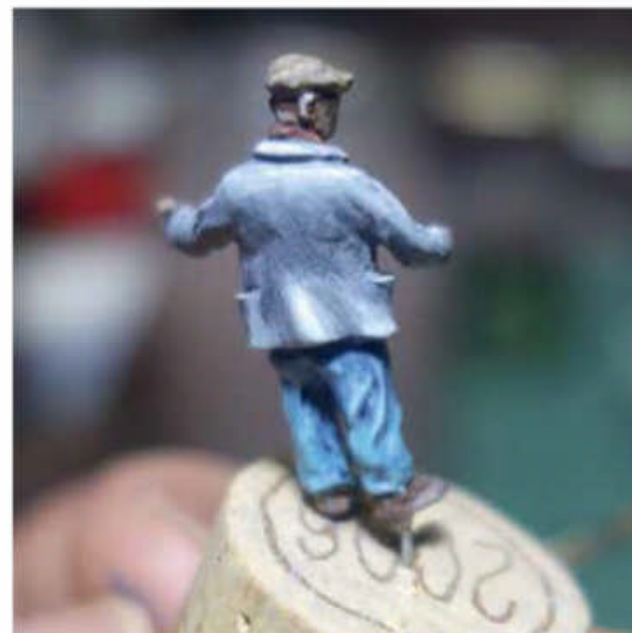
This stage, the most time-consuming, is when the paint is given all its richness. Generate gradients all over the figure to enhance the prominent parts; this is known as layering (Editorial note: super-imposing very thin coats). This is when shades of colour are made more complex, har-



Color recovery and lightening.



Clarification of the jacket.



Character completed.

monised, or, on the contrary, contrasted. Base highlighting consists in picking up some of the original colour on the palette, and lightening it gradually with pure white, to apply as many coats as possible. Each coat, lighter than the previous one, must cover a smaller area than the previous one, to generate the gradient. The coats, through semi-transparency, blend together and harmonise the overall picture. One or two highlightings can be enough, but the more there are, the more spectacular the result will be. You can even go as far as applying a dot of pure white. On red, opt for yellow, and if necessary apply white at the very end. “Bone” shade is easier to use than pure white. To complete the highlighting, apply a thin line of light-shaded paint using the side of the brush, to the edge of some parts of the figure (jacket, cap peak...); this is known as “edging”. This method emphasizes the impression of a gradient without requiring as many coats, but requires a bit of practice for the line to be neat and sufficiently contrasted.

For drybrushing, pick up a tiny amount of non diluted paint on the tip of a fine-bristled brush, rub it almost completely off, then brush on the remaining paint delicately and perpendicular to prominent parts. This works well on highly textured elements, but should be avoided on smooth parts.

5 – VARNISH

Matt acrylic varnish protects figures, seals decals and pigments. It can be applied with a brush or an airbrush, and very good quality varnishes are available in aerosol cans. When glossy, the varnish is used to create glint effects on helmet visors, glasses, lamp glass, liquid surfaces.

SMART TRICK

Often, several figures need to be decorated at the same time, don't hesitate to paint them in parallel: all the base colours at the same time. Re-use the shades intelligently on several figures, by swapping the colours of jackets and trousers, for example.





Figures painted by the modeller add a lot of life to the layout.
Les Châtaignes layout, Michel Lecoursonnais.

Figures for all tastes!

How about personalizing your figures? With a bit of time and patience and following the right recipes, this is fairly straightforward. All you need is to procure the population of your layout. *Voie Libre* has taken a look at the range available to modellers.

Text: **Éric Fresné**

Illustration (unless otherwise mentioned) :
Éric Fresné



The H0 scale unpainted Preiser figures are from the painted range.

respective of your preferred modelling scale, if you want to apply Sébastien Crouzille's recipes, *Voie Libre* has selected some essential ranges of figures.

SMALL SCALES

The N and H0 scale markets are completely dominated by the Noch and Preiser ranges, which are also available unpainted. We are not aware of any artisan unpainted figure ranges in these scales. In 00 scale, Monty's Models 00 has a selection of white metal human and animal figures at prices ranging from 1.80 to 9 £. The figures used in the previous article were from this range.

0 SCALE MODELLERS ARE SPOILT

0 scale enthusiasts are probably more accustomed than others to painting their own figures. Besides the unavoidable Preiser, three brands in 1/45 scale seemed worthy of our attention. In the U.K, Phoenix has an extensive range of white metal humans and animals in 1/43.5 scale, very neatly engraved and highly varied. Prices range from 2 to 8.50 £ depending on the models. In the same price range, Omen offers figures whose features are a tad more naive. MK35, mainly active in the field of military figures, has some very attractive products in 1/43.5 and 1/35 scales. Selling at prices from 6.50 €, each figure ...



Scenery



Printing in H0 scale, based on scans of real people, productions by 3D Studio.



Using scanning and 3D printing, Modelu can produce all its figures in all the usual scales!

FIGURINES, THE RIGHT ADDRESSES

Monty's Models 00 : www.dartcastings.com

Phoenix Figures : www.sandmodels.co.uk

Figurines MK35 : www.mk35.com

Omen : www.omen-miniatures.com

3D Studio : www.3d-studio.be

Modelu : www.modelu3d.co.uk

... has a name and a function. These resin models are typically French and their clothing covers a time period from the 1940s to the 1960s.

3D HAS A FUTURE

André Franquin had dreamt of it in his graphic novel "Spirou et les petits formats", new technologies have made it come true. It is now perfectly possible to scan a human being and produce a 3D printed version in any scale.

The techniques used result in very dynamic attitudes and an impressive rendition of the folds of clothing. However, the smaller the scale, the more detail is lost. The British firm Modelu supplies figures at prices ranging from 4.5 to 75 £ depending on the scale. The Belgian firm 3D Studio does likewise from 2.50€ for an H0 scale model.

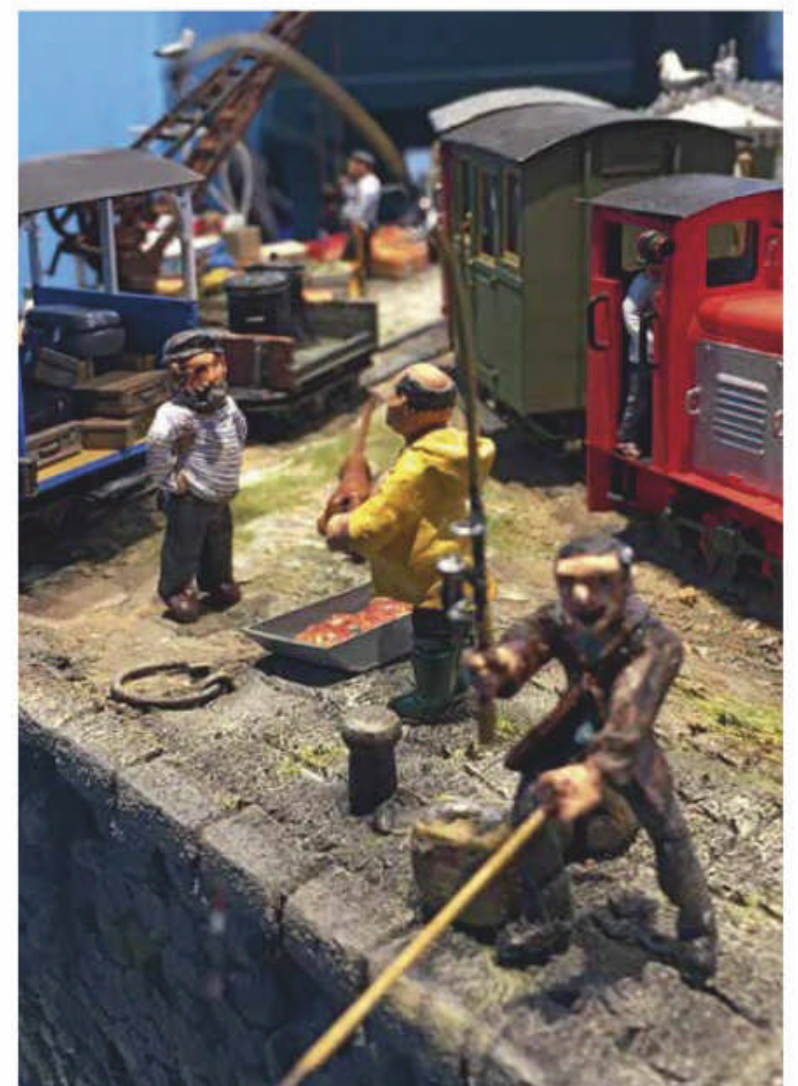
WHY NOT MAKE THEM YOURSELF?

If you cannot find anything that meets your requirements in the commercial ranges, you can always resort to scratchnbuilding your figures. With basic tooling and above all suitable clay, very attractive models can be produced.

Bernard Junk and François Fontana are fans of the Super Sculpey polymer clay or even better, of Boesner, whose fine grain and plasticity are outstanding. These products must be baked, but show no shrinkage.



And if you cannot find the figure you need, you can always make it yourself, like François Fontana.



Bernard Junk also makes his own figures.

A SECONDARY DEPARTMENTAL RAILWAY

The derailer

‘The derailer’: such was the unflattering moniker awarded by the press to the train that used to run on the Issoudun – Vatan – Vierzon line of the Compagnie des Tramways de l’Indre (CTI).

**Where did
the KGs run?**

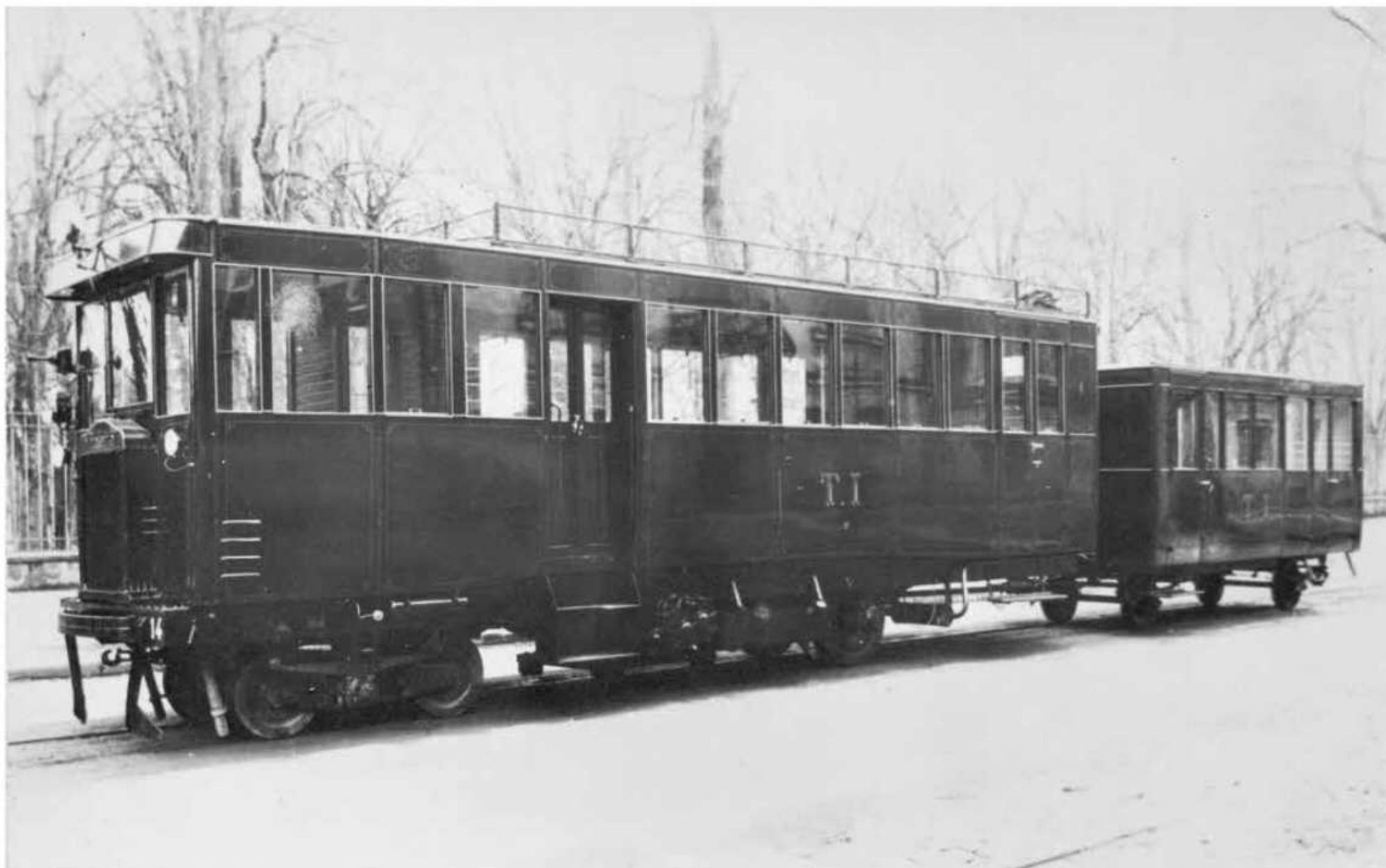
Text and illustrations:
Vincent Lepais

A moniker that was not unjustified, as the very first derailments took place not only during construction work, but even on the very day of the opening of the line, when the rails sagged under the weight of the train!

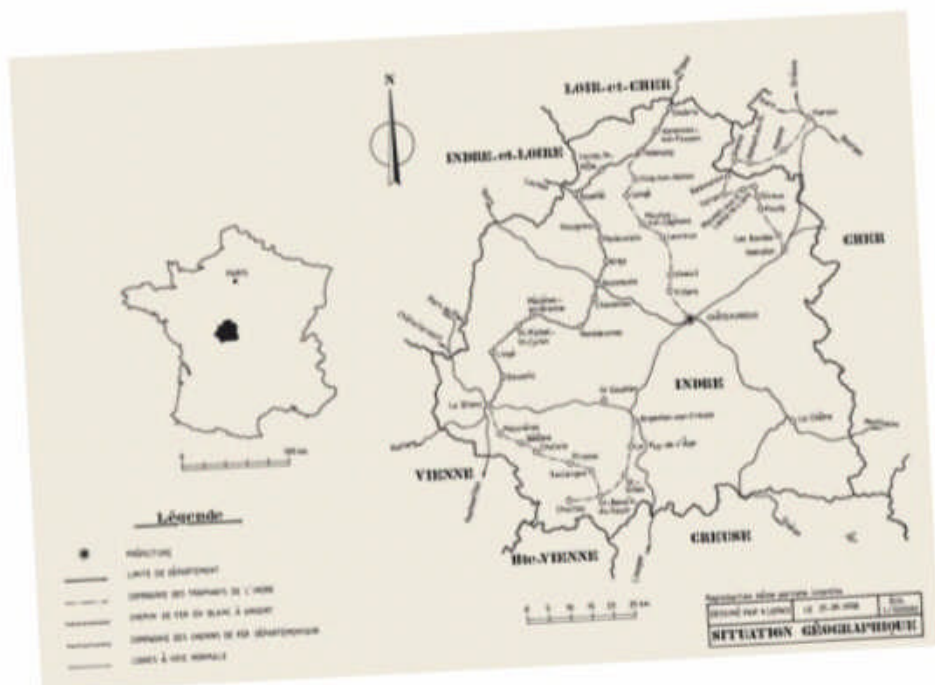
HISTORY

It was in August 1894 and in 1896 that the creation of the various lines of the Tramways de l’Indre net-

work was approved: Issoudun to Vatan and Vierzon, Châteauroux to Valençay and Le Blanc to Argenton-sur-Creuse, with a branch to Chaillac. Unfortunately, the decisions taken and the choice of materials to be used were governed by economics, and this was the source of all future troubles. Low-quality sleepers, shoddy earthworks, track laying before the expropriated land had been duly paid, etc. The system wasn’t even completed before problems cropped up. ■■■



A KG railcar and its trailer.



*Map of all
the railways
in the Indre
département.*

However, fairly soon, late running became chronic, ranging from one to three hours. This was caused by derailments or engine breakdowns and gave rise to complaints of all kinds. When running too late, some trains crews even chose to ignore certain scheduled stops!

THE RAILCAR ERA

Railcars appeared to be the solution for returning all the lines to profitability, while separating passenger and goods services. Ordered in 1904, coke-fired Pinguely steam railcars (plan in issue 78 of *Voie Libre*) were delivered the same year. A 4-wheeler driving bogie carried a Field-type vertical boiler and the usual fittings of a steam locomotive. A pivot connected it to the single-axle composite 1st/2nd class body, which also featured a luggage compartment. Access was from the middle of the body sides. The very hard local water combined with poor maintenance quickly led to the withdrawal of these machines.

In 1923, the railway rented from Tartary a type A' 28hp petrol railcar, numbered 11, together with an A type trailer. Another type of trailer, fitted with two axles with «swivelling journals», was built directly by the railway workshops using Tartary drawings. After the sale of the Tartary patents, the CTI logically approached De Dion-Bouton for the

EARLY YEARS

The line from Issoudun to Vatan was opened on 6th March 1904, and on 5th September for the remainder of the system. Standard Pinguely 0-6-0 T locomotives of the 107 type were in charge of hauling the trains. The bogie carriages had end-balconies (plan published in issue 53 of *Voie Libre*). Goods stock consisted of the usual trilogy of box vans, open and flat wagons. Despite research in the departmental archives, no plans relating to such goods stock could be found. The tramway generated significant traffic in these rural areas.

**PLAN
IN THE CENTRAL
FOLDER**

The Reboursin station building seen from the track side, simple and elegant despite its walled-up doors.





The doors on the courtyard side have been walled-up, but the overall outline is still quite obvious.



On the gable wall, the window has been converted into... a door!

supply of other railcars: two units of the JM1 type in 1924, one JM2 in 1925, a KG type unit in 1927, three of the KG2 type in 1929 together with a KX type railcar and one of the JM type in 1930.

THE SPECIFICS OF THE KG TYPE

Unlike standard bogies, those fitted under the front of the De Dion-Bouton KG type railcars consisted of two groups of parallel, but independent, wheels. On each side, a bolster pivoting on a vertical axle held two wheels. The two bolsters were kept parallel by rodding. This type of bogie could more easily handle sharp curves. Some coal mines used this technique for their skips, with this system referred to as “axleless” bogies. They were found in the Lorraine coal basin and at the Blanzly mines, a very long way from Berry and its local tramway.

THE END

As financial losses mounted steadily, traffic was transferred to the road between the two wars. Rails and rolling stock became redundant. The station buildings were sold, with many of them surviving until this day. Vatan station still has its toilet block and its crane. Some former engine sheds can also be seen at Valençay, Vierzon and Vierzon-Bourgneuf, and also at Saint-Benoît-du-Sault.

REBOURSIN

The halt at Reboursin has become a shrine, the chapel of Our Lady of Peace. Its architecture is identical to the halts at Luçay-le-Libre, Meunet-sur-Vatan, Provençères and Port-Dessous-Saint-Hilaire on the Issoudun – Vierzon line. Likewise for Sacierges, Chalais, Puyrajoux and Villiers on the Argenton-sur-Creuse to Chaillac branch. As well as L’Hermitage on the Châteauroux - Valençay line at Déols.

YOUR OWN SMALL CORNER OF BERRY

This modest structure can be modelled to complement the scenery of a layout, or provide the basis of a diorama designed to display a TI railcar or locomotive. Whatever scale is chosen, this building is a real space-saver while evoking a complete and realistic railway facility. Indre is also rich in lime kilns (*Voie Libre* 88). The kiln operated by Ets Vaillant at Puyrajoux shipped such large tonnages that a weighbridge had to be installed at the halt. A wagon being loaded/unloaded could be stationed on the dead-end siding.

The other gable is blind.



Vatan station, close to Reboursin halt.
A layout theme: Vatan to Reboursin!



Märklin Minex

THE STORY OF A MODEL RAILWAY SHOOTING STAR

Even more fleeting than its predecessor Egger-Bahn, but equally original, let's take a look at Minex, a large Märklin train that ran on the brand's standard 3-rail H0 metal "M" track.

Text and illustrations:

Jacques Royan

Documents:

François Robein

Layout:

Jean-Pierre Bonnet,

Jean-Michel Bellière

Production started in 1970 and ended in 1972. Marketed more as a toy than as a scale model, offering the legendary Märklin ruggedness, the Minex range could have, should have lasted... The concept of reproducing, in 1/45 scale, 750mm narrow gauge track, commonplace in Germany, meant that H0 scale driving chassis could be used – even though that wasn't really the case – or at any rate the main components thereof, making the production of original models quite affordable.

Back to basics

For many years, I browsed the Märklin catalogues – to the point where they were worn out, but I still have them. I dreamt of

this stock, beyond my budget at the time and not widely distributed. My interest was re-awakened a couple of decades ago, when I bought some items at shows and at swapmeets, much to the surprise of the sellers. But narrow gauge is a hard drug! Released too early, too original, at the wrong moment, not sufficiently focussed on modellers, or with too restricted a range, the Märklin Minex train never got off the ground. Children in those days, or rather their parents, didn't get hooked. The 3-rail system probably contributed to restricting the product's distribution, despite the ease with which balloon loops or triangles could be set up, with no need to worry about electrics.

General features

Märklin only ever produced two locomotives, featuring the standard H0 motor and its over-voltage reverser, which were easy to fit into an O scale body. Both engines had a massive cast metal chassis, fitted with 3-lamp lighting at the front, which duly flashes when the engine is reversed. The maximum speeds are excessive, of course, and the over-voltage



J.-P. B.

MINEX
THE ANCESTOR

Jean-Pierre Bonnet's delightful layout in Minex 0 scale narrow gauge. The passenger train is entering the station.

jolts aren't easy to handle. Just like the H0 scale locomotives of the same period. The engraving of the plastic bodies is reasonably sharp and is a fair reproduction of the prototypes, even though most of the details are cast. The proportions and the scale are accurate. The couplings, located at the same height as those found on the H0 scale range – interoperability between scales before the times – are Märklin Relex loops with pre-uncoupling – no less!

The steam locomotive reference 3400

This is a reproduction of 0-6-0 locomotive 2s (Cn2t in Germany: "C" for 3-axles, "n" for saturated steam, "2" for two cylinders and "t" for tank engine) from the Wurtemberg railways, built in 1900 for the metre gauge Amstetten-Laichingen line, class 1s to 4s, and fitted with Allan valve gear. On the model, the motion is somewhat simplified, but remains fairly complete. The wheels are from the H0 range, and have too many spokes. All 3 axles are driven by gears located outside the chassis, which are visible on the left-hand side. There are two versions: shiny steel gears added to the



The 0-6-0 T, the version with a driver.

wheel body, or cast in one piece with the wheel. This second version leaves the wheels almost "transparent". The third coupled axle is fitted with traction tyres, which ensures good hauling power. From 1972, a figure was added inside the cab, together with add-on glazing with brass coloured frames. The engine also features a machined brass bell, an add-on smokebox door wheel and a steam valve wheel next to the compensated safety valves. Two re-railing jacks, the air compressor, the air tanks and various pipes are cast in one part with the boiler. The number plates and builder's plates are silk-printed on the water tank sides: "A. Borsig Berlin n° 4871 1900". The steam and air brake cylinders, hand brake rigging and brake hoses are neatly suggested. ■■■

Seen from the geared side. This version has the gears fitted against the inside of the wheels.



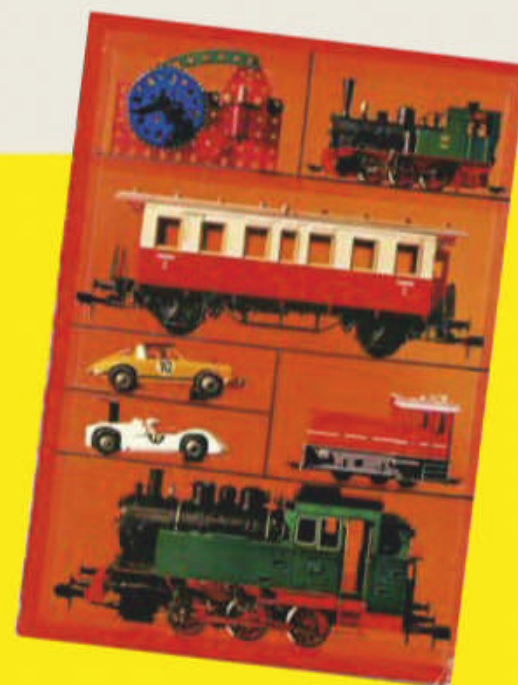


IN THE BEGINNING

The 1971 catalogue, Märklin advertises the fun of 0 narrow gauge on HO track.

In the 1972 catalogue, the two 0 scale narrow gauge locomotives are displayed on the back cover.

he pages of the 1971 catalogue with the entire range and the two starter sets.



In 1939, Minex was a Märklin Meccano-like construction system, but in a smaller scale. Things could be built in the same size as the 0 scale trains. History put a sudden end to this, and this construction system was never re-issued. A Minex construction set in its original condition is therefore very rare indeed. The Minex name was resurrected in 1970 with the 0 scale narrow gauge range. At first, Märklin mainly targeted modellers. This is obvious from the illustrations of the early catalogues and from the pages of the Märklin Magazine, the track used is from the more realistic K range. New releases were few and far between, over just two years : the box van in 3 liveries and the hand-operated semaphore signal, both in 1971. Afterwards, Minex targeted children, this is visible in the catalogue illustrations and the choice of the "M" track for the signal. The range was discontinued in 1973.

François Robein



The diesel tractor with one axle too many and a somewhat too orange livery.

The diesel tractor reference 3420

This is an approximative reproduction of the 1965 Gmeinder BdH ('B' for 2 axles, 'd' for diesel, 'h' for hydraulic transmission) prototype, of which two were put into service, V 22-01 and 02, on the Möckmühl to Dorzbach line of the SWEG 750mm gauge railway, also known as Jagsttalbahn. These engines hauled goods trains consisting of standard gauge wagons loaded on carrier trucks, often in multiple units (MU) coupled cab-to-cab. The model features 3 axles and is numbered V 22-03. It has only one driven axle, fitted with traction tyres on both wheels, which must be why the 3rd axle was added - to ensure a decent current return. Haulage power is less than the steam locomotive, but remains fairly significant. If you ignore the extra axle, it is a fair reproduction.

The superstructure is attractive, with a few add-on parts and a furnished cab with controls and glazing. The tanks, handrails,

brake hoses, suspension blocks and shock absorbers are all cast in one single part. The prototype livery is a brighter shade of red. The number V 22-03 is silk-printed on the cab sides, together with the SWEG logo and the builder's plate "Gmeinder & Co GmbH Mosbach (Baden) n° Bj Type". Märklin didn't push things to the point of inventing an imaginary number, construction year and type. The only criticism I have is the low position of the central light on the cab end, and the holding screw that is very visible on the top of the engine bonnet.

The passenger stock

Märklin reproduced typical carriages from the narrow or metre gauge networks of Württemberg. Built in 1924 by Maschinenfabrik Esslingen, the carriage chosen ran on several 750mm gauge railways before ending its career ■■■

The green and red carriages.





The open wagon.

The flat wagon with the working tippers.

as DB n° KBi 739, and being sold to the SWEG Jagsttalbahn in 1967, where it was renumbered MD 3.

Two versions exist: green ref. 4401, red ref. 4400, less realistic. Dimensionally speaking, the model is accurate, features inside furnishings, opening doors and a removable, click-on, roof, making it easy to add figures. The chassis is very complete, the smooth axle journals turn very freely in metal bearings. The only mistake is that the markings are located on the first panel on the left-hand side, whereas they should be on the balcony side.

The wagons

They make use of the same chassis as the carriage. The box van features opening doors and is an interpretation of a "heavy" series 477 to 482, 3 radial axle unit fitted with brakes, built for the Bottwartalbahnhof (Marbach-Heilbronn 750mm gauge line) from 1928 to 1930. Three references were available: 4452 in brown livery numbered 480, 4453 in white "Kühlwagen Refrigerator 23" livery (imaginary), and 4454 in Märklin advertising blue, the only one missing in my collection.

The 4-wheeler open wagon reproduces a model from the SWEG railway, built in 1900 by Uerdingen. It is numbered 162. The body looks wrong, using the same Wurtemberg type chassis as the carriage and the box van brings it closer to a Wurtemberg wagon with the central axle removed! Two versions were produced: reference 4450 in brown livery, numbered 162, and reference 4451 in green livery with the same number, even more imaginary.

As for reference 4459, this is a 4-wheeler wagon with a grey/black chassis and V-tippers, a well made working toy.

The sets

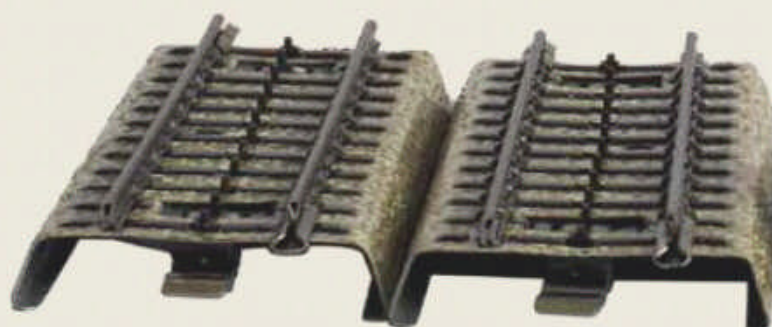
Märklin produced two sets consisting of an oval of standard "M" track without a controller. Reference 3450 features the 0-6-0 T, a red carriage and a green one. Reference 3470 features the diesel locomotive, the tipper wagon and the brown open wagon.

One single accessory

The Minex range comprises one single accessory, but it is a striking one: a splendid semaphore signal, typically German, reference 7400. This is a working model with a lever on the base and two sections of track which can interrupt the current supply to the central live rail. This accessory appears to be very rare, and finding a complete one in its original box is an event! ■



The semaphore with the current cut-off mechanism.





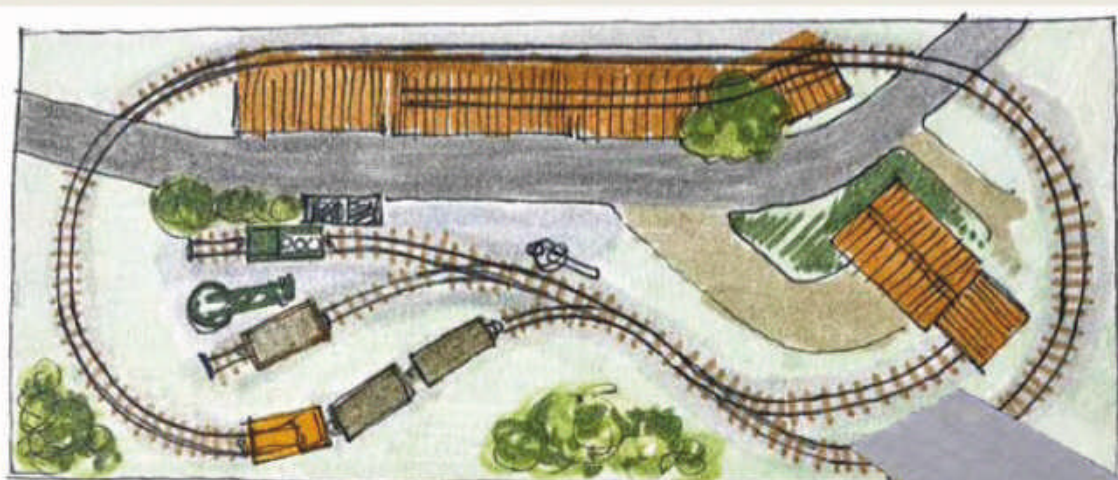
The refrigerated box van.

The brown box van.

On Jean-Pierre Bonnet's layout, the diesel tractor is parked under an awning. The buildings are scratchbuilt or from the Colinter artisan range.



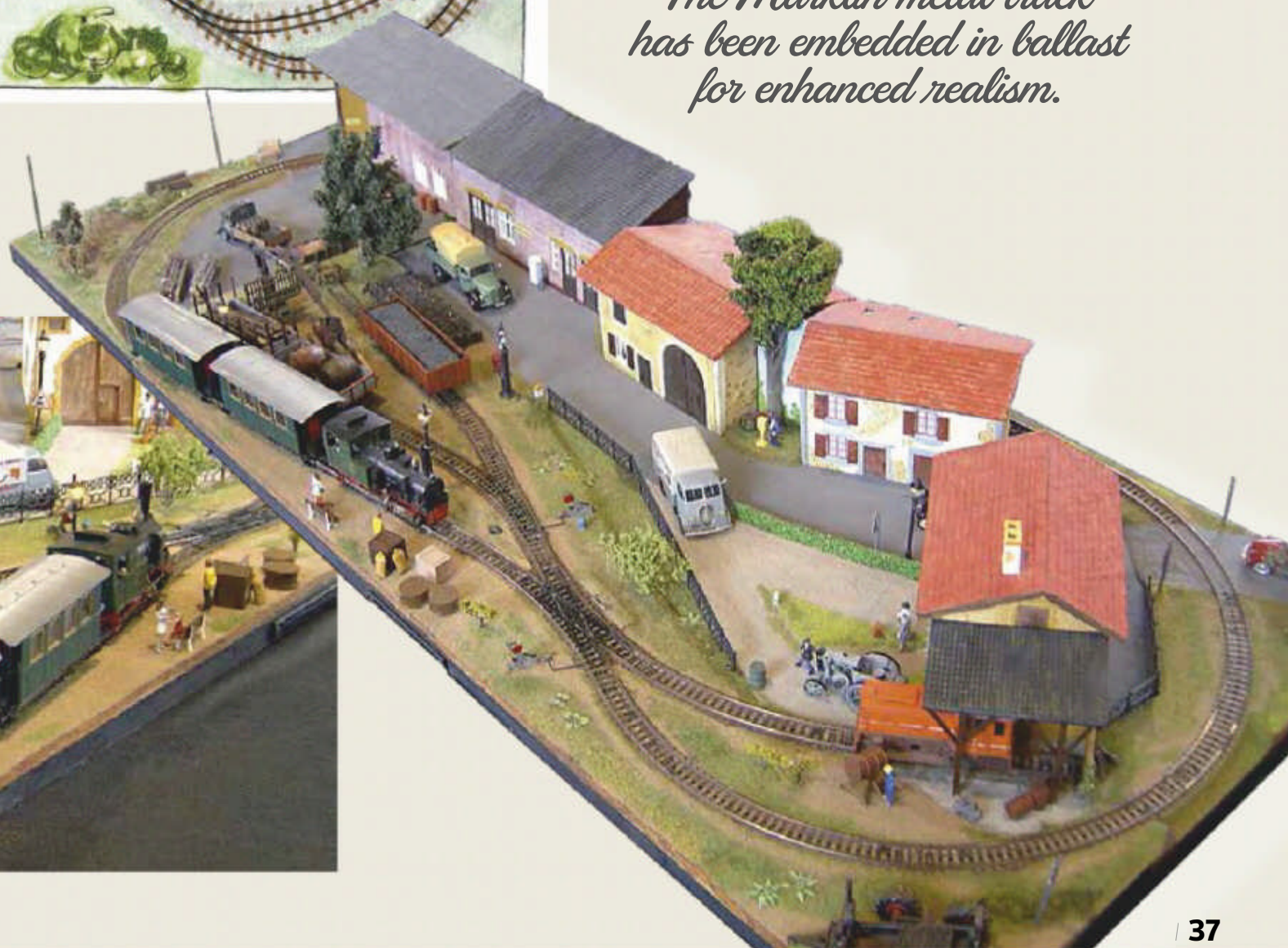
J.-M. B.



Jean-Pierre Bonnet's layout, just under 160 x 65cm in O scale, but with plenty of potential for fun! The Märklin metal track has been embedded in ballast for enhanced realism.



J.-M. B.





Single unit 01-05 and triple unit 11-13 seen in Trento station in **May 1975**.

IN NORTHERN ITALY

Trento – Malè – Mezzana

Between Trento and Malè, the 70km long metre gauge line, opened in 1909, has had a lively history, told by Gérald Hadorn.

Text: **Gérald Hadorn, Annette Rochaix**
Photos (unless otherwise mentioned):
J-L. Rochaix

*Map
of Italia
and the line*



Infographies **Éric Fresné**

Located in the Trentin region of northern Italy, the line was built – when this area was part of the Austro-Hungarian empire – by the Stern & Hafferl company, which still operates railways in Austria nowadays. Electrified from the outset in 800V DC, it was very reminiscent of a long suburban tramway. Over a total length of 59.6km, only 17 were built on the line's own right of way, the remainder running along the roadside or down the street when running through villages.

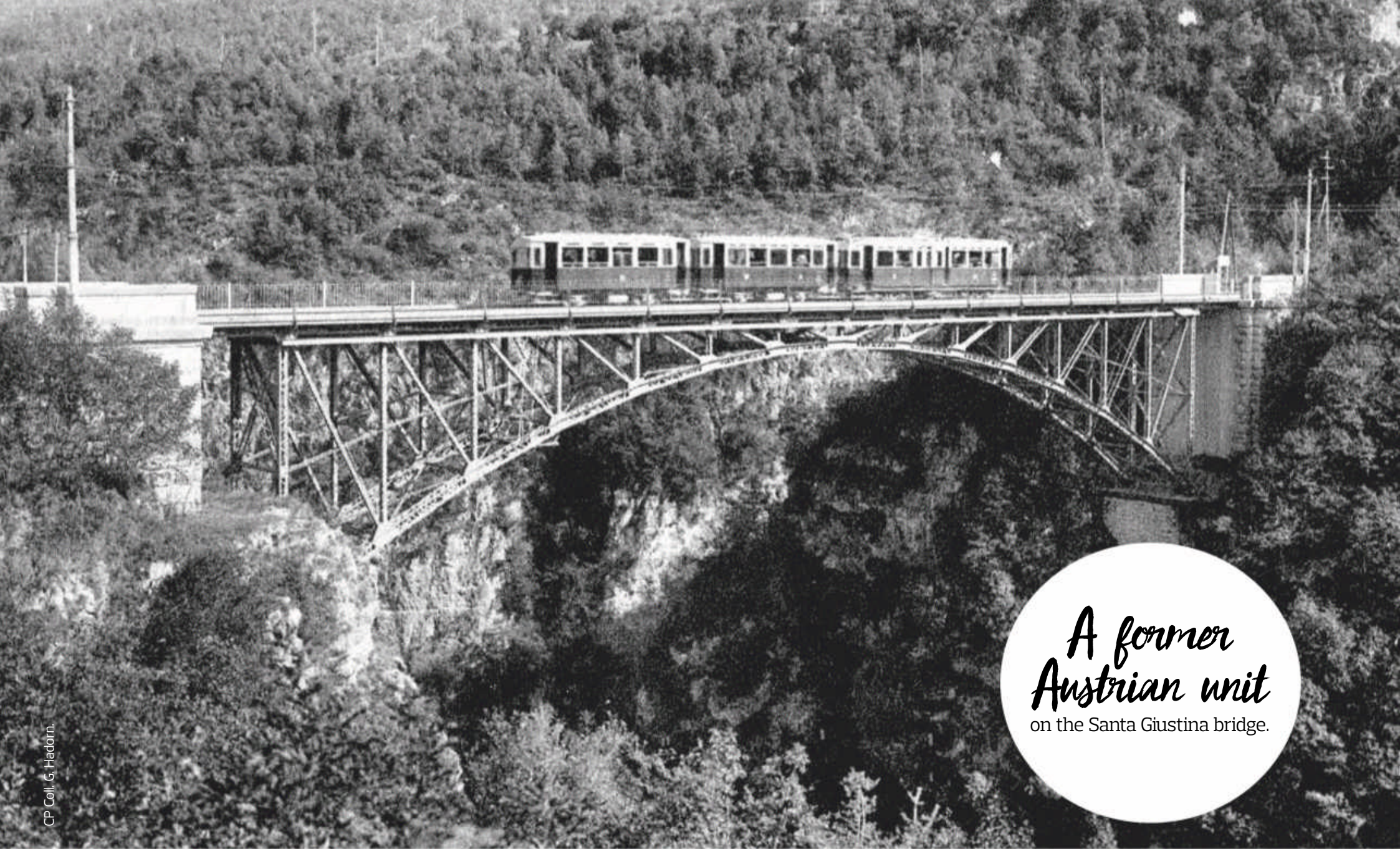
Along the Noce, the original route

From Trento (alt. 192m), the line runs up the valley of the Noce river as far as the terminus at Malè (alt. 726m). Over some 30km, the line is mostly on the level in the Piana Rotaliana, then becomes a typical mountain railway with gradients of up to 50 ‰ in the Val di Non and Val di Sole. The trains served 49 stations and halts, crossing 9 bridges, most of them metal trestles, of which 4 over the Noce. There were no tunnels. The workshops were in Trento. The tracks crossed the

Brenner international line on the level between San Michele and Mezzocorona. Motive power consisted of 12 passenger motor units and 2 self-propelled vans, all on bogies. There were 16 carriages, three postal vans and 73 goods wagons, all 4-wheelers. These vehicles, fitted with wooden bodies, were of a typically Austrian design. Maximum running speed was 35kp/h.

A change of country

The post-WWI treaties assigned the South Tyrol and Trentin regions to Italy. The Trento – Malè line was taken over by the Ferrovie dello Stato (FS). In 1936, it was transferred to the Società Anonima Trasporti Pubblici company. At the height of the 1930s Depression, maintenance of the facilities was minimal. Used heavily during WWII, the fixed facilities and rolling stock also suffered from Allied bombing towards the end of the war. In the post-WWII years, the choice was between repairing the railway or replacing it by a road service. The former solution was chosen, with the line preserved and completely ...



CP Coll. G. Hadorn.

*A former
Austrian unit*
on the Santa Giustina bridge.



J. M. Rochaix

*Trento-bound
train*

passing the original
stone bridge before Malè,
22nd May 2009.

**11-13
and 01-05 sets**

working in multiple units
at Mezzocorona-Ferrovia
in **May 1972.**



J. Chapuis, coll. J.-L. Rochaix



FTM

A symbol of the transition between old and new:
an original unit seen on new infrastructure
between 1960 and 1964, near Mezzolombardo.



J.-M. Rochaix

Unit n° 15 leaving Lavis for
Trento, **21st May 2009.**

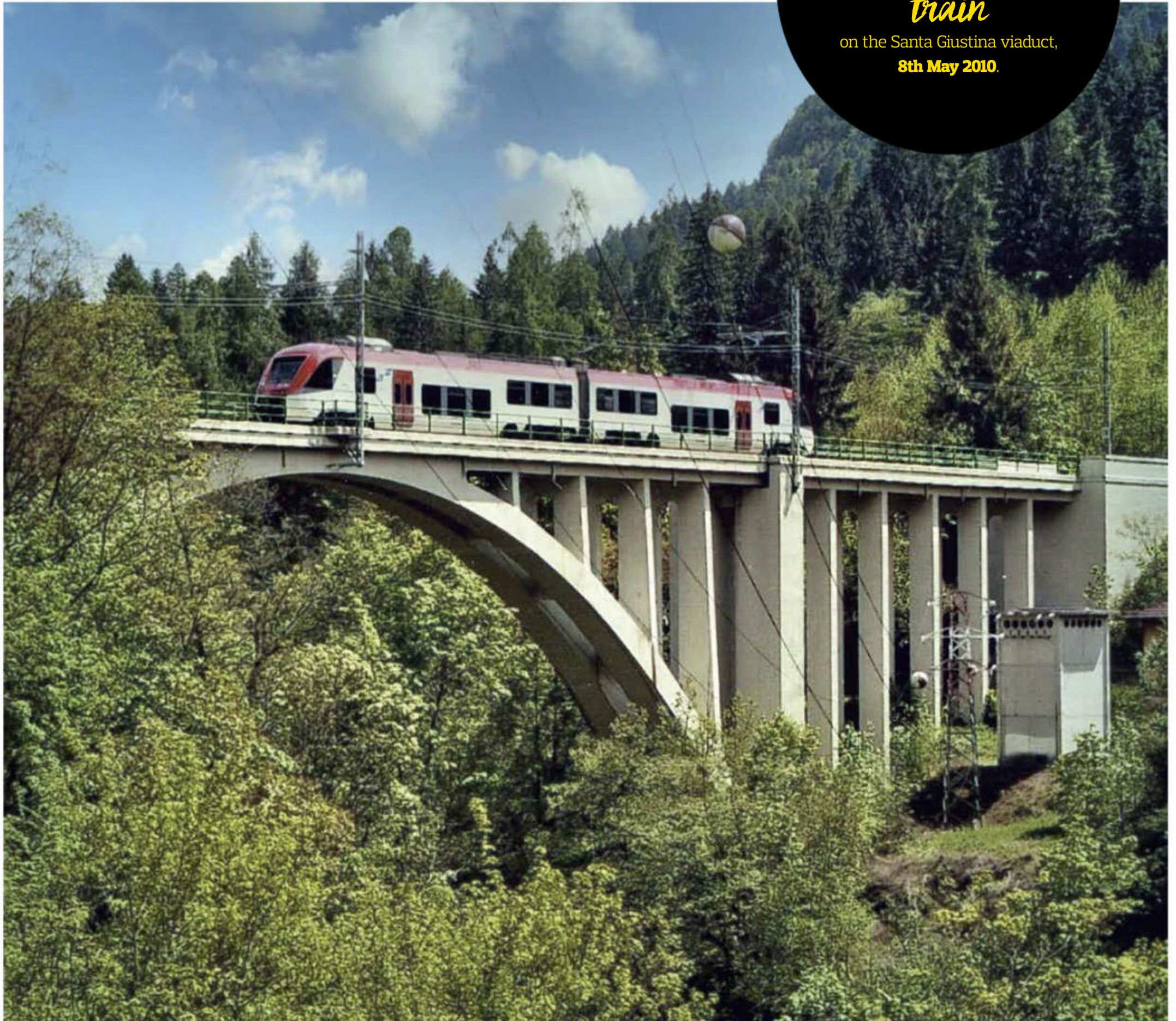


G. Hadom

Articulated unit n° 16 in Malé
station, **22nd May 2009.**

Trento-bound train

on the Santa Giustina viaduct,
8th May 2010.



Diesel railcar (ex-Ferrovia-Mantova-Peschiera), converted into a pilot-car in 1977, at Trento-North in **May 1975**.



Arrival from Trento at Denno,
21st May 2009.



Arrival from Trento at Cles,
21st May 2009.



Trains passing
in Malè station,
22nd May 2009.

■■■ transformed. In 1945, operation was taken over by the Ferrovia Locale Trento – Malè company. Three years later, the Italian Ministry of Public Works approved the reconstruction project, with a new route entirely on the line's own right-of-way. Financing was obtained only in 1952, and work began the following year. Meanwhile, operation continued on the original track, but its parlous condition led the company to replace the trains by a temporary bus service from 10 April 1954.

New route, new stock: new line

In view of its scope, reconstruction work was spread over 7 years. Using the original route was only partially possible,

in particular on the flat stretches. The first section of the new Trento – Cles line opened on 29 May 1960; and the remainder, as far as Malè, on 24 June 1961. Shorter than the original route by 4km, the new one featured 12 tunnels and galleries, totalling 4710m, and 23 bridges, including one at Santa Giustina, above Dermullo, at the time the highest railway bridge in the world, towering at 140m. All the stations were new, except at Trento, where the building, completed in 1995, is nowadays adjacent to the FS station building. The original rolling stock was used at first on the new line; on 9 December 1964, the last «tramway train» left Trento. Four days later, under the new 3000 V voltage, the new electric motor units were put into service. The entire trip, which lasted 4 hours in 1909, was now reduced to one hour and a half.

Successful present, brilliant future

As early as the 1970s, the Trento – Malè line offered a quality service, with the trains regularly carrying more than 2 million passengers. In 2002, the line was

amalgamated into the Trentino Trasporti network. A ca. 10km long extension as far as Marilleva (city of Mezzana) was inaugurated on 5 May 2003. A further 900m long stretch, to the present terminus at Mezzana (alt. 900m) was opened on 23 July 2016, to serve the tourist sites. A double track underground stretch, between Lavis and Zambana, was opened in 2007, followed by a second one featuring a new station under the city of Lavis in 2018. These were the first steps towards double track all the way from Trento to Mezzolombardo (km post 21.72) and to a 15 minute service over this part of the line. An extension as far as Fucine, including a 3km long tunnel, is also being studied. Already imagined in the early 20th century, might this lead eventually to a rail connection with Switzerland, reaching the terminus of the Bernina line at Tirano ? ■

NEW STOCK

Passenger stock consists of 5 four-axle EL 01-05 motor units and three ET 11-13 triple units, able to reach a speed of 90kp/h. A self-propelled LC 21 van is in charge of goods and service traffic. In 1996, two ET 007-008 triple motor units were added, bought second-hand from the Dolomites railway following its closure. Built in 1955 for 90cm gauge, they had to be adapted to the metre gauge of the Trento – Malè. In 1994, three ET 15-17 triple units were added to the stock, and the latter was modernized in 2005 by the procurement of 14 articulated Eti 401-414 units, able to reach a speed of 120kp/h.



W. Boegli

Shunting an
open wagon at
Mezzocorona-
Ferrovia, the
exchange
station with the
FS network, in
May 1975.

A train
on the tall Dimaro viaduct,
22nd May 2009.



J.-L. Rochaix

Trains passing
in Lavis station,
20th May 2009.



J.-L. Rochaix

TREES, SHRUBS AND UNDERGROWTH

Giving height to your layout

In issue 99 of *Voie Libre*, Éric Fresné had started installing vegetation on his 00–9 layout by using fibres and an electrostatic applicator. In this article, he returns to the job by planting trees and shrubs, to give the scene some vertical features.

Text and illustrations: Éric Fresné

Don't get the idea that I have abandoned my layout since applying static grass to most of its surface last year. In the meantime, some projects had to be slotted in. And above all, I wanted my ideas to mature before diving into the deep end. It must be kept in mind that Quittancourt is a rural layout, with few buildings. Vegetation is therefore an important part of the scenery, and I didn't want to get it wrong!

Finally, I was inspired by what I see every day around me in Western Brittany: I opted for modelling an area of hedgerows, and divided my scenery into small plots of land surrounded by hedges. This option also enabled me to create a backscene of vegetation whose fairly significant height compensates the flatness of the layout. Over half of its length (so far), this line of trees closes the horizon to the viewer's eye. The hedges also enabled me to create visual breaks within the relatively dense trackplan.

I used many off-the-shelf products, in particular from the MBR model range. Their quality is such that the results are really attractive, especially if one takes the trouble to work on them a bit – rather like what is customary with buildings or rolling stock. —



Summer 1921 at Quittancourt.
The MRL railway is very busy
and the trains wind their way
between the hedges.



LIGHT in YOUR FOLIAGE



1 The MBR model trees are supplied carefully packaged in transparent plastic boxes, but slightly compressed to prevent them from moving. The first step is to give some air to the branches. So I unfold them and give a realistic shape to the tree. A chestnut tree, with its large leaves, generally looks quite bushy when it grows on its own.



2 In summer, the foliage of a chestnut tree is far from being uniform. The pale shade of its clusters of male flowers contrasts strongly with the darker green of the leaves. This effect can easily be reproduced by applying touches of matt acrylic medium using a stiff paintbrush.

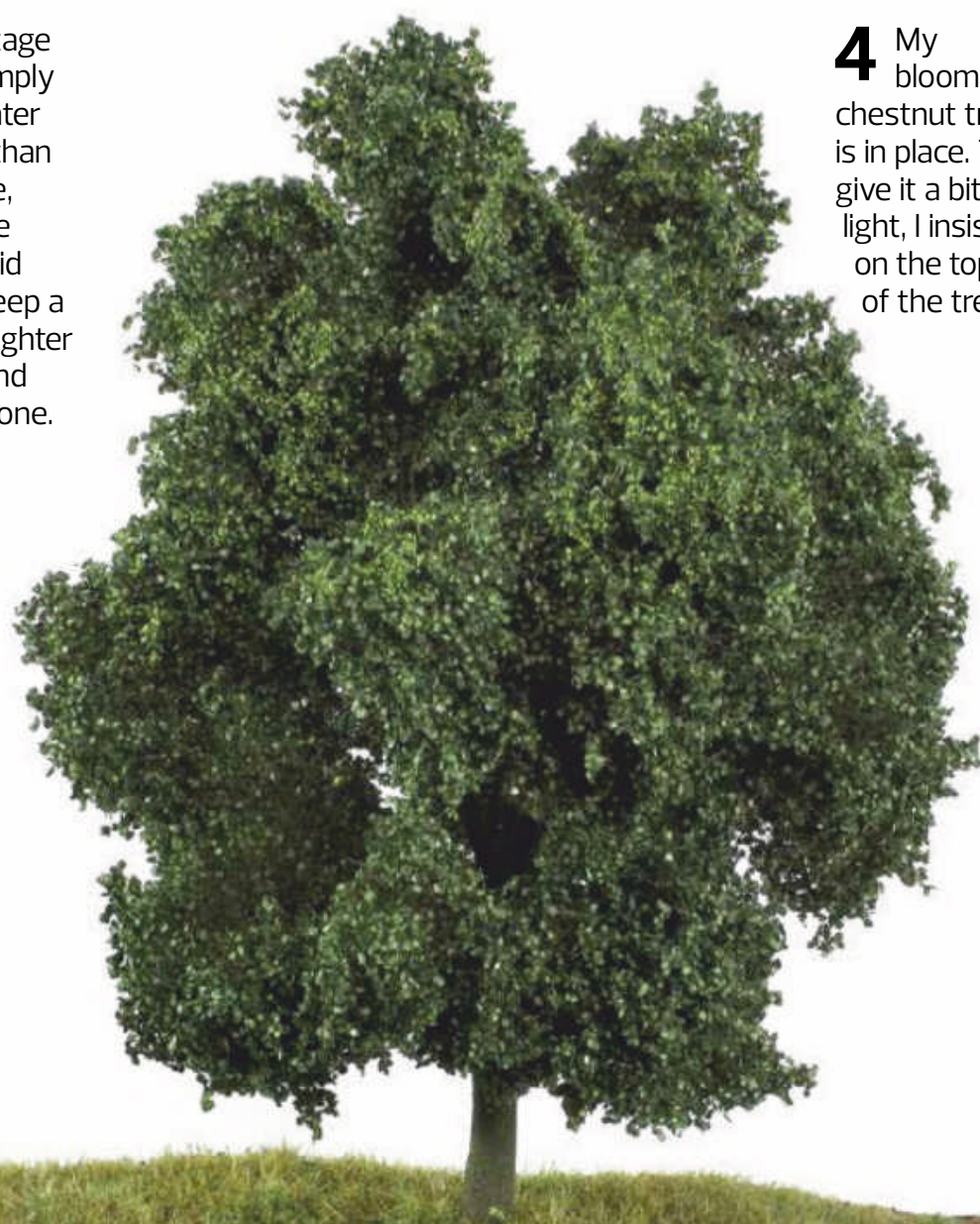


3 The next stage consists simply in sprinkling lighter shaded leaves than the basic foliage, shaking the tree regularly to avoid any build-up. Keep a light hand, the lighter green must blend into the darker one.

4 My blooming chestnut tree is in place. To give it a bit more light, I insisted on the top part of the tree.

MATERIALS REQUIRED

MBR model **chestnut tree** ref. 51-2310
MBR model light green **leaves** ref. 50-6002
Liquitex matt acrylic **medium**
A soft **paintbrush**



MAKING YOUR TRUNKS LIGHTER

Most commercial trees are often supplied with the trunk and branches in the same brown shade. But the bark of most common European deciduous trees tends to be grey, with shades of green and brown. Repainting the trunk and branches of your trees is not a complex job and really pays off in visual terms.

MATERIALS REQUIRED

MBR model **oaks** of various heights, ref. 51-2103, 51-2203 and 51-2303
Prince August acrylic **paint**, light grey 155 and medium green-grey 108
A stiff n° 6 paintbrush



1 The sessile oak has light brown bark, with pale grey veins.



2 The bark of the chestnut tree is far more uniform, almost silvery grey, with very light green shades.



3 Birches, with their quasi-white bark that turns black with age, are particularly distinctive.



4 The colour is chosen depending on the type of tree modelled. I apply it almost dry, using a small stiff brush on the trunk and the branches, rubbing off any excess grey if necessary. The shade must never be uniform. It must let the brown undercoat show through.

5 With this treatment, the trunk and branches give the tree light from the inside, as well as more relief.



IMPROVING THE APPEARANCE OF THE MBR MODEL BUSHES

MATERIALS REQUIRED:

MBR model "high" bushes ref. 50-4001 and 50-4002
MBR model "medium" bushes ref. 50-3001, 50-3002, 50-3006 and 50-3007
Shears



1 MBR model produces bushes in two heights and several shades. All are built around an axis made of entwined metal wire, with flocked fibres incorporated. They are very regular, quite dense but provide a good basis for further work.



2 A first step can consist in removing part of the "branches" of the bush and shortening others to make it look less like topiary. The offcuts can be recycled to make undergrowth.



3 A more drastic step consists in shortening the higher bushes, to make the vegetation less uniform once in place.



4 This high bush has been made lighter as indicated above. Pruning has been moderate, but there is nothing to prevent you from going further and making more severe cuts, without affecting the realism of the bush.

UNDERGROWTH EVERYWHERE!

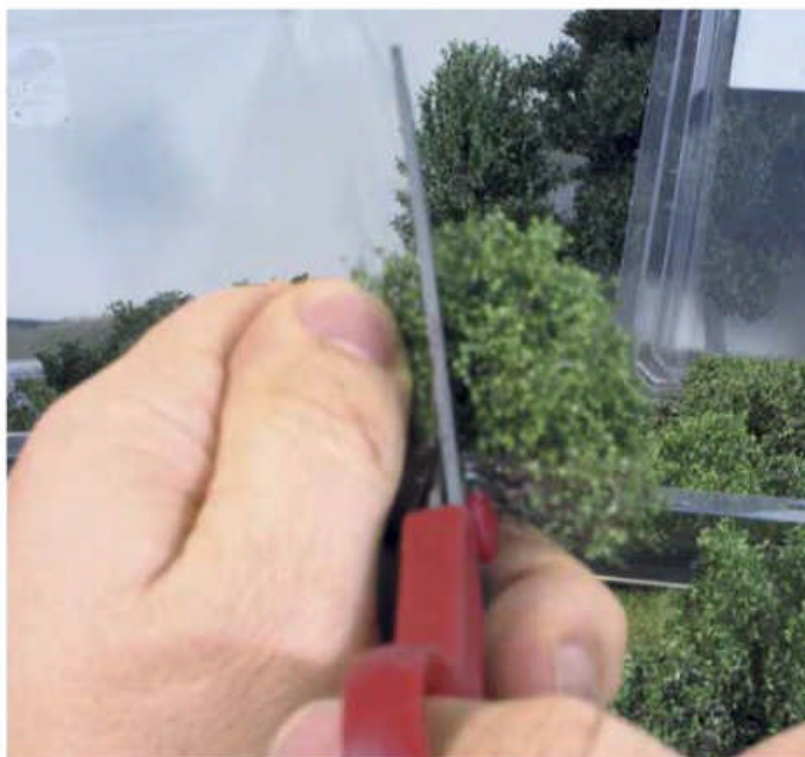
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Sold as square blocks, 15cm x 15cm, in various shades, the MBR model undergrowth is an attractive product, but does require a bit of work to give truly good results.



MATERIALS REQUIRED

MBR model
undergrowth
ref. 50-5001
and 50-5002
Scissors
Brass **wire**
White Cléocol **glue**



Using scissors enables me to vary the height of the small shrubs I create.

2 The simplest approach consists in removing the quantity needed by tearing it off the mass. This undergrowth is made up of 4cm long fibres, part of which is not flocked. Using scissors, I cut this bare basis.

3 It is also possible to make small bushes by tying a few twigs together using metal wire.



4 The base of each clump of undergrowth is coated with wood glue, and the bush put in place.

5 By varying the shades, heights and thicknesses, fine hedgerows are obtained.

A DEAD TREE

MATERIALS REQUIRED:

A **natural twig**, carefully chosen
Perlon for aquarium filters
 Molotow Belton Premium **paint brown**
 beige 194 (aerosol can)
 Microrama **Magileaf** foliage, summer green and ivy green
 Liquitex matt acrylic **medium**

1

Just to create some variety in my backscene, I decided to make a dead tree. The simplest approach consisted in selecting a suitable twig from the great outdoors. The garden medlar tree turned out to be the right donor.



2 A dead tree gradually loses all its branches as well as its bark, starting from the tip of the branches. This is fairly simple to model by peeling the twig.



3 Dead trees are often covered in ivy. I attempted to model the climbing plant by twisting the base of my perlon branch, painted light brown and coated with medium. I then sprinkled a blend of Microrama Magileaf foliage, taking care not to overload the fibre.



4 *Sic transit gloria mundi...*
 A wretched dead oak tree creates a gap in the hedgerow.

JAVA MOSS



1 Java moss (*Vesicularia dubyana*) is a fast-growing aquatic plant with small leaves, much appreciated by aquarium enthusiasts for its strong covering potential. If you can manage to find some, it is well suited to representing undergrowth on a layout.

Don't expect it to preserve its attractive light green shade. It will inevitably bleach and dry out over time.



3 To give a bit more depth to my green moss once in place, I treat the other side with light brown paint.

MATERIALS REQUIRED

Java moss (*Vesicularia dubyana*), available from aquarium stores
Molotow Belton Premium paints, brown beige 194, fern green 164 and moss green 165 (aerosol cans)



2 To use it and preserve it, I coat it with moss green acrylic paint from an aerosol can, with shades of fern green. This job must be performed out of doors with a filtering mask.



4 Once spread along the hedgerow, Java moss provides an added dimension to my scene and evokes ferns.

ALL CREATIVE

Modellers are reactive
and in a complicated period, know
how to invent creative responses!
Let's meet four modellers
and discover four small
worlds, all very different.
Enjoy the journey!



PORZ A BAGOU
(H0 standard gauge)..... 53
PRINCIPE-GRANAROLO
(H0 narrow gauge)..... 55
BAHIA DE NAROCO
(H0 narrow gauge)..... 58
CANALE CAGHETTA
(H0 narrow gauge)..... 61

Porz a Bagou

On the high plateau!

When in lock-down and cooped up at home, might as well create a dream layout. Such were Pascal Bourgin's thoughts when browsing through some issues of our favourite magazines.

Text and illustrations: François Fontana

The layout at a glance

Dimensions: 110 x 55 cm, L-shaped

Scale: H0 (1/87)

Gauge: 16.5mm

Track: Peco code 100

Control: digital, Roco Multimaus central unit

The idea of this layout actually came from a project drawn by Christian Navello: a pleasing perspective showing part of a small rail-served port in Brittany.

What was more, it only required two turnouts and a few lengths of track. As the project was small, it didn't require very

much in terms of raw materials, and Pascal happened to have some plywood offcuts in stock. So his mind was made up: despite living in one of the most scenic parts of France, the mountains of Forez, he would create a small part of Brittany – another region he is very fond of – in a corner of his study.

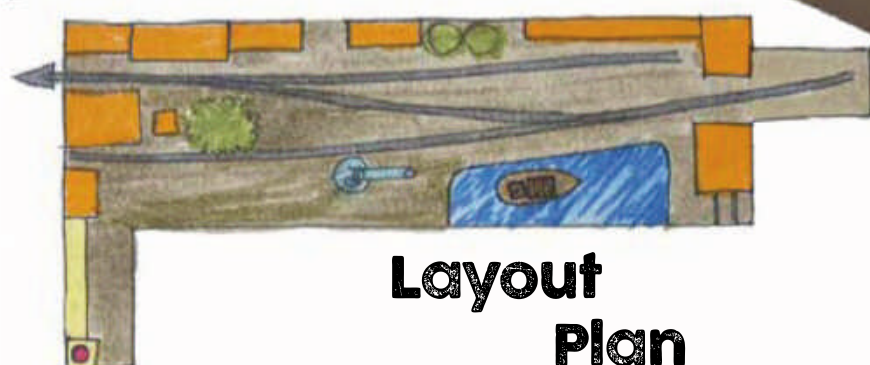
Designed for short rolling stock

Pascal has been fond of trains since his childhood, since his godfather gave him his first locomotive and wagons. And as he loves his area – which lies next to the Bonson – Sembadel line – he turned naturally towards this local railway. He discovered the delights of single-track ■■■



The Gaston Moyse diesel tractor has just left a wagon on the private siding. Evening is setting in, and the layout is lit by the streetlamps and light from the houses.

H0-16,5 Layout



Layout Plan

On a surface of just 110 x 55cm, it's amazing what can be squeezed in! The main part of the L is 30cm deep, the small part on the left conceals the original fiddleyard, which was subsequently extended by a stretch of open line.

... lines, the charm of pick-up goods trains hauled by a small steam locomotive or a large diesel. After having built Luriecq halt, he decided to move to another region and to invent his Breton harbour. Motive power would be provided by an REE Moyse diesel tractor, with DCC sound, and possibly in the future by an ancient steam locomotive, when it will have been brought up to date. Hauling small wagons, and even vintage bogie wagons, such as TPs.

Construction

Everything is quite simple, made with whatever was to hand: Peco code 100 track entirely embedded in the paving

stones, converted plastic building kits, and scratchbuilt cardboard structures. Pascal even had fun with the CLAP (photographed) metal warehouse drawn by Yann Baude for his "Rue de Suède" layout. A few bashed buildings from the card kits found in the *Clés pour le Train Miniature* magazine, or sculpted polystyrene structures, complete the back of the scenery. The track is laid directly onto the plywood baseboard, with two solenoid motors operating the turnouts via push-buttons located on the front fascia. The track leaves the harbour by the left-hand side, and via a wide curve concealed behind the backscene, reaches the fiddleyard,

a couple of metres away. Naturally, this stretch will be given Breton-like scenery. A bridge is already prominent. This approach will provide scope for watching the trains as well as some enjoyable operating sessions. The trackplan is a real space-saver, and as such well suited for a layout that could be built in 0 standard gauge. It would also be suitable, of course, for narrow gauge in any scale, from 1/35 to 1/87, not forgetting 1/43.5 and 1/76! And if you enjoy building this project as much as Pascal did, you are sure to end up with a small corner of paradise! ■



The delights of modelling: an ancient Bourbonnais steam locomotive, now in private hands, is shunting wagons on the quayside. However, the writing on the wall is already there, in the shape of the lurking diesel!



The right hand side is taken up by an industrial fishery and the lifeguard's shed in the foreground.

Principe – Granarolo

Between down here and up there

Two wine boxes were converted into a caisson. The track is from the Peco H0-9 range. The motor unit makes use of a spare Kato driving chassis... Erwan tells us all about his Italian tramway in 00-9.

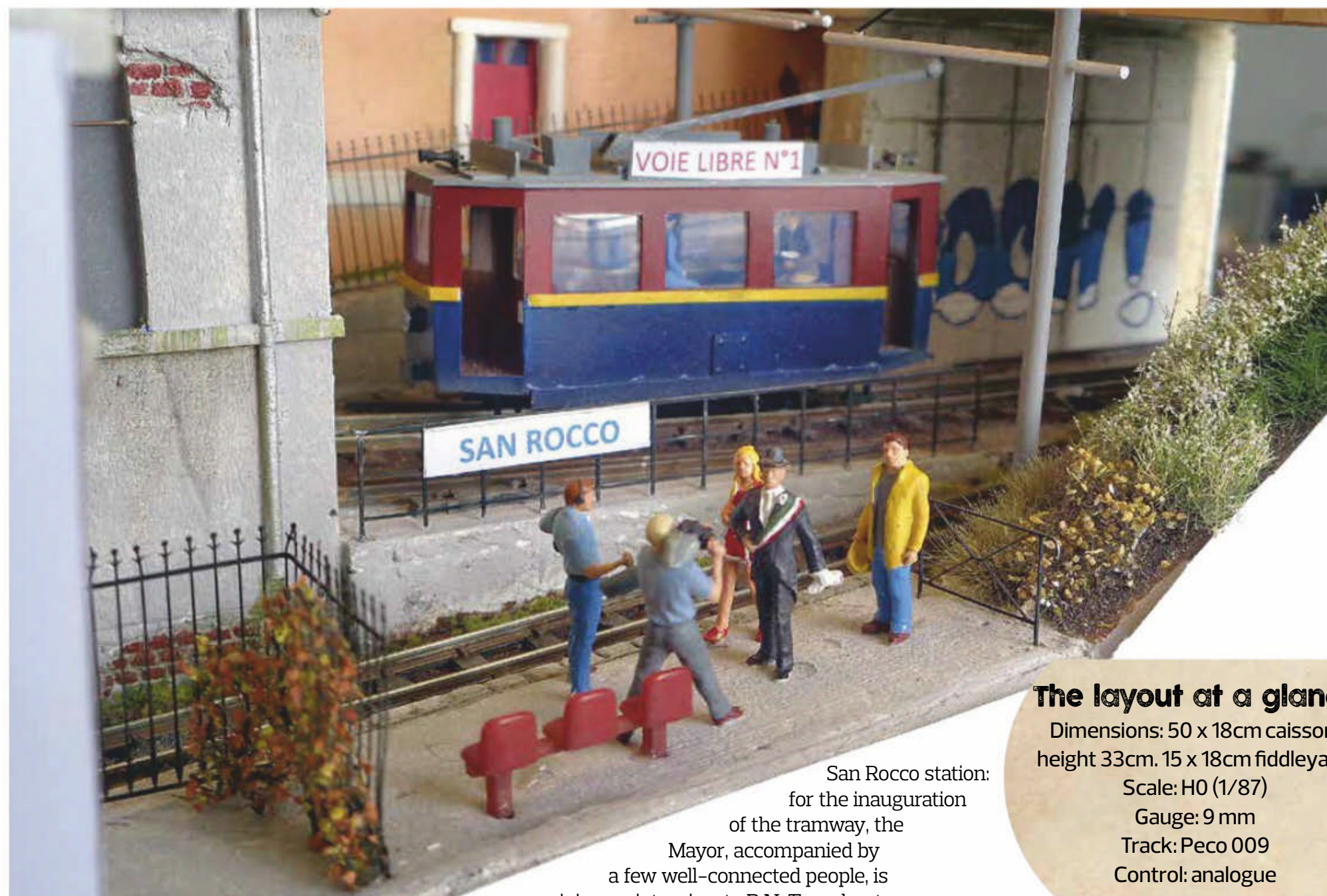
Texte : François Fontana
d'après Erwan Josset
Illustrations : Erwan Josset

François Fontana: Principe – Granarolo... Let's have the story!

Erwan Josset: At first, I had no preconceived idea. I hesitated between a layout with whimsical scenery, like those built by Akihiro Morohoshi, or inspired by a real site, which is more my cup of tea. A photo of the lower level station on the Fourvière funicular in Lyon, as well as some videos of the Principe – Granarolo rack railway in Genoa, for which I have a soft spot, provided the basis. An urban setting, gardens on different levels, narrow alleyways and the charm of small local halts tipped the scales.

FF: How is the layout built?

EJ: The layout consists of two wine boxes and of a central fiddleyard. On the lower level, the line is 6cm above the bottom of the box. On the upper level, it is 15cm high. Between these two locations, the tiny fiddleyard is on the level, and provides access to the depot. The trams are run via a hand-held Piko controller. The atmospheric lighting calls on a LED strip. On the front fascia of the layout, the Italian flag provides a pleasing touch of colour, and draws the eye to the small surfaces of the wine boxes. Over the last few years, I have been devoting more work to my ...



San Rocco station: for the inauguration of the tramway, the Mayor, accompanied by a few well-connected people, is giving an interview to RAI. The advert on the roof of the tram is... very flattering!

The layout at a glance

Dimensions: 50 x 18cm caisson, height 33cm. 15 x 18cm fiddleyard.

Scale: H0 (1/87)

Gauge: 9 mm

Track: Peco 009

Control: analogue

H0-9 Layout



The layout features two termini and two intermediate halts. On this picture, we see Centurione halt, located in the upper part of the second caisson.

The lower level station is located above a street, which the tram crosses via a girder bridge. On the platform, an advert for a competing magazine is affixed to a brick wall made of engraved Depron sheet.



■■■ building façades, to make them more expressive.

FF: Because of the lockdown, this layout was built with whatever you had to hand?

EJ: The various buildings, and the structure of the scenery, were made out of Depron

polyurethane sheets, of which I have a large stock and which I enjoy working with. Various types of façades, in good or dilapidated condition, can be made by engraving this material. It can be cut using a hobby knife and is assembled using wood glue; while the adhesive sets, the parts are held together with pins. The colourful

façades give a Mediterranean appearance and charm to the layout. I use paints from the Decpaod range, and pastels for weathering. The signs are based on photos found online, adapted to my own needs. Working on a small surface means paying more attention to the staging, finding smart arrangements to hide the track from sight,



An overview of Erwan's tiny world.



Leading from the halt, a steep street serves a few buildings.



At the top of the first caisson, the workshop. This is a fine building, its single track is accessed from the fiddleyard.



Layout Plan

or draw the eye to a specific location. The tramway is built on the basis of a diagram published in *Voie Libre*, and fitted to a Kato N scale driving chassis. The livery is a nod to the Genoa football club.

FF: You enjoy micro-layouts?

EJ: What I love with micro-layouts is working on cameos. My slogan is "Bringing a static scene to life". I enjoy arranging my

figures in a realistic manner, and casting the characters is a very strict process! If need be, I modify the figures' attitudes to better suit the story I want them to tell. ■



The track worms its way between the buildings, the alleyways, the gardens, the factory yards... Thoroughly delightful!

Bahia de Naroco

A whole world in a suitcase

Frédéric Mottet wanted to fight boredom during lockdown, while also clearing out his cupboards...

Text and illustrations: Ambre Chovin

Ambre Chovin: Hello Fred. Tell us what inspired you?

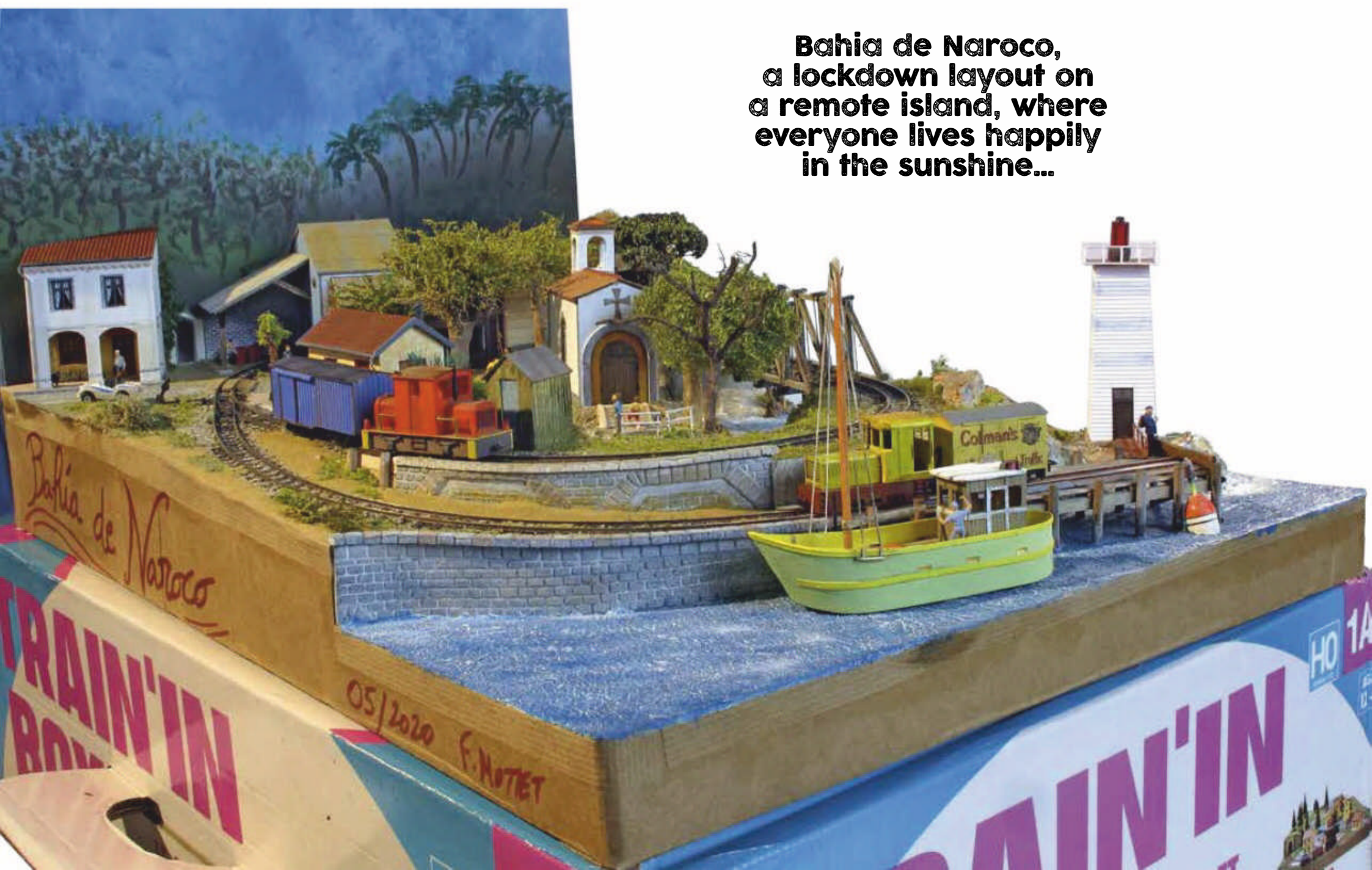
Fred Mottet: During lockdown, I needed to keep myself busy while having fun. What is better than a layout to keep the mind clear and travel without having to move? My only constraint was having to manage with whatever I had in my cupboards. I felt that my layout had to take a stand against the pandemic, so I created Bahia de Naroco,

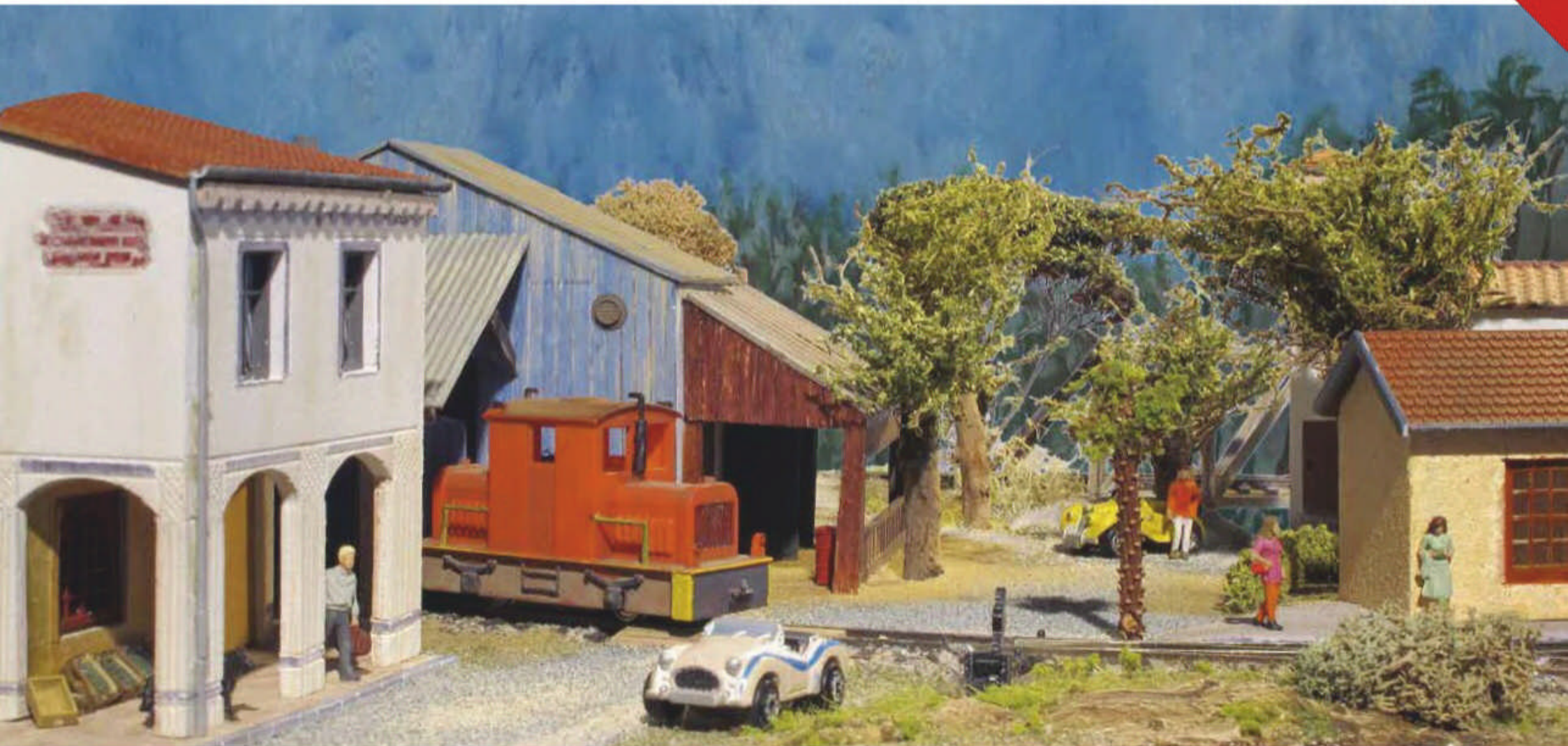
a place where the sun shines permanently and illness is unknown.

AC: Tell us about this fine layout.

FM: It's a micro-layout (measurements: 41 x 62cm) which I designed to fit into a Train'in Box package, meaning it could not be too high. Bahia de Naroco is a trading island where the locals brew a strange kind of alcohol. A slightly shady business...

**Bahia de Naroco,
a lockdown layout on
a remote island, where
everyone lives happily
in the sunshine...**





But these people have their heart in the right place: they operate a railway!

AC: Precisely, tell us about this train...

FM: It runs round in a circle, from the factory to the bridge via the harbour, before returning to the factory. The only straight stretches are the wharf and the bridge. The railway operates a yellow Plymouth diesel tractor which hauls Coleman's Mustard box van, and a Porter 0-6-0 saddle tank ...

The layout at a glance

Scale: H0 (1/87)

Gauge: 9mm

Dimensions: 41 x 62 cm

Track: Peco

Control: analogue

The red diesel tractor emerges from the famous factory. And why is that character, luggage in hand, in such a hurry to leave the hotel?

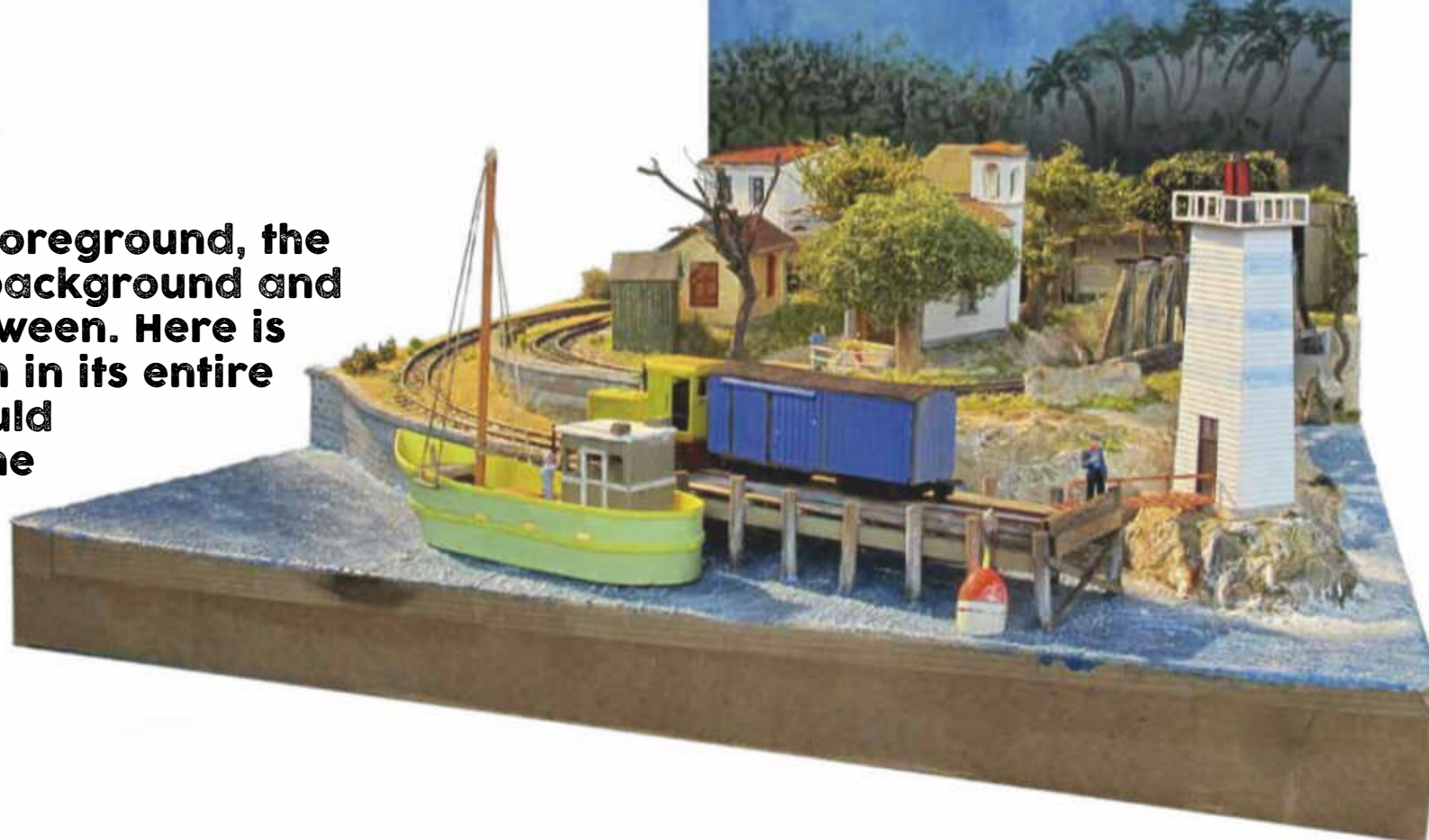
Layout Plan



The steam locomotive and its carriage cross the bridge in the late afternoon sunshine.

H0-9 Layout

The sea in the foreground, the factory in the background and the train in between. Here is the layout, seen in its entire length. Who could possibly imagine illegal goods traffic?



■■■ locomotive hauling a bogie carriage for tourists. There is also a 3D printed red diesel tractor.

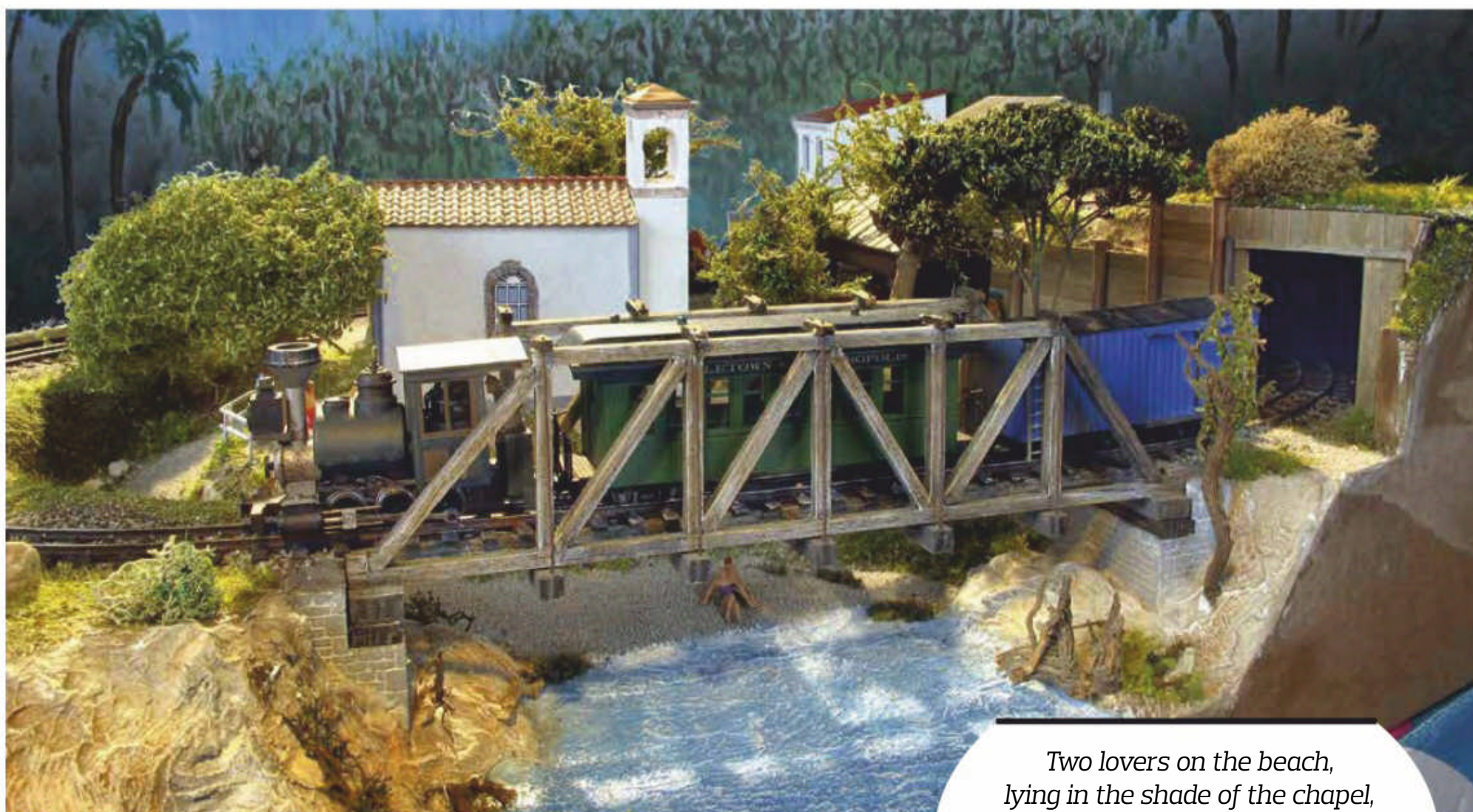
AC: Did you buy some materials online?

FM: No. I scratchbuilt everything. I even experimented in some areas, such as a cardboard base (the Train'in Box proved this was possible) and a painted backscene. The sea actually consists of several thicknesses of tissue paper coated in glue and painted. To ensure some protection from the strong sun, shady places were required. I did not

want evergreens, this wasn't the right climate. While cleaning my garden, I found some aubergine roots; I figured that turned upside down, they would look like trees, so here they are on the layout. One day, while making a cup of coffee, I discovered that coffee grounds would be perfect for representing earth; a field promptly appeared.

All the buildings are scratchbuilt out of card, and I added part of a Jouef kit to the factory. Factory means goods, and this means rail transport. Once delivered to

the wharf (made of coffee stirrers!), the barrels are loaded onto the boat. The latter started as a block of polyurethane foam, which I cut into shape, sanded and coated with sheets of painted drawing paper. The mast is a wooden skewer, and a toothpick was used for the loading boom. To prevent the boat from rubbing on the wharf, a buoy was required. A fishing float did the trick. As for the cars, they are from Kinder Surprise packages. Maybe the alcohol produced in the factory can be used as fuel... I don't know: no one ever told me. ■



*Two lovers on the beach,
lying in the shade of the chapel,
facing the railway bridge.
The recipe of happiness.*

Canale Caghetta

Dredging the canal

This project began as a challenge, following some discussions with fellow-modellers, along the lines: "Why shouldn't I also build a layout during lockdown?"

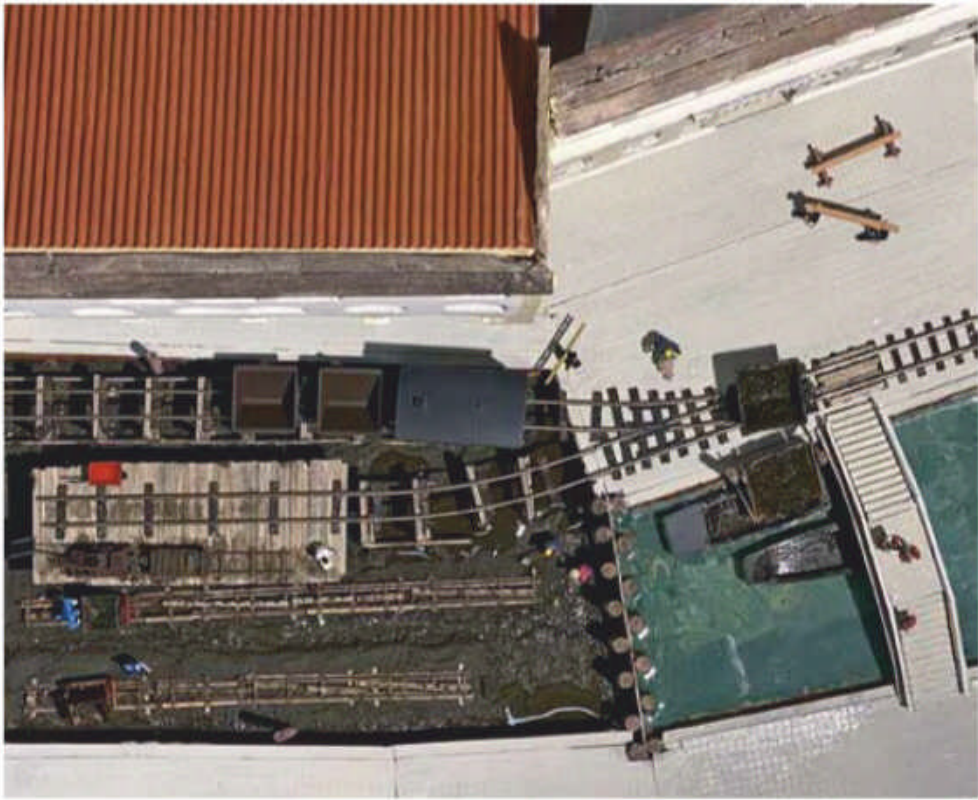
Text and illustrations: François Fontana

Some modelling bits and bobs lying around the bottom of a drawer, a long-standing urge to model a trackplan and a sketch from an old special issue of *Loco-Revue*, and the challenge suggested by my friend Fred... Nothing more, in fact, than friendly reactions and a strong need to create something to escape weird times. ...

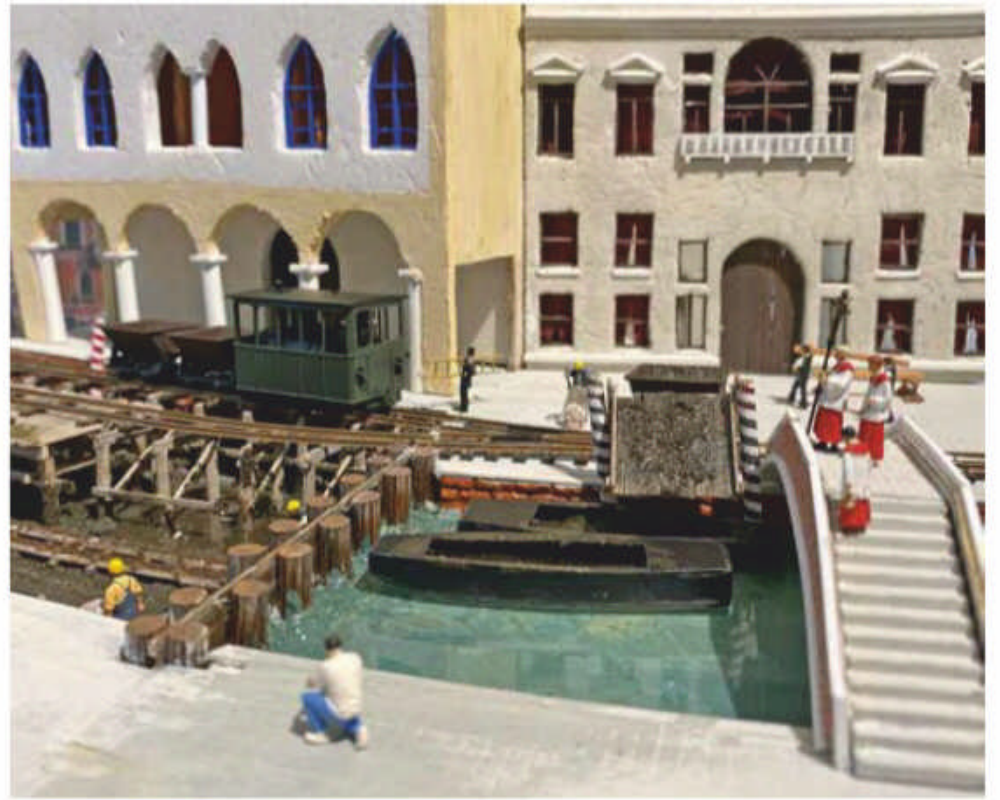


Under the watchful eye of the clergy, workmen are dredging the canal outside the Palazzo Sabadello, after having built a wharf to remove the silt.

H0-9 Layout



Layout Plan



Looking across to the work area. In a prototypical way, lengths of portable track have been laid on stubs and serve a wharf used for removing the silt. The steam locomotive is a piece of highly poetic licence in this small world!

Scraps and jetsam

The layout features one turnout and three straight sections of track, and fits into a fruit crate. The base consists of three pieces of Styrofoam, covered with plastic sheet imitating paving stones, and a blend

of plaster for the bottom of the canal. What Gérard enjoys above all is working with wood, so the pier is located in the middle of the scene. The façades of the palazzis are cut out of a sheet of Depron. The Roman tiled roofs call on corrugated cardboard.

The doors and windows are made out of individual lengths of Evergreen strips. A blend of AK Interactive mud and earth gives the bottom of the canal its gooey appearance, while resin evokes the areas where water seeps in. ■

The Minitrains steam engine is shunting a few Peco V-tippers, while the small crane is an Artitec model. The fiddleyard is located on the right-hand side.

The layout at a glance

Scale: 1/87 (H0)

Dimensions: 38 x 28.5cm

Gauge: 9mm

Track: Peco

Control: analogue

Inspiration: photographs from Venice in the 1930s



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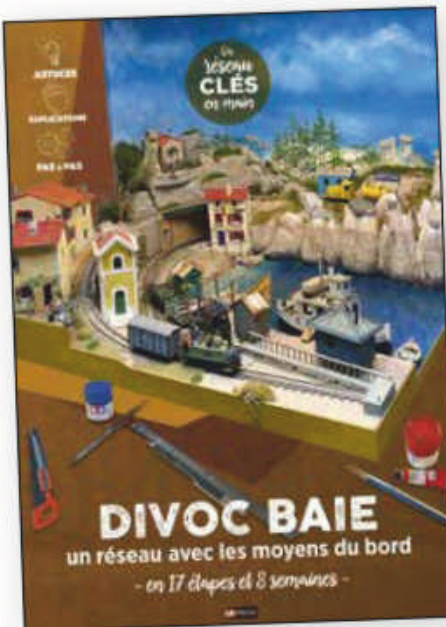
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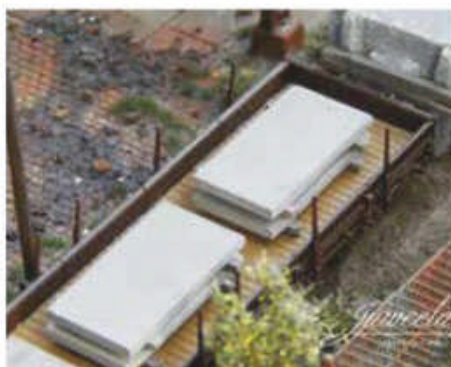
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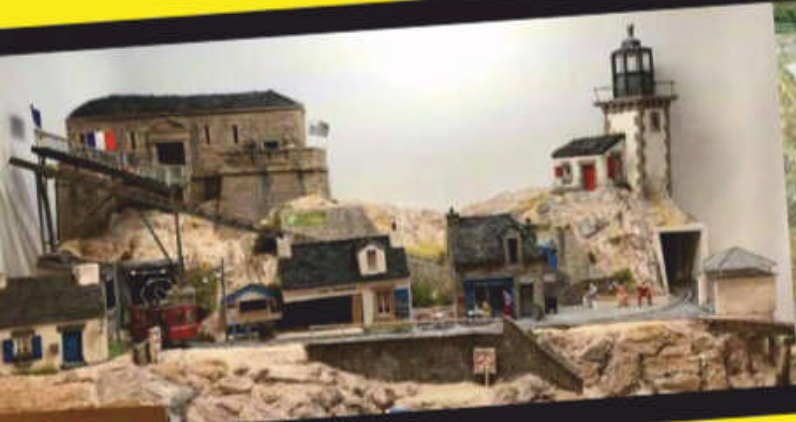
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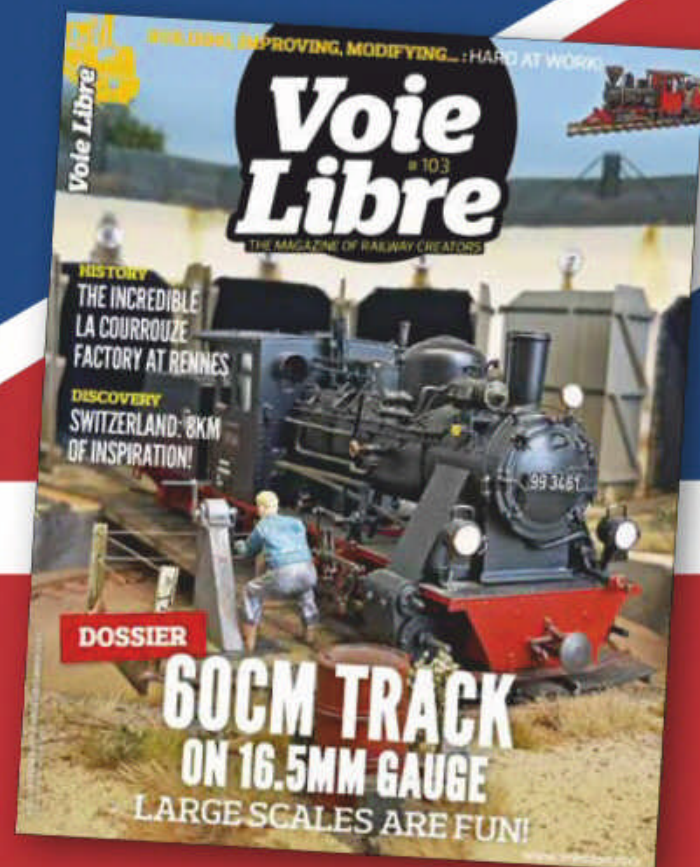
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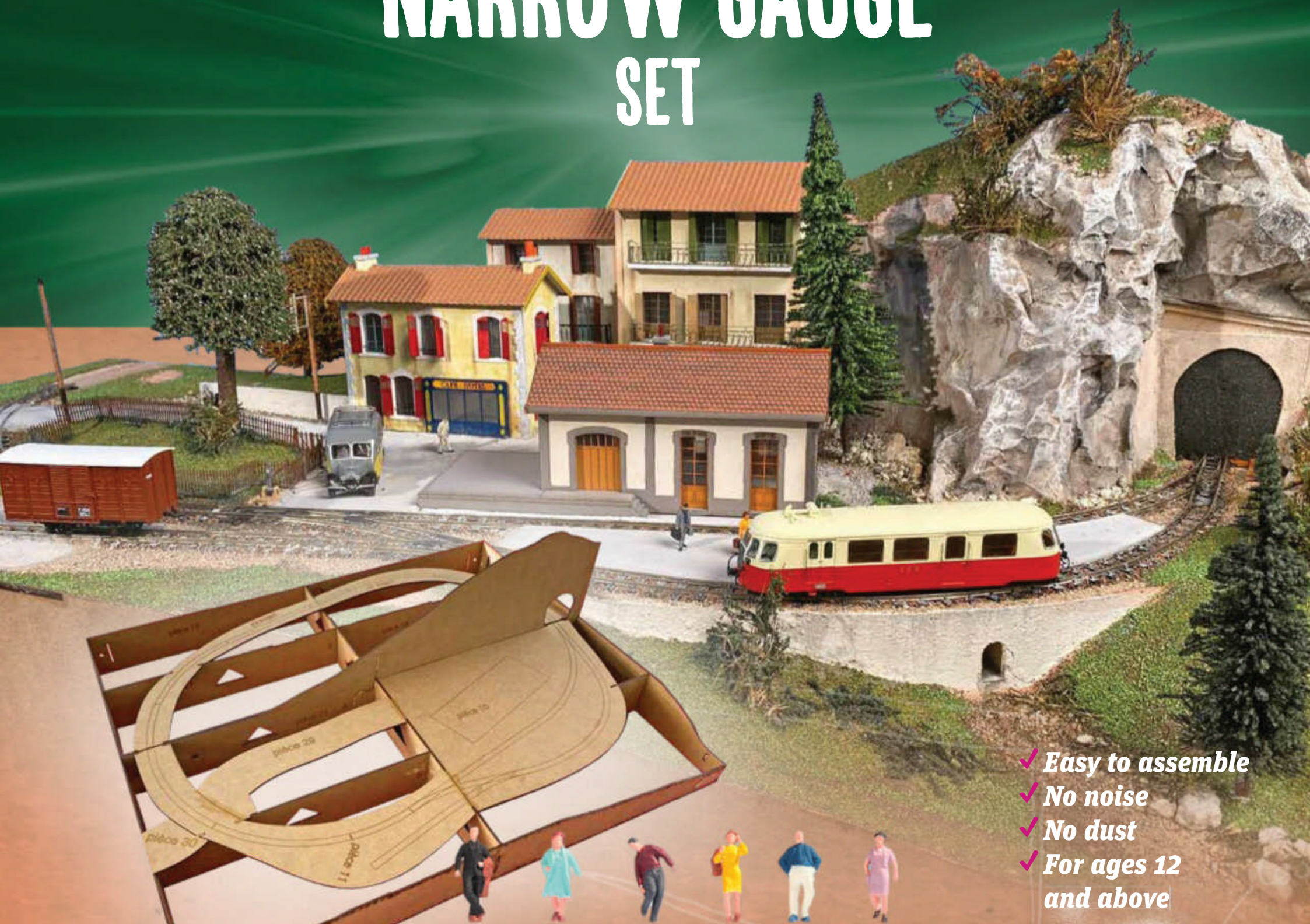
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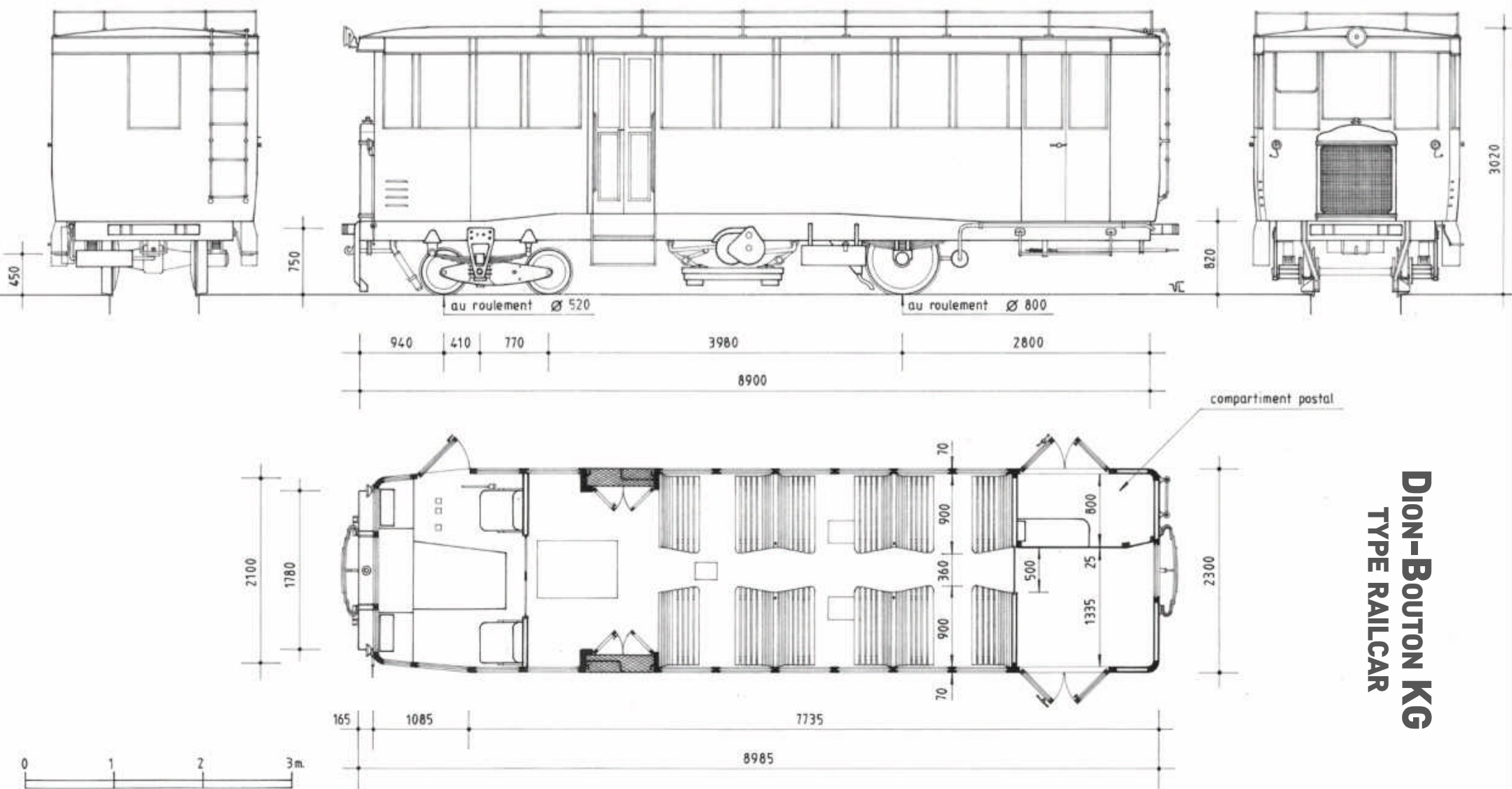
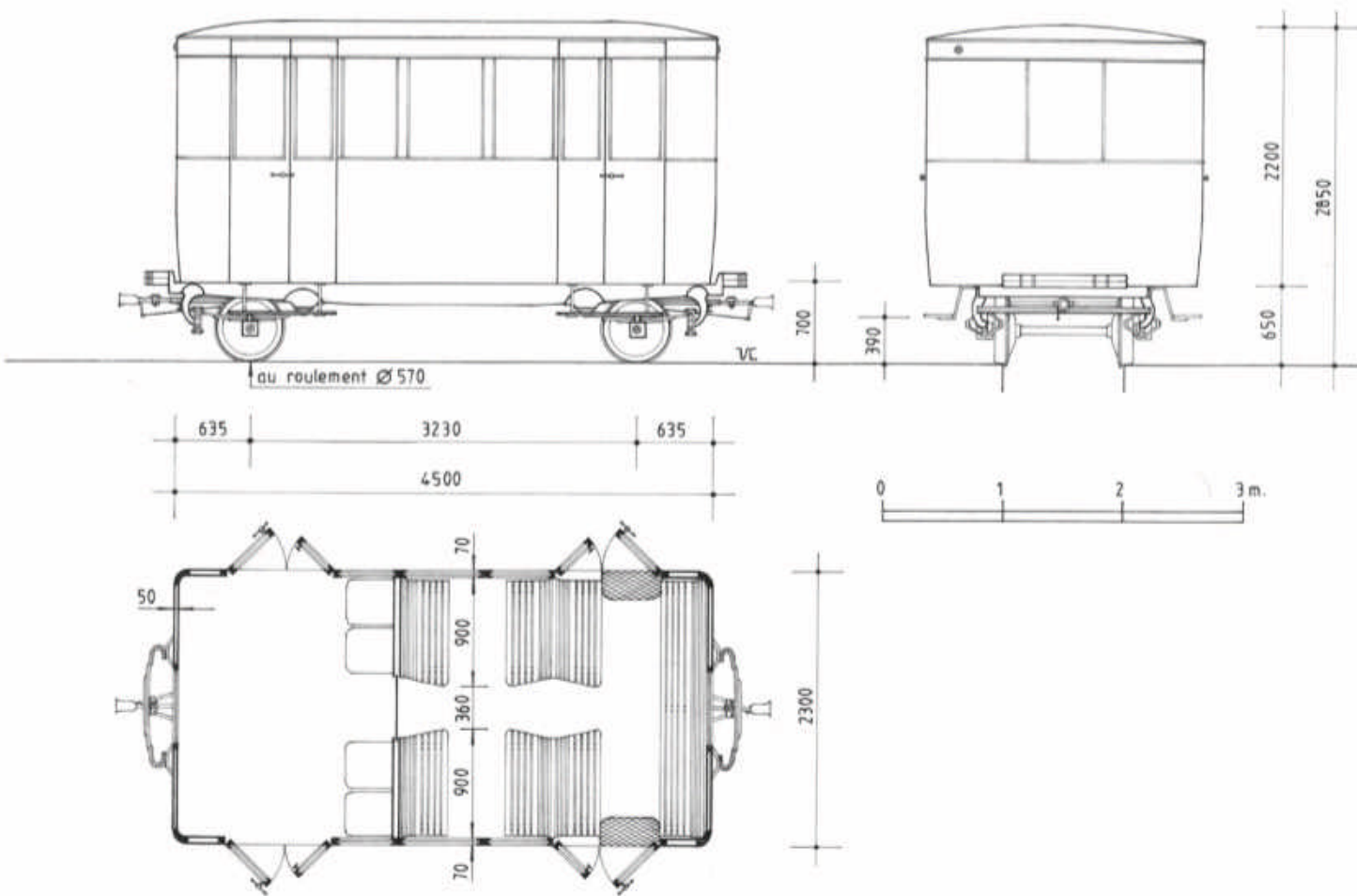
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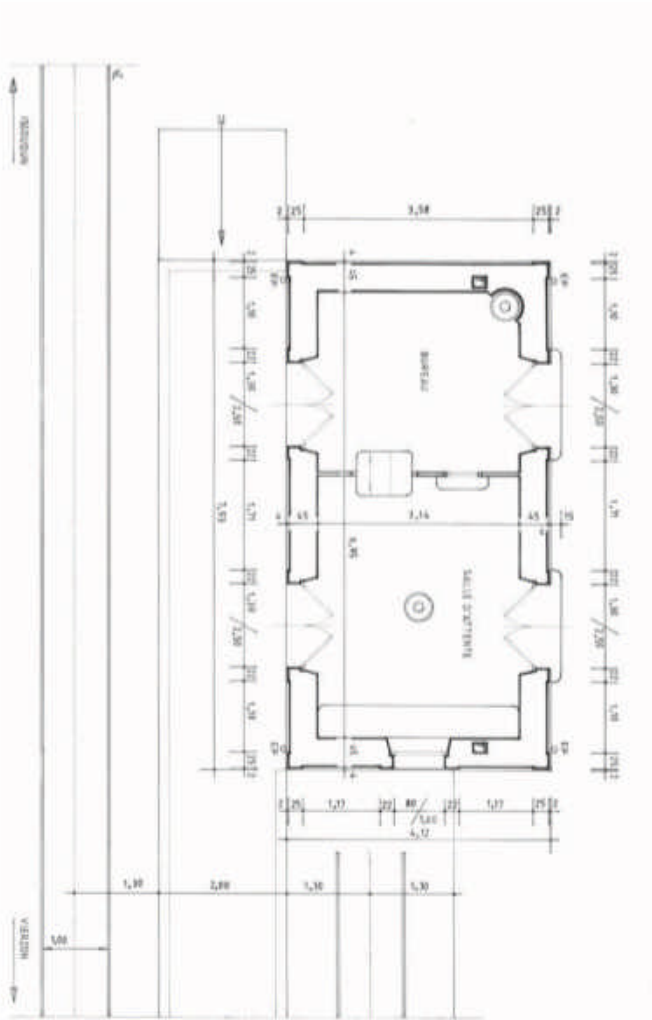
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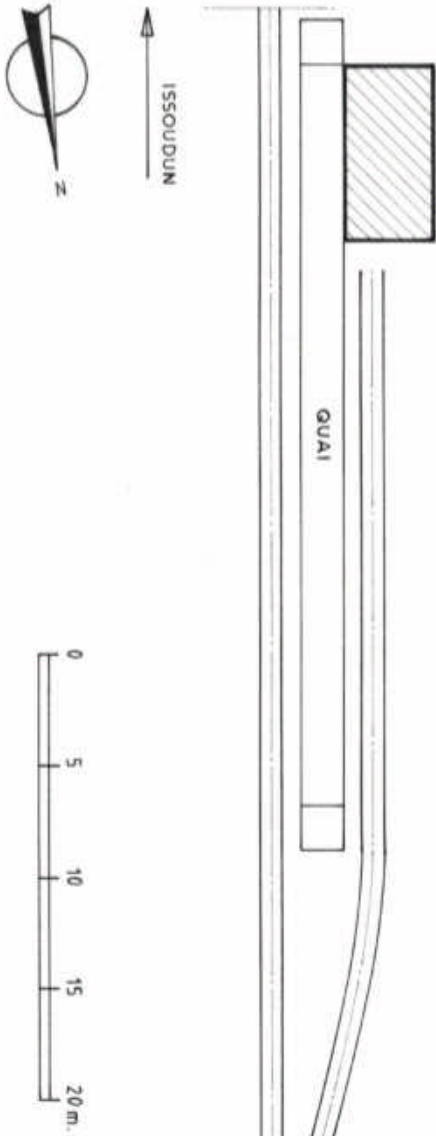
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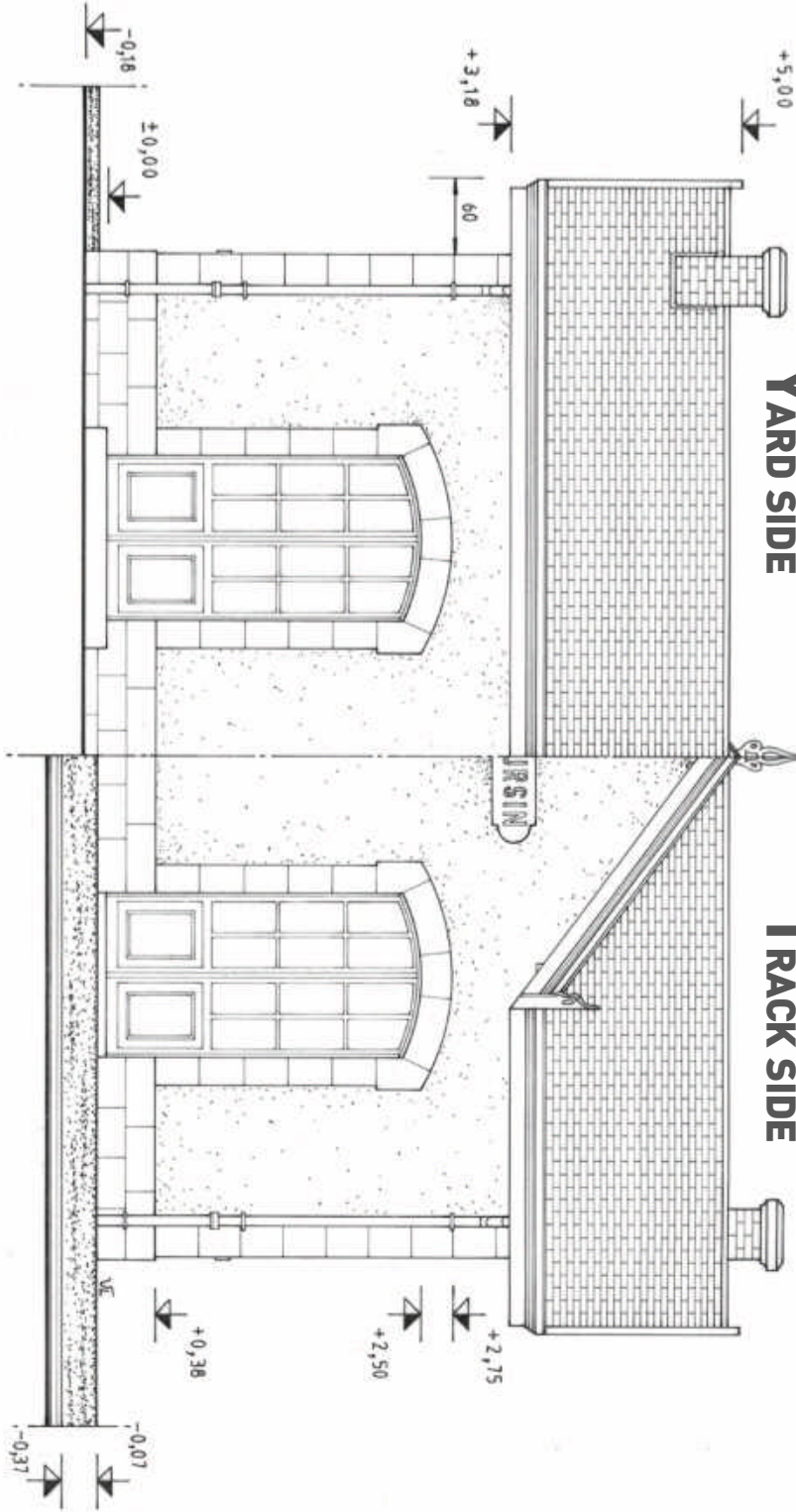
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TRACK SIDE



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