

#92

TWO PROJECTS: A RAILCAR AND A SNOW-PLOUGH

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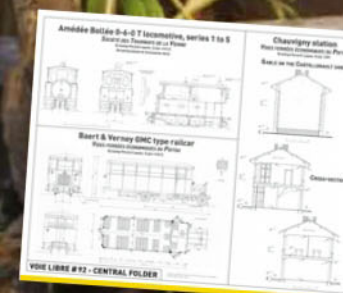
VOIE LIBRE INTERNATIONAL

CAMPAIGNING FOR A DIFFERENT

KIND OF RAILWAY MODELLING

New formula

More editorial content, more fun!

0-14 LAYOUT
11 NOVEMBER 1917
LAYOUT PROJECT
**CHAUVIGNY, SMALL
BUT ATTRACTIVE**

*Not forgetting the
folder of drawings*

THE 26 "VOS PAPIERS" CHALLENGES

FUN-PACKED AND CREATIVE!



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PAINTED AND LETTERED**

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Scale: H09/009 compatible
with off-the-shelf motive power

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trains.lrpresse.com

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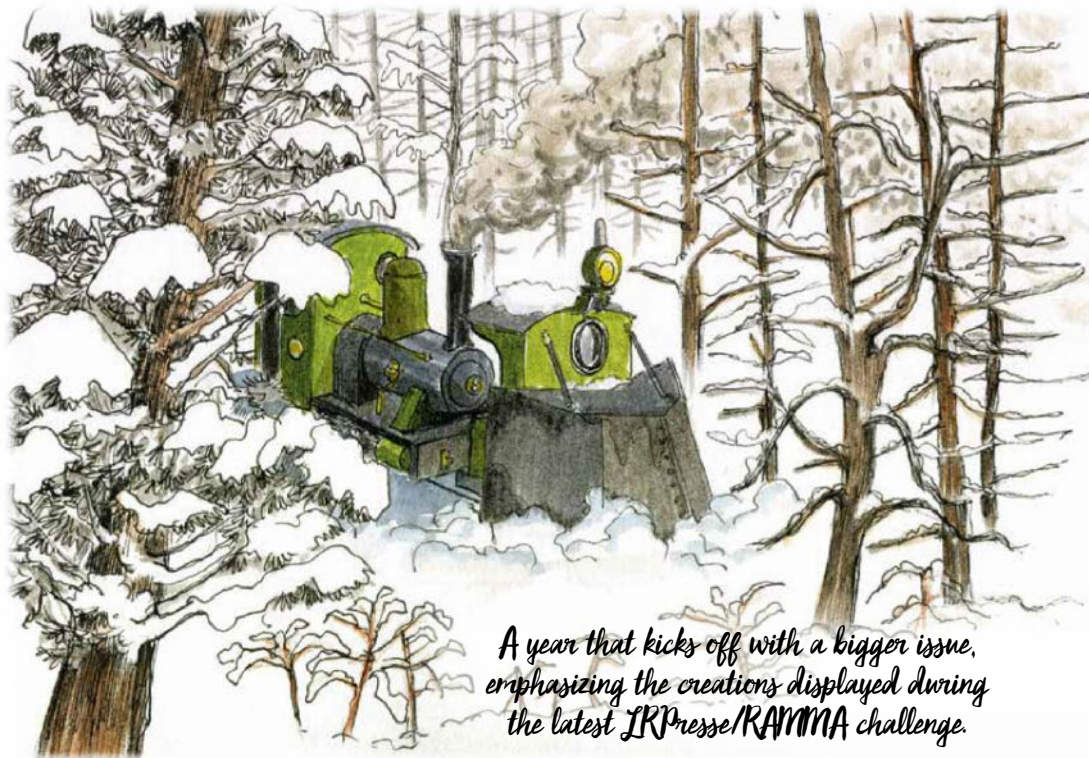
INTERNATIONAL

VOIE LIBRE

CAMPAIGNING FOR A DIFFERENT

KIND OF RAILWAY MODELLING

The Voie Libre team wishes you a Happy New Year!



A year that kicks off with a bigger issue, emphasizing the creations displayed during the latest LRPresse/RAMMA challenge.

In pictures

P.14



P.40



P.60



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

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AMÉDÉE BOLLÉE 0-6-0 T

BAERT & VERNEY RAILCAR

CHAUVIGNY STATION BUILDING





TILLIG : A 2-10-2 T FROM THE HARZ RAILWAY



TILLIG
REFERENCE 2928
ANALOGUE
PRICE OBSERVED:
FROM 370 TO 400€

This time, Tillig has decided to reproduce one of the three prototypes of those mythical engines from the Harz meter gauge railway, in former East Germany. They have opted for N° 99 222, the only surviving locomotive from the series of three built for the Thuringia railway by BMAG Schwarzkopf in 1930. Both its sister-engines were sent to Norway in 1942, and never returned (223 was scrapped in 1947, and 221 in 1953). This locomotive ran on the Eisfeld – Schönbrunn line, before being transferred in 1967 to the Harz system. At Wernigerode works, it had to be fitted with vacuum brakes in addition to air brakes to be able to run on the network. Designed on the basis of the Saxon 2-10-2 T 75cm gauge class 99 731 to 762, fitted with the same boiler as the standard gauge BR 81 class 0-8-0 T, these 700hp engines, weighing in at 65.8 tons, can haul up to 1100 tons on the level, or 195 tons on a 25 °/° gradient and a 60 meter radius curve, at 20 kph. This specific locomotive is still in service, after having being rebuilt following a head-on collision on 21 August 1994. Tillig has opted for the period III version, with riveted water tanks and cab, and

a boiler that differs from the previous version released – the original n° 99 247, reviewed in VL 88, reference 2925 – it features, in particular, a Knorr water heater. Lighting is of course directional, with two white LED headlamps, and the engine can handle 310mm radius curves. It runs very smoothly at a realistic speed. Prototype speed is 40kph, often achieved in service, and with traction tyres fitted to one driving axle, the model's adhesion is worthy of the prototype's. It weighs 151g, and is fitted ex-box with standard loop couplers. Superdetailing add-on parts are supplied to fit the buffer beams with prototype meter-gauge buffers, as well

as brake hoses, snow-ploughs and piston tail-rods (to be fitted only for curves of over 515mm radius). The engine has a Next 18 socket for fitting a decoder. Tillig has also released a more modern version of this class, under reference 2929. This is engine N° 99 0234-7, for period IV, modified for oil-burning as it was between August 1977 and November 1983. Its technical features are naturally identical, and it is fitted with the appropriate boiler from the LKM class of engines, an oil tank instead of a coal bunker and three directional white lights.

Jacques Royan



H0-12

AUBERTRAIN : A CORPET-LOUVET 2-6-0 T

This bronze and brass kit is based on the "Aisne" locomotive preserved by the CFBS. The two first driving axles are run from the motor (fitted with a flywheel) via a gear train, the third axle being driven by the coupling rod. Besides the brass and nickel silver sheets, this kit features a great many bronze castings. A socket is included for a decoder, and there is space foreseen for the latter inside the body. Assembling the kit is delicate, the H0 scale parts being very small, but the step-by-step instructions are fully illustrated. The manufacturer can provide ready-to-run (and painted) versions for those who don't feel up to wielding a soldering iron.

François Fontana



AUBERTRAIN

<http://aubertrain.com/page-france.html>

CORPET-LOUVET 2-6-0 T

1/87 SCALE, 12MM GAUGE

REF. 610-05 in kit form, 620-10 ready-to-run and painted

PRICE: kit: 490€. Ready-to-run and painted: 1080€

H0-12

APOCOPA : CONVERSION KITS GALORE



Apocopa has completed its extensive range of conversion kits designed to be fitted to Halling driving mechanisms, with some unusual items: an X 74500 railcar from the Blanc-Argent, a Tramway du Mont-Blanc set, the X 151 railcar from the Chemins de fer de Provence, and the X 97500 railcar from the Chemins de Fer de Corse. Each conversion kit includes a resin body with machined glazing and the chassis. Depending on the model, inside furnishings can be supplied, as well as bogie frames or roof insulators.

Aurélien Prévot



APOCOPA / apocopa.fr / Complete conversion kit body plus driving mechanism 100€ + postage

H0-12

MS ACCESSORI FERROVIARI : THE NYON-SAINT-CERGUE STEALS THE SHOW

MS Accessori Ferroviari has begun producing motive power with this fine electric motor unit from the Nyon-Saint-Cergue line. The picture we show here is one of the prototype, made out of etched nickel silver with brass and bronze details. Sold ready-to-run for 590 euros, it is fitted with a Euromodell driving mechanism and a Faulhaber motor.

Aurélien Prévot

MS ACCESSORI FERROVIARI

msaccessoriferroviari.it

READY-TO-RUN MODEL

PRICE: 590€



H0-09

PMT : PRIGNITZER KLEINBAHN CARRIAGES



PMT, ex-Technomodel, has just released two H0-9 carriages from the Prignitz railway, located north-west of Berlin, which closed in the 1960s. All that remains is a 9km preserved stretch between Mesendorf and Brünkendorf, known as the "Prignitzer Kleinbahnmuseum". The two carriages, of Saxon origin, are reproduced in their early 1960s period III condition, with a wooden body. The inside furnishings are neatly reproduced. The carriages are fitted with standard loop couplers. The roofs are fully detailed with

ventilators, stove-pipes and the pulleys for the Heberlein cable braking system. Other versions with metal bodies, a bogie carriage with a wooden body and clerestoried roof, and a 4-wheeler luggage van, all originally Saxon, are announced. You can haul this stock with the splendid Veit engines, Pollo 0-6-0 tank engine 99 4511 or 0-8-0 tender engine 99 1401, but also with a Roco HF 110 C in DR livery, and have them share the track with a Bemo "pig snout" Wismar railcar.

Jacques Royan

PMT

REF. 5-2501

FOR 970-890

REF. 5-2502

FOR 970-878

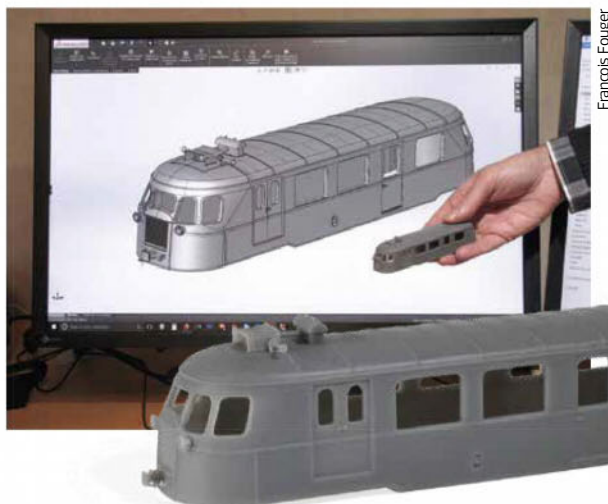
PRICE : 60-70 €

H0-12

LES SECONDAIRES-REE : A BILLARD A 80 D RAILCAR

This made the headlines at Railexpo: the launching of a new brand by REE in partnership with Architecture & Passion: "Les secondaires-REE". The first model announced is a Billard A 80 D wide-bodied railcar, together with its trailer. Design work is already well under way, with a Vivarais prototype having been scanned. A 3D-printed prototype body was already on display at the show. The first references will reproduce the railcars as they were in the 1950s. Naturally, the editorial team of *Voie Libre* will be keeping a close eye on developments!

Aurélien Prévot



François Fouger

H0-12

TRAINS D'ANTAN : HEADING FOR THE POC

Trains d'Antan has focused on the PO-Corrèze with closed and flat wagons. These kits comprise resin parts and etched nickel silver. The buffers are brass.

Aurélien Prévot



TRAINS D'ANTAN

modele-reduit-train.com

PRICE: CLOSED POC VAN 44€ + POSTAGE

FLAT: 39€ + POSTAGE

O-VN

VAPEURLAND : A VINTAGE FLAT WAGON WITH BRAKEMAN'S CABIN



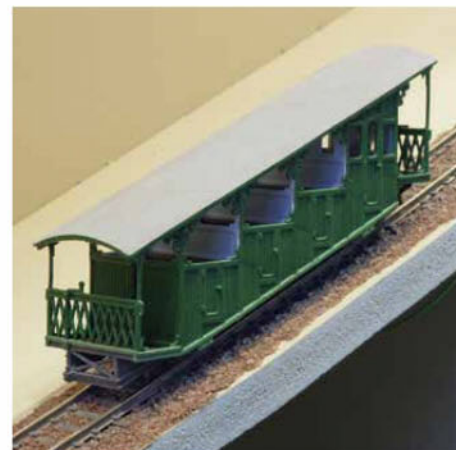
Olivier Dourron, Christophe Mercier and Vapeurland have combined their abilities to produce this new range of kits reproducing wagons from the former French mainline railway companies. Another novelty is the manufacturing process: 3D printed parts combined with laser-cut wood or card parts. The axles and couplers are from the British industrial ranges. As soon as the first kit is released, in January, we will review the model in more detail. It should be ideal to complement a mixed narrow gauge/standard gauge station.

François Fontana

VAPEURLAND / <http://www.vapeurland.fr/boutique> / PRICE: 165€

H0-12

ÉDITIONS DES RICHES HEURES : A FUNICULAR



The Éditions des Riches Heures company have released a complete funicular based on the prototype at Mont-Dore. Three kits are available: the first one comprises the funicular itself (the car with the driving mechanism, the pulley and the traction wire). The second is a model of the upper level station, and the third of the lower level

station. All the parts are 3D printed. The kit is designed to be used on a straight track with a single car, but it can be adapted to a curved track. The range produced by Éditions des Riches Heures also includes a chassis for the Brawa funicular (6310), for modellers wishing to model a passing loop.

Aurélien Prévot

ÉDITIONS DES RICHES HEURES

richesheures.net

PRICE:

FIRST AND SECOND KITS: 139€;

THIRD KIT: 179 €

H0

AUBERTRAIN : WOODEN BUILDINGS, LASER-CUT AND ENGRAVED

Aubertrain produces an extensive range of buildings from the Réseau Breton, the Chemins de fer de Provence or, as illustrated here, from the Chemin de Fer de la Vendée (CFV) insular railway in Ré. The parts are neatly cut and engraved,

assembly is very accurate. Some details are modelled in laser-cut and engraved card. Assembly calls on wood glue, and decoration on standard paints after application of a sub-coat of Gesso or primer.

François Fontana

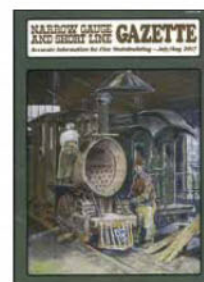


AUBERTRAIN

<http://aubetrain.com/page-france.html>

ÎLE DE RÉ STATION BUILDING WITH
SEMI-DETACHED GOODS SHED
PRICE: 120€

PRESS REVIEW



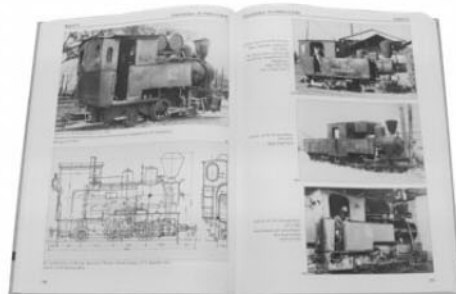
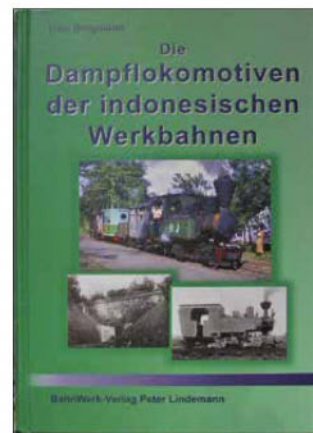
Liure

DIE DAMPFLOKOMOTIVEN DER INDONESISCHEN WERKBAHNEN

[STEAM LOCOMOTIVES OF THE INDONESIAN INDUSTRIAL RAILWAYS]

This is a vast topic, and the book itself is truly impressive: it features some 900 photos and weighs in at a good 3 kilograms! Aside from the well-known sugar estate railways, the islands also feature forestry and mining railways, etc, in all some 250 systems, which operated ca.1,200 steam locomotives, ranging from 0-8-0 tank engines to 0-10-0 tender engines. Just about all these locomotives are photographically covered in the book, and there are also diagrams for some 40 engines. The book also deals with electric and compressed air locomotives, while the ca.1,000 diesel locomotives will be dealt with in a separate book. The introductions to each chapter are translated into English.

Die Dampflokomotiven der indonesischen Werkbahnen
Herbert Fackeldey
Published by BahnWerk-Verlag
www.bahnwerk-verlag.de
512 pages
Format: 34.5 x 24.5cm
Price: 50€



GATHERINGS

JUNGLISTER (Luxembourg)
3 AND 4 MARCH 2018
Model-Trains Luxembourg



In the **Narrow Gauge and Short Line Gazette**, you'll enjoy an interesting plan for a two-sided layout, comprising a terminus on an upper level and a harbour with a train-ferry wharf on a slightly lower level. Requiring far more care and patience, the **Narrow Gauge & Industrial Railway Modelling Review**, shows us how to build Norwegian self-tipping wagons, absolute little gems! Our fellow publication **Voie Étroite** features an article about the amazing Germaine cable-operated inclined plane, built in 1916 to meet artillery requirements. **The Bulletin du Cercle Ferroviaire Corse** places the spotlight on locotractor n°3; an opportunity to discover an engine built on a former 2-6-0 steam locomotive chassis! Finally, indulge in a spot of electric traction with tramways thanks to a very detailed article about the Aachener Kleinbahn in **Schmale Spuren Modell & Vorbild**.

The Editorial Team



LA BOURBOULE (France)
20, 21 AND 22 APRIL 2017
Fun Rail La Bourboule

NEW ADDRESS

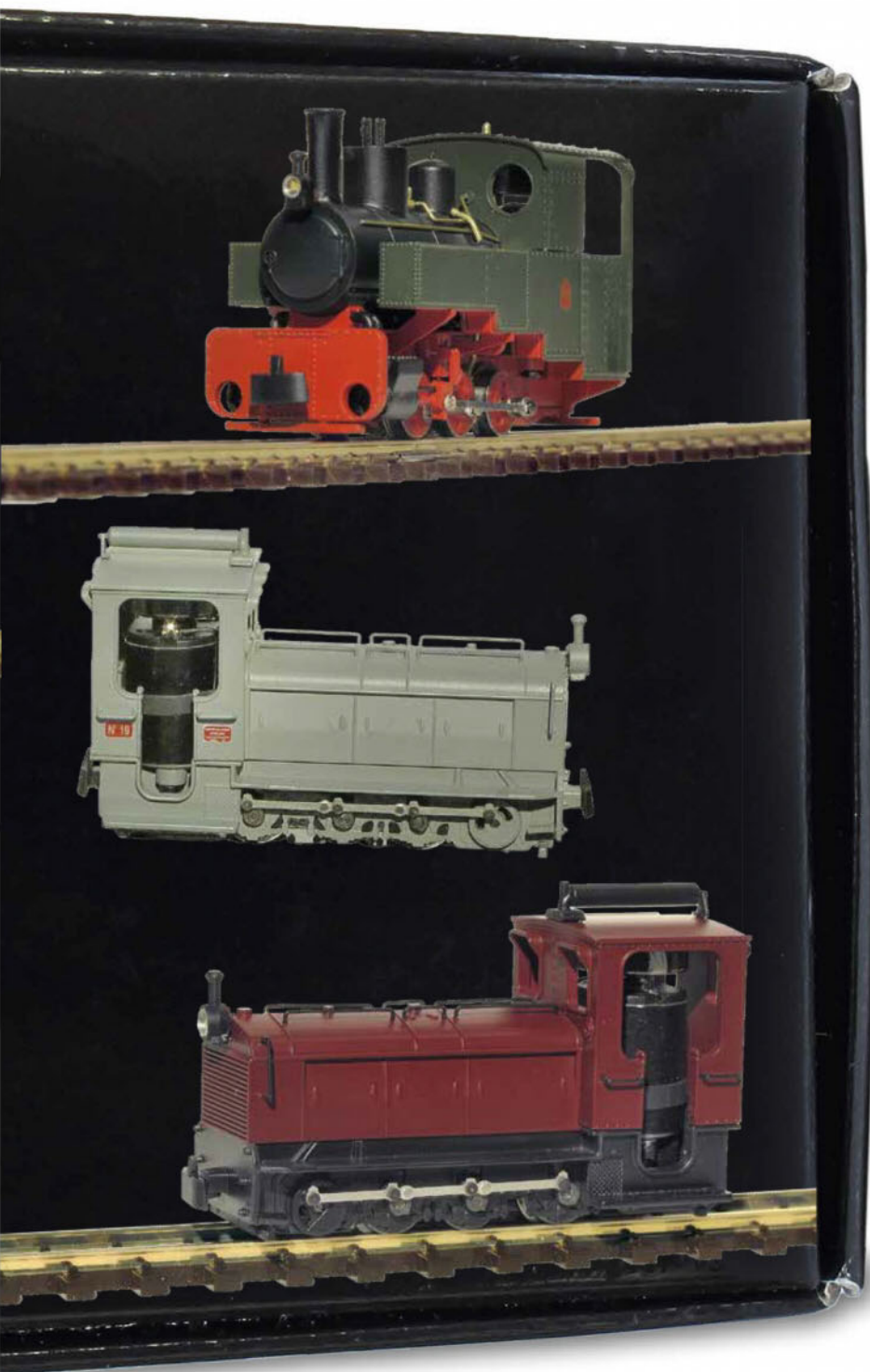
The GEMME has a new postal address. It is now at:
Jean-Pierre Dumont - GEMME
27, rue Jules Parent
92500 Rueil-Malmaison
FRANCE

MINITRAINS, TWO

HO-9/00-9
TWO
OR NOTHING



LOCOMOTIVES, NO LESS!



A Decauville Progrès type 0-6-0 T and a Schneider LG type military locotractor, H0-9/00-9 fans are spoilt!

It's a long time since an industrial manufacturer offered us items of French motive power! Well, this has now happened thanks to MinitrainS who have released a Decauville Progrès 0-6-0 T and a Schneider LG locotractor designed for the French Army, both models in H0-9/00-9.

Text and photos: **François Fontana**

Actually, talking of industrial production, there hadn't been any since Jouef's Decauville 0-4-0 T back in...1966! In the meantime, and fortunately for us, a few fine models were released, but all in kit form.

Via Voie Libre, MinitrainS had launched a wide-ranging poll to find out which model we would prefer, the Schneider LG or the Decauville Progrès. Rather unexpectedly, the results had shown that the diesel engine was an obvious favourite. However, Andreas Schönfeld, who runs MinitrainS, was fond of steam and of diesel, so he decided to produce both! Announced in January 2017 in Nuremberg, these models are now available. Let's review them with a critical, but quite admiring eye.

AT FIRST SIGHT

The shapes are right, the proportions are perfect, the liveries are well chosen, the builders' plates carefully reproduced. Obviously, the motor and its flywheel are visible in the cabs, and the motion of the steam locomotive is simplified – the valve gear is missing – while the cab of the diesel should have curved edges as well as a recessed housing for the lamp. However, the detailing parts are neatly fitted and both models had never been reproduced before! ■■■

THE MODEL AT A GLANCE

Manufacturer: Minitrains

Scale: Schneider LG locotractor: 1/87

Decauville Progrès 0-6-0 T locomotive: 1/81

Gauge: 9mm

Motor: inside the cab with top-mounted flywheel

Transmission: worm gear and straight gear train to all axles

Price: 149.90€

References

Schneider LG

Military grey: 1051

Green with black chassis: 1052

Red with black chassis: 1053

Decauville Progrès 0-6-0 T

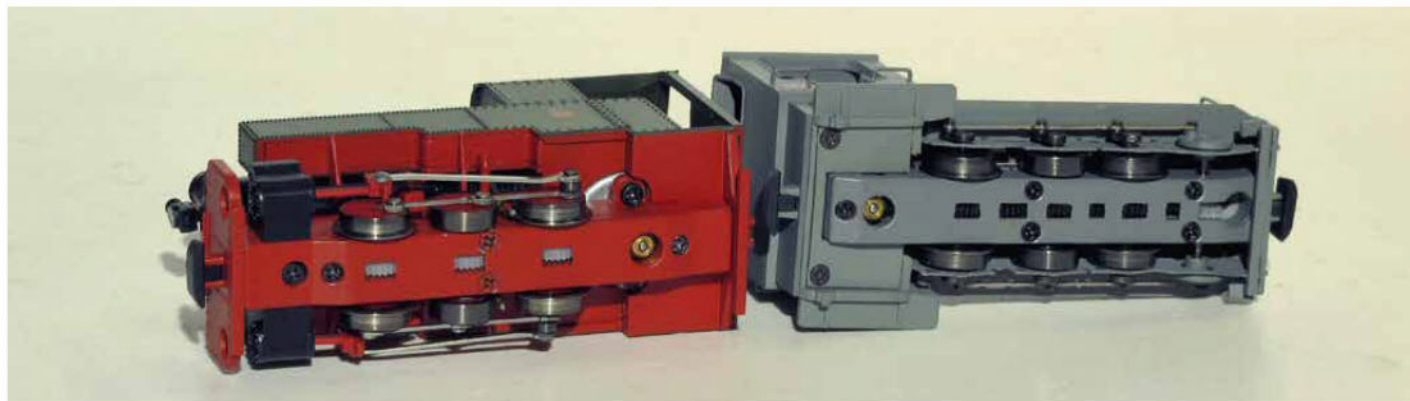
Green with red chassis: 1081

Red with black lining and black chassis: 1082

Black: 1083



Inside the cabs, the motor with its top-mounted flywheel. The cab of the Decauville is simply clip-fitted to the running board and the water tanks.



Looking up from below. The gear trains are very visible.

OUT OF THE BOX

Each engine features six full-disk wheels, like all others produced by this company. The wheels on the central axle are flangeless. Pick-up is via the inside of the wheels on the end axles. All the axles are driven

through straight gears. The connecting rods are cosmetic but very fine, made out of metal that isn't too shiny. The front lamps are fitted with tiny LEDs. Enough contemplation, let's put both engines on the track and open the throttle!

SCALE MATTERS

Minitrains models aren't always made to a constant scale. The principle is simple: use a standard driving chassis and fit the engine and its top-mounted flywheel inside the cab. As a result, the locotractor is true 1/87 scale, whereas the Decauville is closer to 1/81 scale. In other words, it is slightly overscale, but still blends smoothly with the loading gauge of H0-9/00-9 engines.

ON THE TRACK

As soon as I moved the knob on my ancient Roco controller to the first step, the motor started running, moving the locomotive and the locotractor at very realistic speeds, close to a walking pace. As the electric wheelbase is fairly long, passing through turnouts - Peco and Roco - is a smooth process. Acceleration is very regular, but at



Three liveries, how to choose? All three models are tempting!

maximum voltage it becomes unrealistic. Best to limit the input voltage to ca. 9V. Both engines ran for more than an hour in each direction, with no jerking and no nasty surprises. Except some dirt on the track caused by the expelling of excess lubricant from the axles. A thorough cleaning is therefore required after the models have been run in, of the track, but above all of the housing under the motor and of the inside of the wheels. This excess lubricant can even hamper the electrical pick-up and impact the smooth running of the engine. So take your time, run a sheet of 80g paper between the wheels and the chassis and remove all excess grease!

Performance is superb! On the level, I hauled 18 axles before the Decauville began to slip when tackling a sharp curve. The Schneider continued running normally. On a 10% gradient, the Decauville can still haul one wagon, whereas the Schneider can cope with three. These differences are due to the ballast, which is much larger on the diesel than on the steam locomotive. This is normal, there is more space under the bonnet than in the boiler.

After a couple of hours of running in, a weekend on a show and some serious cleaning, both engines worked perfectly... What more can one ask for?



The Schneider diesel, despite being less well-known than the Decauville, is a fine-looking machine with its connecting rod and front jackshaft. It could easily be imagined enjoying a post-war civilian career, rather like its successors, the Billard T 75 D engines.

DISMANTLING AND DCC

Dismantling the engine isn't an easy job. The cab of the Decauville is a clip-fit onto the running board and the water tanks. One screw and two clips hold the boiler in place, which accommodates the lighting circuit board. Space for fitting a DCC decoder is at a premium: squeezed alongside the motor in the cab. The gear housing is held in place by four micro-screws, but I recommend you don't tamper with the driving mechanism, everything is delicate, tiny and a very tight fit. Shoe-horned in is the word, except I don't have a shoe-horn in this scale! And keep in mind that opening up the engine cancels the guarantee.

GOING THE EXTRA MILE

A driving crew in the cab, a few odds and ends on the water tanks or the bonnet, including coal briquettes, a jack and an oilcan, curtains on the doors, a brake lever under the cab floor... all this will significantly enhance the appearance of the models.

Going one step further, we could add the valve gear to the steam locomotive and re-work the cab of the locotractor. Many hours of pleasant bashing before enjoying these fine models on our layouts.



Just like being in a depot! Three liveries for the locomotive and as many for the locotractor. Meaning a wide choice of periods, atmospheres or systems!

Vos Papiers

THE **26** VOIE LIBRE/RAMMA CHALLENGES WERE FUN-PACKED AND CREATIVE

At the last RAMMA gathering in Sedan, a whole section of the show was dedicated to the "Vos Papiers" challenge. Let's take a closer look at this exciting adventure, in both narrow and standard gauge.

Text and illustrations: **François Fontana**

Twenty-six participants! And twenty-seven layouts, as one of the participants had built a two-part contribution. All this to say that the latest challenge jointly organized by LR Presse and the RAMMA club in Sedan was a great success with modellers. At the end of the show, we

asked each participant about his or her motivations and invited them to describe their small imaginary world. Once the answers came in, we realized that beyond sharing a moment with other modellers, beyond mediating between modellers and visitors, taking part in a challenge also opens onto a different kind of mod-

elling, onto a type of creativity that is seldom expressed. So, let's give the floor to the creators, let's listen to them presenting their layouts and let's step with them into these whimsical universes. —

RHAMA PAPERS **THIERRY JOSSET**

I'm actually a reformed boat modeller who has reverted to trains! The trend of railway modelling towards diorama micro-layouts coincides with my approach to creativity: generating an atmospheric scene is a very exciting intellectual and manual task. Building a faithful scale reproduction means compressing distances, using light. And when you have been accurately modelling the real thing for a long time, switching to something imaginary is tricky. That's why I opted to build an exotic scene: located in Egypt, in the Nile valley, the layout represents a shop where all types of papers are sold. The small railway that serves the village is put to all kinds of uses and a wide range of machines can be seen running on it: speeder, locotractor, rubbish skip...





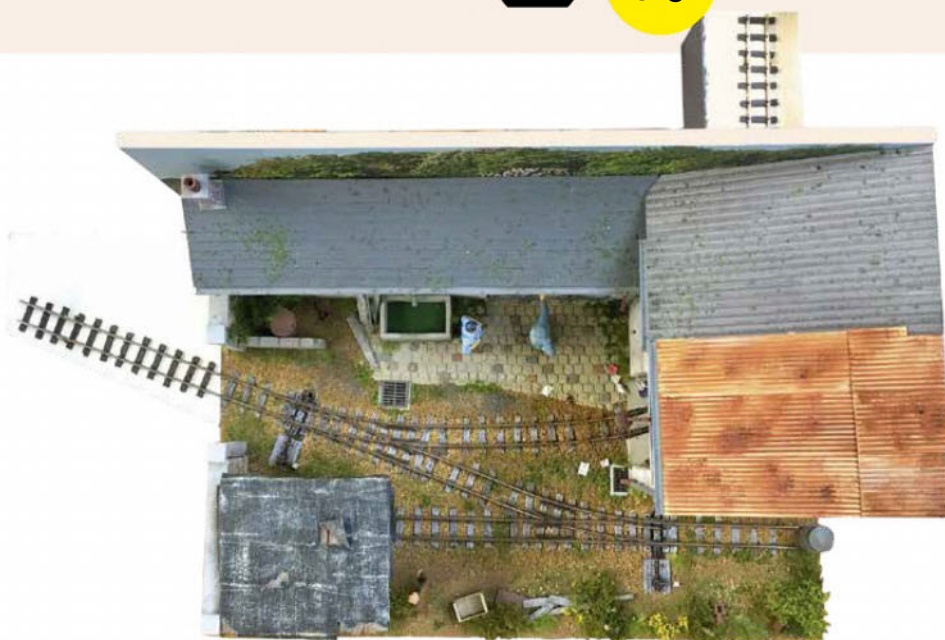
RECYCLING OLD PAPER

MICHEL LECOURSONNAIS

This is a family business, specialized in recycling. It was founded by the grandfather, who started by collecting rabbit and mole skins. Nowadays, the grandson recycles newspapers, advertisements and cardboard packaging. The train, a left-over from the past, has been preserved! It is used to carry crates of bulk paper, moving them into a warehouse where they are packaged into bundles, and transferring them to the processing plant. The trickiest part of the challenge was to find an original topic! After having scouted out old buildings, I built the layout: two turnouts, a few inches of track and two fiddleyards. The buildings are made out of peeled foamboard, covered with filler material, while the roofs call on Redutex sheers. The locomotive is a plastic body fitted to an Arnold chassis. Building this layout took a lot of time, but was great fun!

A4

0-9



GONE WITH THE WIND

PHILIPPE GABARD

I enjoy having constraints, they stimulate creativity. As the surface was fairly large, I opted for 1/35 scale on 16.5mm gauge track, reproducing prototype 60cm gauge track. My favourite theme is military railways, and having a spare LCVP (Landing Craft Vehicles & Personnel) handy prompted me to build a landing and its railway on a Pacific island. Having roughly arranged the vessel, the three turnouts and the rolling stock, the first major difficulty cropped up: I would have to forget Polynesian women and coconut-trees, there was simply no space for giant trees and the dank depth of a tropical jungle. I got round the problem by treating the scene like a theatre stage, playing on a forced perspective and installing a trompe-l'œil backdrop. As for the papers, here is the story: it's a fine day in October 1950, and a US Navy LCVP barge, with a delegation of American, Australian and New-Zealander brass on-board, has just arrived in the unobtrusive and only harbour on the small island of Ravilanana*, in the famous Taitoimotus** archipelago about which "there is nothing to be said" according to the French humorist Pierre Dac***. Access to the wharf at Wicked Boys Harbor

(formerly Mankékoko**** in the local language), concealed at the back of a silted-up creek, is very awkward between tides. And that's how the accident happens... Eager to join these proud and brawny warriors, charming Corporal Betty trips up on the wharf and drops all the documents. My God, your papers! The demob orders are gone with the wind, what a tragedy!

A3

1/35

* "Ravilanana": phonetically, can have 3 meanings: 1 - "ravie la nana": "the chick (girl) is delighted", or 2 - "the chick is kidnapped", but also 3 (imperative) "ravis la nana": "kidnap the chick". The choice is yours...

** "Taitoimotus": "keep quiet, shuddup"

*** Pierre Dac (1893-1975), a famous French humourist and comedian who, as a BBC speaker during WWII, skewered the Nazis and the Vichy government.

**** "Mankékoko": "missed it, matey".





A4

0-16.5

LES ÉDITIONS DUPUIS FRÉDÉRIC MAZZA

I'm a great fan of Gaston's* world! I happened to have a Bachmann tramway which, once shortened and repainted in the colours of Gaston's car, would be very well suited to recreating a scene from one of the comics. I imagined that the printing shop was served by a private siding. Everything is made out of card, cut with a Craft-Robo machine. As for the figures, their silhouettes are printed and cut out, before being located on the layout. The "gaffophone**" is on the top floor of the building and has already caused a partial collapse!

* Gaston Lagaffe is a character from the Belgian Spirou comics series. Lazy and creative, he spends his "working" hours inventing weird devices and looking after his pets, constantly disrupting the smooth operation of a publishing company.

**The "gaffophone" is a "musical" instrument invented by Gaston. It produces such a bellowing sound that a series of disasters invariably ensues.



THE SMALL STEAM DEPOT MARTINE DAUGAS

I wanted to take part in the challenge, so I started by drawing the surface of an A3 sheet on a piece of cardboard; this looked very small indeed! What could be done?

Jean-Pierre Vergez Larrouy suggested the duty roster office, explained its purpose to me and I set to work! I began by devoting 4 to 5 months to research work. Then I built a 10mm thick baseboard, with 3mm

A3

H0



thick MDF sides; the ground was cut out of a sheet of Styrofoam. The buildings are either scratchbuilt out of card and polystyrene, or bashed from commercial

kits. They are all painted and weathered, and fitted with inside lighting. They are embedded in the soil, made of various grades of sand, darkened with oil paints. Bernard Georges took charge of all the wiring, and the backdrop is a misty photo of the surrounding hills; my small steam depot, which accommodates 0-4-0, 0-6-0 and 2-6-0 tank engines, has come to life.

H0-9

A4

LE PAPIER QU'ON SENT, L'USINE DU PAPY RUSSE*

DENIS WILLEMIN

A real family saga: the ancestor, Alexander Wirikowsky, an emigrated White Russian, manufactured paper paste that he sold to a factory nearby, located in a place known as Fontaine-claire. One day, seeing he could earn far more money, he created his own scented paper: *Le papier qu'on sent*. His grandson, who Gallicized his name into Claude Viry, improved the quality of the product: soft to the touch, scented and coloured, it was far more pleasant to use than newspaper. He patented his invention under the name Papier de Qualité, nowadays known only by its initials! This new paper was manufactured in the "Papy russe" factory. Denis Willemin enjoys creating small automaton, highly accurate mechanisms and animations which are installed on his layouts. For example, on the Papy russe factory, the rolls of paper are loaded, carried and unloaded automatically thanks to a locotractor fitted with a long rod.

* This layout is a series of un-translatable plays on words: 'papier qu'on sent' means literally 'paper that can be smelt', while the initials of 'Papier de Qualité' correspond to the French slang abbreviation 'PQ', which refers to toilet paper. Conversely, 'papy Russe' means 'Russian grandpa', but is phonetically identical to 'papyrus', while 'Fontaine-claire' is the inverted name of 'Clairefontaine', a well-known French paper manufacturing company



LES CENT PAPIERS**

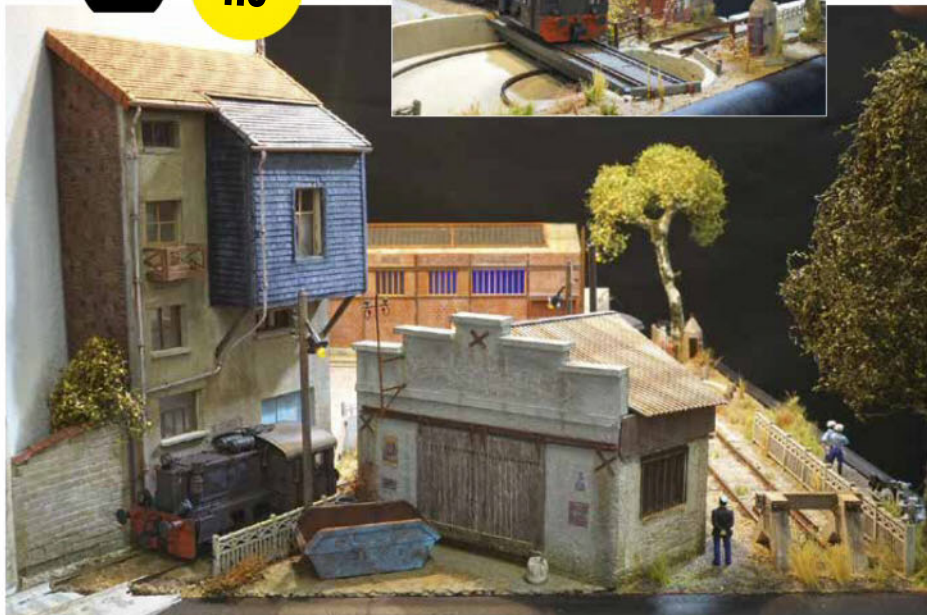
FRANÇOIS JOYAU

Shunting wagons, fitting a turnout, creating a working layout on an A3 sheet! Sounds impossible. Well, it wasn't! And it was actually quite an enjoyable exercise! Coming from the fiddleyard, a small Köf locotractor moves a wagon between industrial buildings and along the rear of dwellings. Thanks to a large sector-plate, the wagon is moved towards a workshop or a siding. The presence of two fiddleyards allows for a variety of wagons and even engines to be run. And talking of papers, do you have yours to hand? Someone on the layout might well ask you to show them! An A3 format is small and compact. But building a small layout means you can focus on details, pay great attention to the scenery, a modeller's dream!

** 'Cent papiers' means literally 'one hundred papers'. But phonetically, it corresponds to 'sans-papiers', meaning undocumented immigrants.

A3

H0

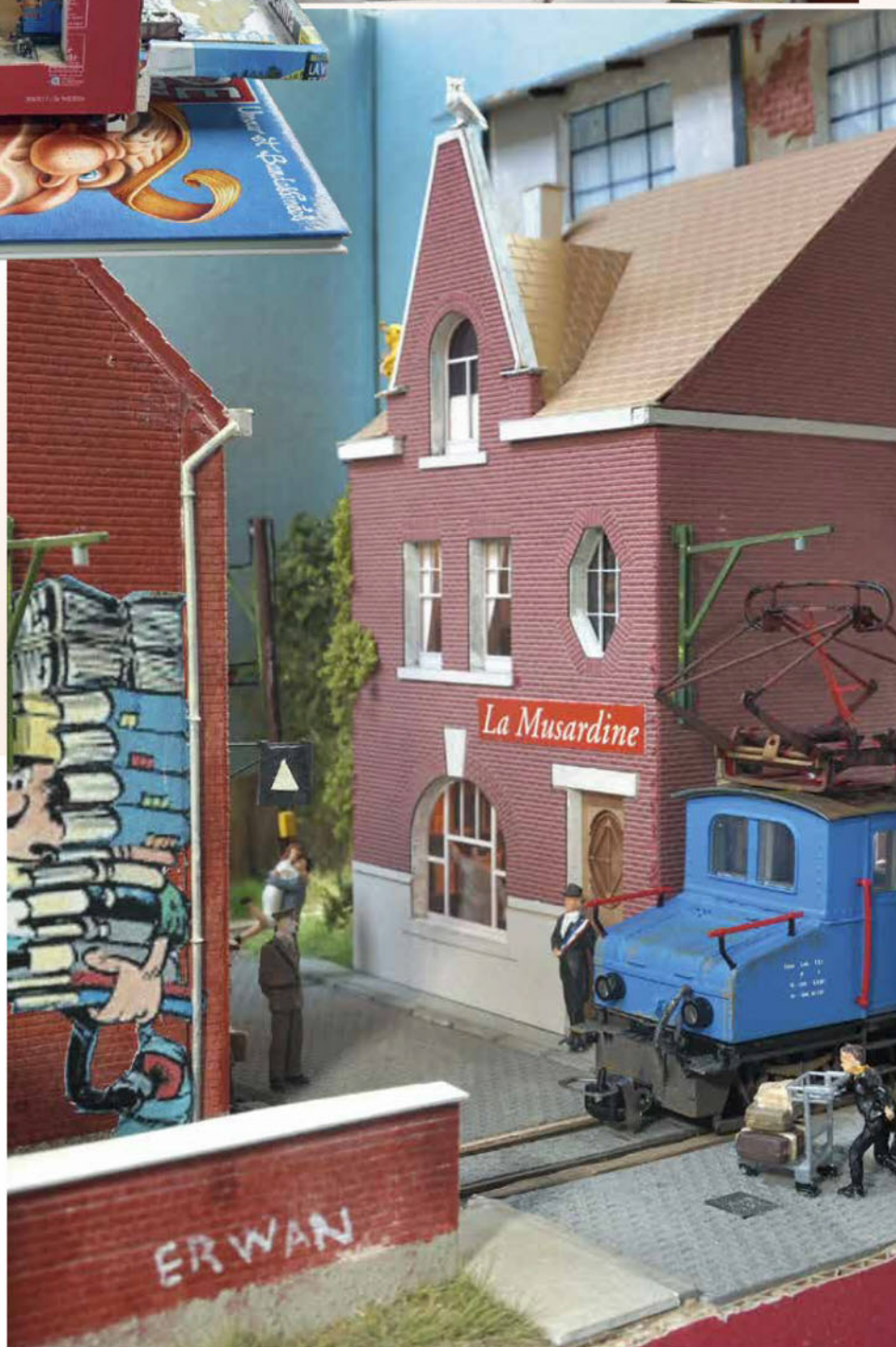




ICELAND STREET* ERWAN JOSSET

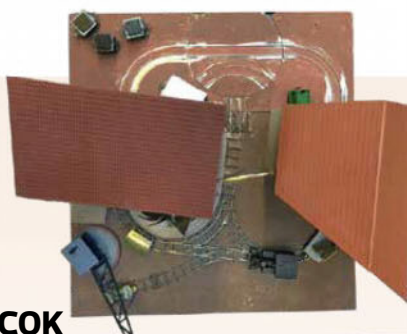
A supplier of printed paper can indeed be found in rue de Suède*! That's how, with a wide smile, Erwan welcomed us to his new micro-layout. "I found two photos that guided my work: the street on the Limonaderie Laplique layout (VL n° 89) with its level crossing, and a picture of a Paris metro train, running into the workshops after having passed below a block of flats. My layout represents a street with the paper mill on one side and a warehouse on the other. Wagons shuttle between both buildings, shunted by a small electric engine. As I wanted some brick-built structures, I imagined that the scene was located in the north of France and chose the buildings in the Kit Nord and Minifer ranges. And as I also like comics, all the figures on the layout represent my favourite heroes. Just to be even closer to the theme of the challenge, the layout fits into a packaging box for A4 format paper sheets!

* LR Presse's new address is rue de Suède, Sweden street...



H0-9

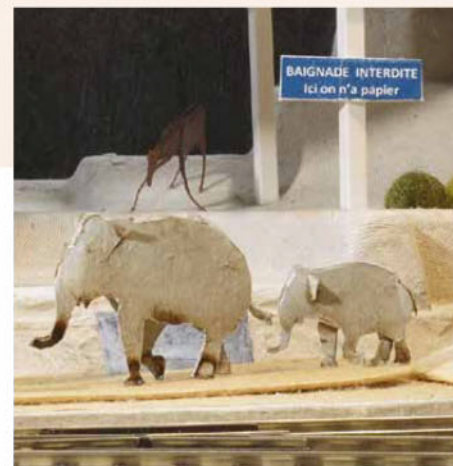
A4



THE YEAR OF THE COK LUCIEN LACOURT

It's the year of the COK (Congrès d'Origami et Kirigami – Origami and Kirigami Congress). Jules Decranne*, master-founder, and his friend Will Decoude*, mechanical engineer, have decided to attend. Each of them owns a small company, and both are connected by a narrow gauge railway. As neither are really keen on paper, they have decided to use their favourite material: sheet metal! I took advantage of extensive documentary research, of my free time and of a keen interest in experimentation to create the folded or cut metal models. The plan of the layout is inspired by the Justain Versaitou layout built by the Escadrille Saint-Michel, and features a turntable that enables each of the three circuits to be looped. The turnouts are operated manually: by turning the handle, a camshaft moves the point blades and switches the polarity. The track is code 40 rail soldered to copper-clad epoxy sleepers. Railway modelling provides the opportunity to enjoy many small pleasure, such as documentary research. For instance, I used Auriol Labeur and Arnold Böcklin fonts that correspond to the period and architectural style of my layout.

* "Jules Decranne": phonetically close to "jus de crâne", "brain juice"; Will Decoude, phonetically close to "huile de coude", "elbow grease", in other words "brains and brawn"



THE RAMMA CIRCUS MENAGERIE FABRICE LESAFFRE

A3

H0

To generate the greatest possible number of shunting possibilities on such a cramped surface, I understood that the only way consisted in having 3D fiddleyards: therefore, I imagined a two-level turntable on one side, and a two-track fiddleyard ending with a sector-plate which could also serve two levels! The approach was less technical for the layout's theme and scenery – I let my imagination take over. It all began with some papier mâché

packaging from an electrical appliance. Its unusual and crooked shape was evocative of a basin and of the basis of bridge abutments. The other elements were added on bit by bit: tunnel portals, engine shed, trees, waterfall, stream and bridge, all this made out of paper, with different colours and textures. When visiting the Trainsmania show in April, I acquired a Craft-Robo machine and opted to make the circus animals out of paper: lions, giraffes, elephants and sea lions. And this is how the RAMMA circus menagerie was able to travel by train to Sedan!



ROYE WAGON WORKSHOP

PIERRE MIGUEL

When modelling in 0 standard gauge, the trickiest part is fitting in a turnout. So I actually put in four devices! Three wagon turntables on the decorated part and a traverser inside the workshop. The Roye workshop was dedicated to brake vans, but as I'm particularly fond of goods wagons, I decided my workshop would be in charge of maintenance on open wagons. Inside, a Brawa Sole shunter is in charge, while outside, a good old 0-6-0 tank engine hardly conceals its British heritage; I can't help it!

On this layout, the track was laid sleeper by sleeper, bolt by bolt then... it was all masked by a wooden deck made of recycled swizzle sticks! The layout does have a relationship with paper: of course, some tactless person has strewn all the sheets of toilet paper around the back of the workshop, near the foreman's office, which is adjacent to the changing rooms, showers and WC. A scale diagram of a 1909 Nord open wagon can be seen on the foreman's desk. This was the third time I took part in a challenge, what will be the theme of the next one?



A2

0



WALTER – COSETTE* LES POTES À G

This is the largest layout in the largest scale, and creating a complete layout on a specified surface was by no means an easy task. Nevertheless, the «Potes à G» team succeeded: one turnout and one sector-plate serve their factory yard in 1/22.5 scale. This plant manufactures high quality paper. Upon leaving the processing workshop, the rolls of paper are transferred to the packaging and shipment unit via a sector-plate. In the background, a fiddleyard with a highly sophisticated turntable means trains can be kept moving almost at all times. Logically concealed under a large cover, it is actually shown to the public, which enjoys watching it almost as much as the layout proper! The entire layout is designed with a forced perspective, with a photographic print of an old factory providing the backscene. This gives the scene incredible depth. As for the many billboards that cover the walls, let's say they all carry slogans that refer more or less to the sense of smell... Railway modelling is such a serious matter that the merry men from the G scale mates' team have pulled out all the stops!



*Translator's note: a spoonerism this time – "Walter Cosette" for "water-closet."


A3
H0

TEMPORARY EXHIBITION, GIANT ORIGAMIS LAURENT PATURAUX, SANDRA BRÉARD

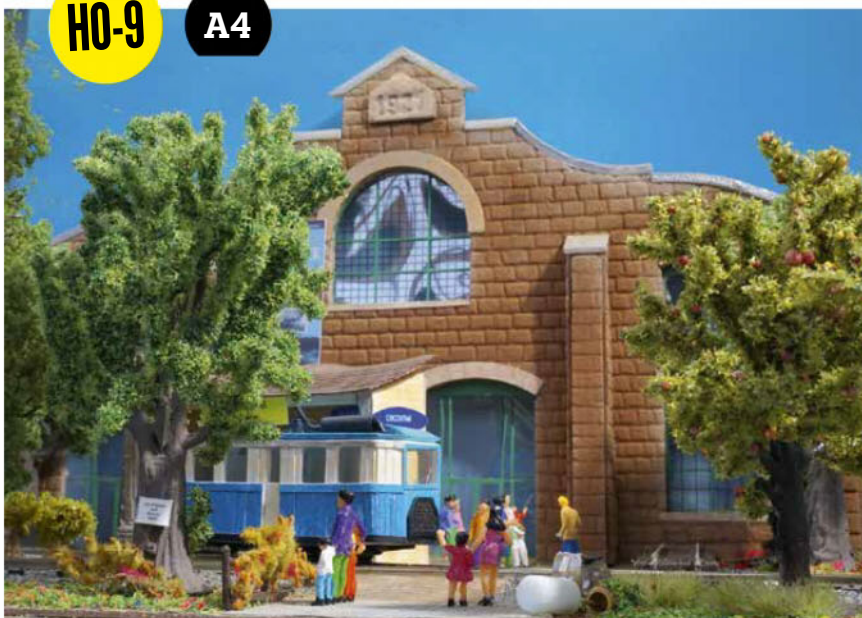
This layout is freely inspired by various parts of the 13th district of Paris and of the suburban town of Charenton-le-Pont. The streets cross at different levels, dwellings blend with industrial structures. We built everything out of coloured card, foamboard, Dépron and twizzle sticks. On the layout's lower level, besides the origami exhibition, there are many tributes to various types of paper.

We wanted to take part in the RAMMA "Vos Papiers" challenge to amuse the public, and I think we succeeded!


A2
Ile

THE PAPIER MÂCHÉ MINE YVES ALAMARGOT

The layout is a large black box with an arrowslit. By peeking through it, a well-hidden secret is disclosed: a locotractor hauls a skip out of a gallery. The skip is loaded with a strange type of ore: papier mâché. You didn't know this, it took the gift of a story-teller to convince you: papier mâché is indeed mined in dark tunnels that are visible only to childrens' eyes!

H0-9
A4


I REMEMBER*, CHICOUTIMI CHRISTIAN HUMBERT

A few years ago, we toured Québec extensively and travelled all round Lake Saint-Jean. While looking for railway remains around Saguenay, we visited the former Chicoutimi pulp mill. And wood pulp is precisely the ideal raw material for manufacturing paper. Having found the theme, I sketched a simple but satisfactory trackplan for such a small surface. I imagined that the pulp mill, which closed in 1930 and became a museum, was still connected to the Saguenay power railway. The buildings were cut out of various sheets of coloured card, using a Craft-Robo, the stonework is engraved in sheets of Dépron, the moldings are 3D printed with a wire printer. The layout is lit with a string of LEDs hung on a dismantable frame made of metal tubing.

* "Je me souviens" ("I remember") is the official motto of the French Canadian province of Québec.



A4

H0-9

A SMALL LOCAL NEWSPAPER DAVID KNOELSPIESS

Being very busy preparing for the RAMMA gathering, I started working on my own presentation just one week before the show. So time itself was a challenge... A piece of wood picked up in my workshop, a cardboard calendar, a length of H0-9 track, and I got down to work. A few figures and road vehicles from the back of the cupboard to bring the scenery to life. An hour of work with the Craft-Robo to cut out the windows and the notice. And here is the outcome of some five hours of modelling. For a long time, I had been wanting to model the small printing shop of a local newspaper. It was easy to find the name, as it was quite simply a tribute to the magazine that introduced me to the delights of narrow gauge ...

FORGED PAPERS VINCENT LARUE

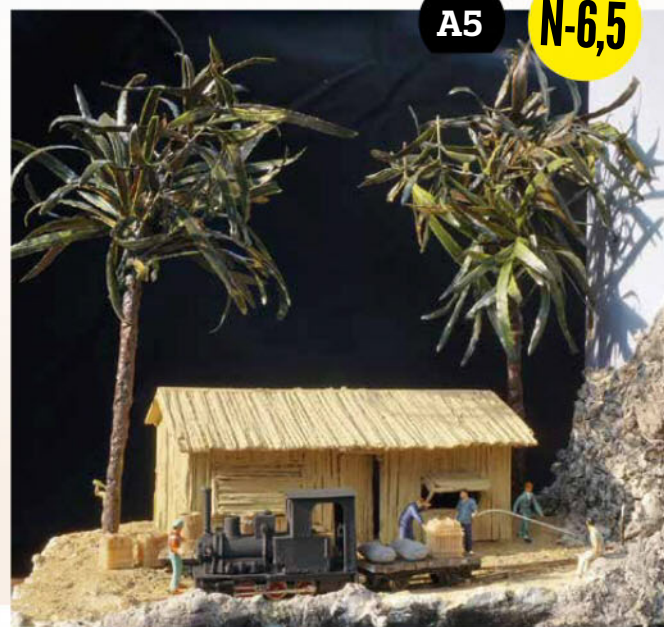
For a long time, I had dreamt of an H0f layout. My wife had found a shanty and I had bought the Fastrack system for 6.5mm gauge turnouts. I also had a small steam locomotive body in that scale.

The "Vos Papiers" challenge turned up and gave me the idea of using all this equipment. The turnout was a real headache, but I did succeed in building a decent one. With the shanty, I wanted to model a short stretch of beach. A friend of mine suggested a Greek cove. But

what about the paper ? And why not a clandestine rum distillery and a forged documents' workshop, well-hidden at the end of an ancient railway line?

Sand, ballast, paper paste, paint, vegetation and hey, presto! the layout was built. My wife made the palm trees out of Powertex. The fiddleyard is a two-track traverser.

The skips are Z scale flat wagons, shortened and somewhat hacked about. The couplers are made out of piano wire. Trains are powered by a Passmann controller, generating pulsed current, designed for Z scale.



A5

N-6,5



A4

H0

2, RUE DE SUÈDE AT AURAY PIERRE LATEUX

This layout is an obvious nod to a company that all readers of the magazine are familiar with! While visiting Auray, I took a picture of the new building on rue de Suède, and modelled it on the right-hand side of the diorama. A film scene is being shot outside the neighbouring building, with policemen and gendarmes involved... Better have your papers ready!

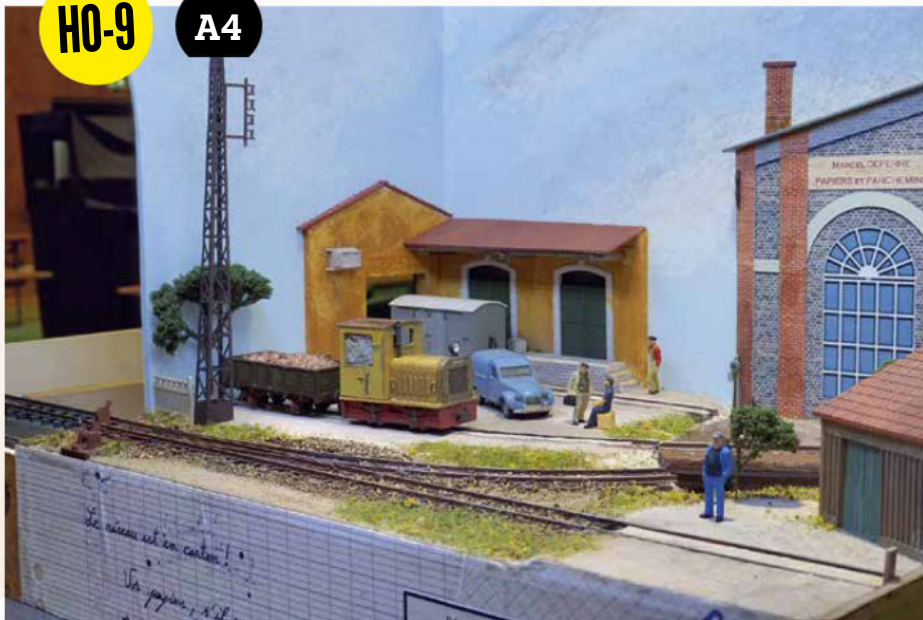


THE PAPER MILL OLIVIER MOLIÈRE

A4

H0-9

Somewhere along a road in the Bresse region, I spotted this old abandoned water mill straddling a dried-up river. The site convinced me at once: this would be the theme of my own challenge. Snow is modeled using bicarbonate. Take care not to put any on the rails, as it is an oxidizer! The cliff is cut out of a sheet of Styrofoam, while the barn is built out of plastic sheet. The mill itself is made out of engraved foamboard, with a laser-cut corrugated card roof. A mirror is located behind the building, to enhance the impression of depth. The locotractor is a 3D printed model fitted to a Kato N scale driving chassis.



H0-9

A4

DEFERRE PARCHMENT* FRÉDÉRIC MOTTET

When the rules for the challenge were published, I decided to go ahead! But with what? So I built a caisson out of millboard, 5cm deep, to the dimensions of the layout, then I laid a few lengths of track, one turnout, and the trackplan sort of popped up naturally. The traverser located in the fiddleyard offers scope for all kinds of shunting. A LED lighting strip is located above the layout, which is entirely built out of cardboard. Originally, Deferre the Elder had a hide-and-skins business that used to make the famous Deferre parchments, celebrated for their tear-proof structure. The son, Marcel, modernised the company and began producing paper. Being born in Annonay, my childhood was steeped in tanneries, paper-mills and railways!

* Yet another play on words. "Parchemin Deferre" is phonetically identical to "par chemin de fer", "by railway".

JESUS LOCK, MIDSOMER CANAL DAVID WOODCOCK

It's 1964 and the volunteers from the Midsomer County Industrial Heritage Trust have just brought to light the old Jesus Lock and the lime kilns located next to the canal. They have begun restoring these structures. Inauguration shall take place on Whit Monday. Sifting through the archives, Trust members have organized an exhibition called "Vos Papiers", it will commemorate a visit by General de Gaulle just before D-Day. You are not familiar with Cawston, the main town in Midsomer? You should, as it is twinned with Châteauvallon**! The layout is built out of 4mm thick MDF. The code 55 rails are soldered to copper-clad epoxy sleepers. The rolling stock is from the Nonneminstre, Roy C link and KB Scale ranges.

** Châteauvallon was the name of a mid-1980s French TV series.



A3

0-14



RUE DES PAPELARDS*

FRÉDÉRIC MOUGET

When the theme of the challenge was disclosed, I was keen at once. At first, I thought of an extension to my fixed layout, then of a different way of taking part in a major exhibition: the first time I would be displaying something.

The right-hand fiddleyard represents the station, a locomotive shunts a wagon into the premises of the Paper Quick company. Thanks to the second fiddleyard, located inside the building, it returns to the station with another wagon. A locotractor shunts a wagon under the awning of the second siding and collects one from inside the PQ* company... Thanks to the two fiddleyards, the

* "Papeland" is French slang for "paper".

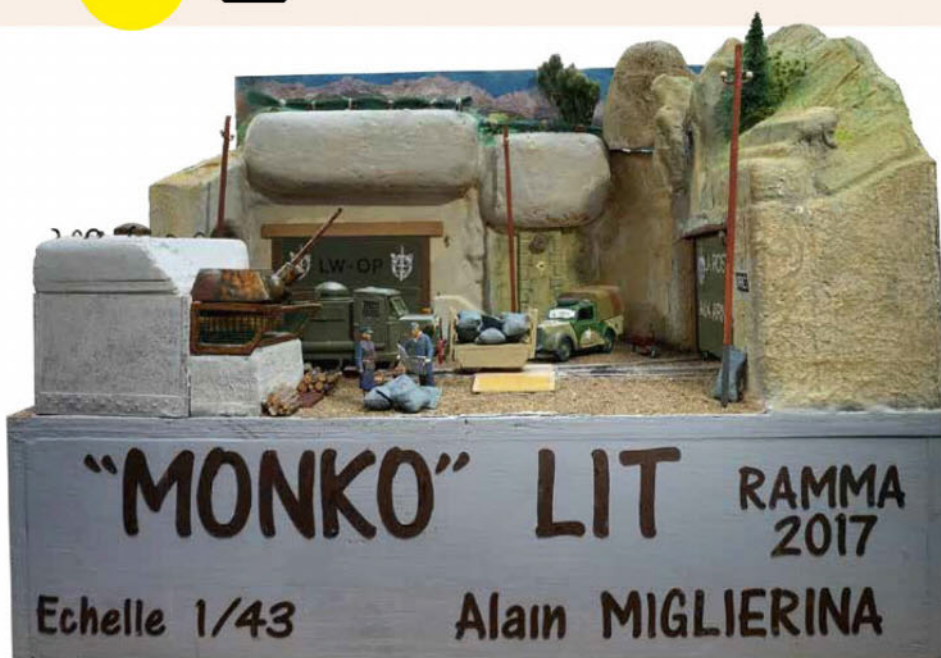
shunting possibilities are endless. I had thought of serving the printing works via a third fiddleyard, but the layout would have been off-limits!

The layout infrastructure is 15mm plywood, the baseboard 10mm ply. The sides and the front fascia are cut out of 3mm MDF. The buildings have a cardboard core coated with Redutex textures or sheets of embossed plastic brick. The slate and tile roofs are Redutex textures, with self-adhesive aluminium foil used to model zinc, and adhesive masking tape to model tarred paper on the flat roof of the printing works. The doors and windows are made out of painted adhesive tape, glued onto transparent plastic sheet, while the woodwork calls on camembert boxes!

0-16.5

A3

MONKO-LIT
ALAIN MIGLIERINA



Captain Monkowitch is in charge of the Army mail at the Allied military postal sorting center. His moniker is Monko, his passion is reading. The center is accommodated in a blockhaus and connected to the railway network. I imagined all this story to explain my layout and the presence of military personnel from several armies. During the Sedan show, a visitor told me that in eastern France, there used to be an Army postal office housed in a blockhaus. Part of my fiction was becoming true! The vehicles and military figures are in 1/48 and 1/43.5 scales. The railway stock is entirely scratchbuilt, and the layout is fitted with sound. It is displayed on a mock parcel stamped as it would have been in 1940.



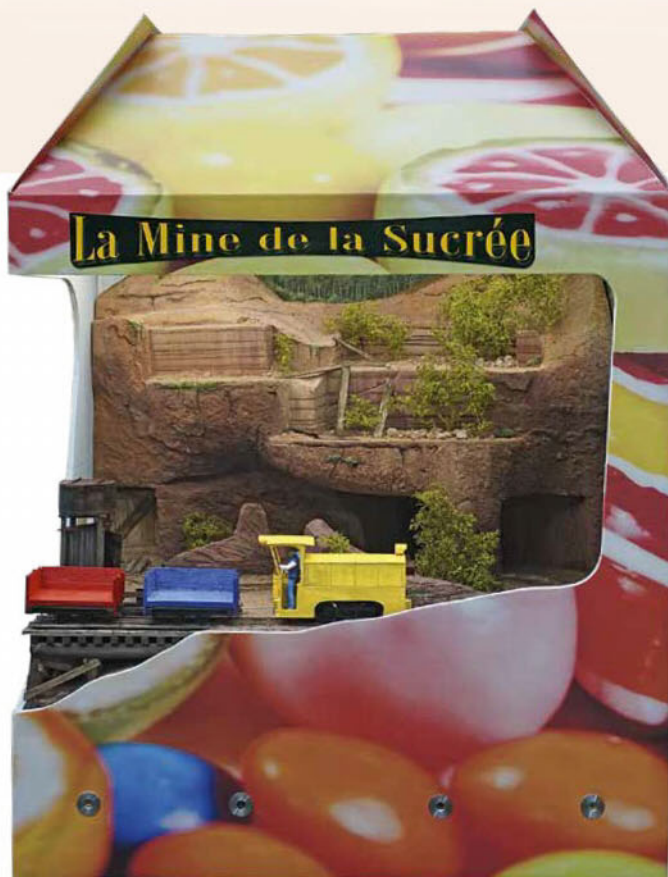
A4

H0-9

BEAR LAKE POWER STATION JÜRGEN HELD

It was while talking with Dany Machi about his ironing table layout at the Mülheim show in January 2017 that I got the urge to take part in the "Vos Papiers" challenge. On the way back, the idea of the small Bear Lake hydro-electric power station cropped up. It would be served by an industrial railway, ferrying equipment and tooling to the lake and beyond to another dam. The central theme of the layout is the inclined plane. The very same night, I made a first rough model out of card. Rebuilt three times, it helped me identify the best and the most original arrangement. The rocks are carved out of plaster-coated Styrofoam, while the retaining walls are cast plaster. The 55° inclined plane is built out of brass and its driving mechanism is controlled by an Arduino device.

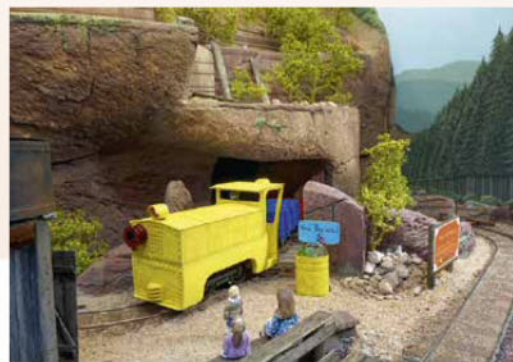
THE SWEET MINE ALAIN RICOLLEAU



A3

1/35

I'm from the age of steam trains, which had to be fired up before running, and which still fascinate 21st century children. Narrow gauge is just up my street, as it were, because it offers scope for dreaming, for creating whimsical worlds, for escaping the harsh reality of today. This challenge provided me with the opportunity to disclose one of the best kept secrets: sweets come from a mine, somewhere deep under the Vosges mountains. And I can assure you that those who inspected my layout at Sedan are now fully convinced that this the truth! The layout was designed like an experiment. I used all the materials that were available: paper, cardboard, wood, plastic and metal. The track was laid after the rails were curved to an inside diameter of 150mm. All the processes used were found either in the magazine or on the forum. The battery-operated locomotive is assembled around an H0 scale Fleischmann chassis, which was heavily ballasted (as were the skips), to avoid instability on the very sharp curve. The scenery is built out of Styrofoam, coated and painted in Vosges sandstone shades. A painter friend, Jo Héliotrope, created the backdrop.



37th National Narrow Gauge Convention

DENVER 30 AUGUST – 2 SEPTEMBER 2017

A group of French narrow gauge railfans regularly travels
to the States to attend a "convention".

Jacques Royan tells us a bit more...

Text and photos (unless otherwise mentioned): Jacques Royan



Durango & Silverton K-36 engine n°481.



A shipyard served by many narrow gauge tracks.
A familiar topic for American railway modellers, built in 1/48 scale.

Left, a building in 1/48 O scale, right
a more local scale: S, or 1/64 scale.



A Galloping Goose,
a hybrid and mythical
machine if ever there
was one! N°7 is seen
here on the Golden
museum loop.

A “convention” is a large annual event, based on volunteers, which enables narrow gauge railfans to get together and better enjoy their hobby. It takes place over 4 days: from Wednesday to Saturday.

A BUSY PROGRAMME

The convention features: an exhibition with many supplier’s booths. Club and private layouts. Conferences (known as “clinics”) dealing with a very wide variety of topics. A competition of models, dioramas or modules, which often reveals true masterpieces. As well as visits to private layouts located close to the “convention” site. Railway preservation societies ■■■



And if you only have a few parcels and crates to carry, choose the smaller unit!
N°6 seen in the Golden museum. Admire the collapsed caboose in the background.



K-36 n°489 in charge of a passenger train is seen descending towards Chama on the Cumbres & Toltec railway.



Logging fans, this is for you! A huge 3-bogie Shay, N°9, seen in Silver Plume station on the Georgetown Loop.

A FEW EXAMPLES OF “CLINICS”

- Build rocky relief out of resin.
- Rivers, rapids, falls... Water is everywhere. How to model it.
- How to maintain and clean track on your layout and your models' wheels.
- The Colorado & Southern, inspiration for the modeller.
- History of the K-36 locomotive class of the Denver & Rio Grande Western.
- Restoring Colorado & Southern caboose N°1008.
- How to model a mine accurately.
- How to light a layout.
- Building a trestle: prototype and model.
- A beginners' guide for On2 modelling (60cm or 2 foot gauge track).
- Methods for building turnouts.

It's impossible to follow all the “clinics”, and an ability to understand American is strongly recommended. But many participants provide very detailed slides during their presentations, and this makes them easier to follow.

In the case of modelling conferences, the trickiest part is finding in Europe the products used by US modellers!

... also attend, and special trains are organized on local narrow gauge railways. Museums offer special discounts.

This year, the “convention” took place in Denver, Colorado, an area where historically, 3 foot gauge track was widespread. Four major sites still exist around Denver:

- The Colorado Railroad Museum, located in Golden, which displays a large collection of standard and narrow gauge rolling stock from the Denver Rio Grande & Western and from other local companies. Three ex-Rio Grande Southern Galloping Geese can be seen, and n° 7 ran on the museum loop.

- The Durango-Silverton, a major tourist railway on one of the former lines of “Colorado 3 foot gauge loop”. A 60+ km journey with a stunning stretch along the Animas River gorge. We travelled over part of the line on-board a motor-trolley, a different way of discovering it, and which provides the opportunity to watch the steam trains in locations that are normally inaccessible.

- The Cumbres & Toltec, a tourist line with a length of over 100km, which runs through a pass at an altitude of 3000m (10,000 feet) and superb varied scenery. This railway organized spe-

cial trains with N°315, a fine C 18 class 2-8-0 built in 1895, and restored by an association.

- The Georgetown Loop, part of the former Colorado & Southern, where ex-West Side Lumber C° Shay N° 9 can be observed running.

AT HOME

We had the opportunity to visit the Cascade & Silverton Railroad, an Fn3 layout built by Ron Keiser. Fn3 consists in reproducing in 1/20.3 scale prototype 914mm (three foot) gauge track on 45mm gauge. In other words, American G.



"A fine 1940s atmosphere on Ron Keiser's Fn3 layout"



Still on the Cumbres & Toltec, C 18 n°315, an ancient 2-8-0 tender engine, built in 1895, hauls a "convention" special.



This indoor layout is arranged around a 7.3 x 11m room located in the basement of the house. The track is laid with Accucraft code 332 rail for the main tracks and code 250 rail on the secondary tracks. The sharpest curve radius is 3m, which means Accucraft and Bachmann locomotives can be run. Operation is analogue. Extremely detailed, the layout is packed with cameos, and combines superdetailed items from commercial ranges with scratchbuilt models.



Bill White's San Juan Central Fn3 layout.

A RAILCAR OR A ROAD BUS?

At any rate, it runs on rails

Pierre Fichet is a modeller who doesn't beat around the bush! When he sees the photo of a machine he fancies, he finds a simple drawing and builds it! This project is a small Renault railcar, suitable for either 0 or H0 scale.

Text : François Fontana based on input from Pierre Fichet

Photos : François Fontana, Pierre Fichet

Drawings : Alexis Avril

EASY
AND
AFFORDABLE



This railcar, designed for meter gauge railways, is reminiscent of 1930 buses.

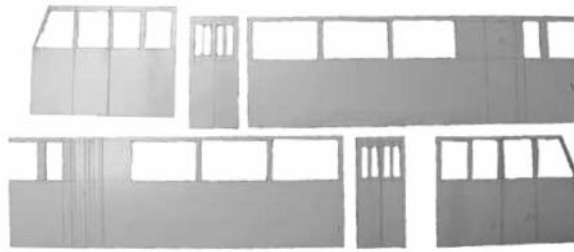
The Renault railcar

Fitted with a modest 55hp diesel motor, this railcar was tested on various CFD secondary networks without finding a buyer. A standard gauge prototype was put into service in 1935 (possibly the meter gauge unit, suitably modified). In 1936, it was bought by the Etat company and numbered ZZF 23931, before being re-numbered ZZR 10101 by the SNCF.

Sources

- Yves BRONCARD, *Autorails de France*, vol. 2, Editions La Vie du Rail
- Michel GRANNEC, *Renault et le matériel ferroviaire*, Editions ETAI

This article explains how I scratchbuilt my own railcar out of plastic sheet. The body is cut out of 1mm thick sheet. It consists of 7 different parts: the front panel, the two small sides which correspond to the driving cab, the two folding doors, and the two long sides which, having curved at the back, meet to form the rear panel.



The various body parts. Note the vertical grooves to help shape the curved rear part.



1 The body is assembled around the ceiling (called "upper part"), also cut out of 1mm thick plastic sheet. The folding doors are glued inside the body panels with an overlap of 1mm. The door measures 18mm. Inside the passenger compartment, glue a strip of plastic, 4mm wide, and 9mm from the bottom. It will support the body on the chassis.



2 Once they have been curved, the two sides join to form the rear panel. Fixing the rear partition in place helps to glue the curved parts.



3 The roof consists of stacked sheets of various thicknesses. Once the adhesive has set, the roof is sanded, using the template supplied.



4 The entire body is coated with a coach builder's surfacing compound of the Sintofer type, before being sanded. The roof is glued to the ceiling.

Supplies

Plastic sheet:

0.3 - 1 - 2 and 3mm thicknesses

Plastic strips:

0.3 x 0.5mm

Axes fitted:

with 16 mm diam wheels

Gears: 27 teeth, diam. 14mm <https://micro-modele.fr>

Motor with gearing: 12 V <https://micro-modele.fr>

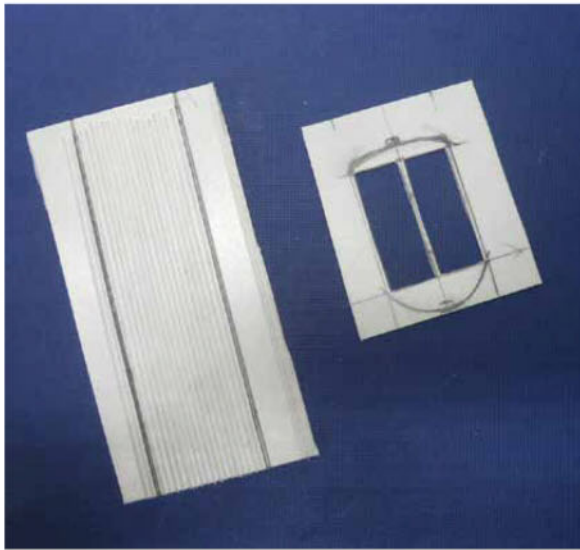
Paint:

Prince August grey 155 and red 29

Radiator

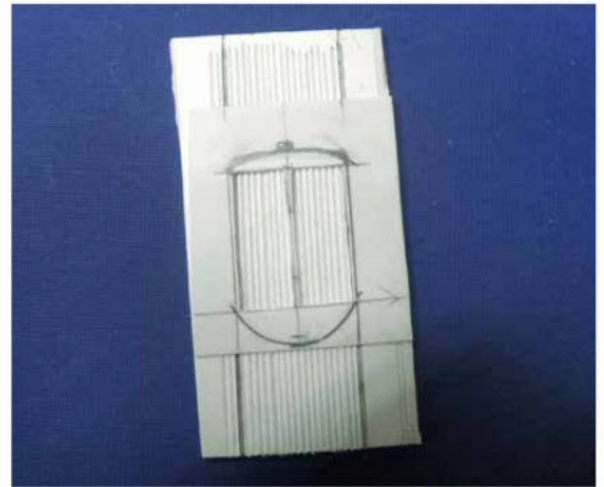
5

Scribe a sheet of 2mm thick plastic sheet every 1mm to represent the radiator's honeycomb or better still, glue a metal honeycomb to a plastic sheet. Cut the shape of the radiator grille out of a 0.3mm thick sheet.



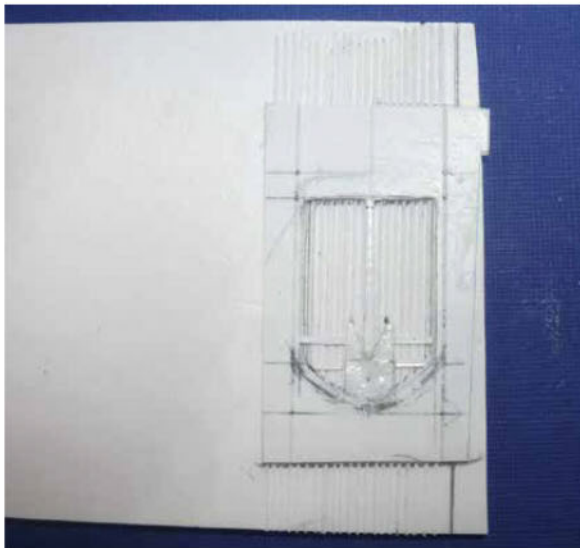
6

Glue the radiator grille to the honeycomb.



7

Using 0.3mm thick strips, make the parts that decorate the radiator grille.



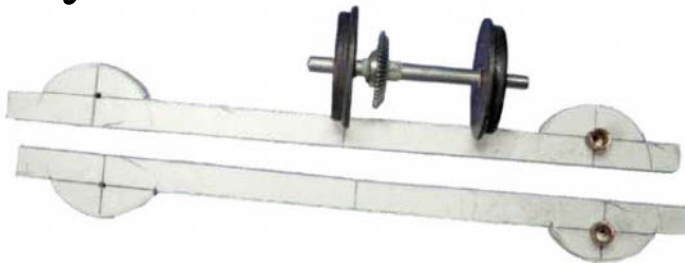
8

Once the radiator is in place, two lengths of 5mm plastic tube will represent the headlights.



Driving chassis

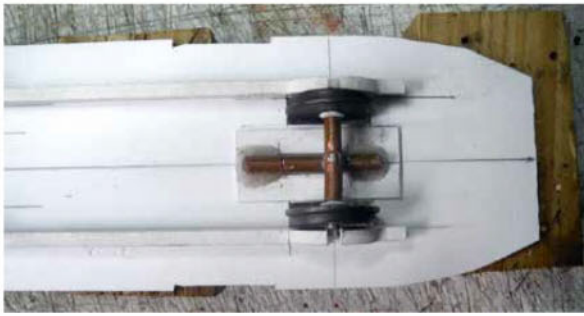
9 Cut the solebars out of 3mm thick plastic sheet. The driving axle bearings are two lengths of brass tube (3mm inside diameter in my case). Naturally, this depends on whatever supplies you have. The straight gear is glued to the axle; this may seem mechanically dubious, but in practice the system works perfectly, as there is very little power involved.



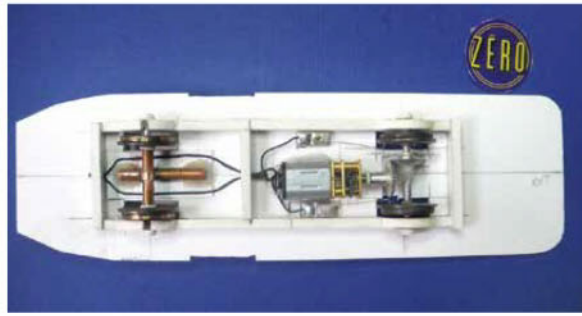
10

The swiveling axle is an assembly of 3mm diameter brass tubes, soldered into a 'T' shape. The axes that provides the swiveling movement is supported by two bearings glued to a rectangle of 0.3mm plastic sheet.





11 The solebars and the swiveling system are glued under the 2mm thick plastic sheet chassis.



12 The reinforcing struts on the chassis will ensure proper alignment of the solebars. All these parts are glued together. So is the motor! I check that the gears mesh smoothly, there must be no stress here, before fixing the motor in place with a two-part epoxy adhesive of the Araldite type. You are entitled to find this solution rather "cow-boyish", but it works fine and doesn't require any special tooling, just some care!



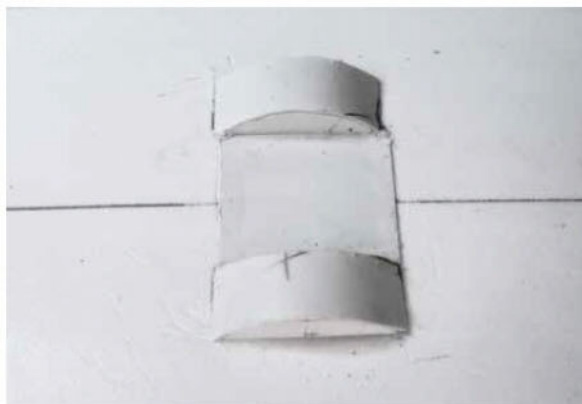
13 Using strips of 5mm thick wood, from a recycled board, I make two boxes and fill them with cast lead.



14 Electrical pick-up is via small wires that press on the back of the rear wheels. As an additional precaution, I also placed pick-ups on the top of the front wheels. However, I guess placing them in the same way as those on the back wheels would have produced roughly the same effect.



15 Inside the body, passengers' legs are protected by splashers. The sides are cut out of 1mm thick plastic sheet.



16 The curved parts are cut out of 0.3mm thick plastic sheet.

Casting lead

The technique is simple, you need a deep steel soup spoon, a kitchen spoon, filled with lumps of lead. Place it above the flame of your gas cooker. The lead will melt very quickly, and you can then pour it into the mould. Do take care that the environment is thoroughly dry, wear goggles and be careful, lead melts at 327.5°C, this is hot!

If you don't have any lead to hand, whitemetal used for casting figures can be a suitable alternative, it melts at an even lower temperature and is easily found in specialized stores.

0 PROJECT

Inside furnishings



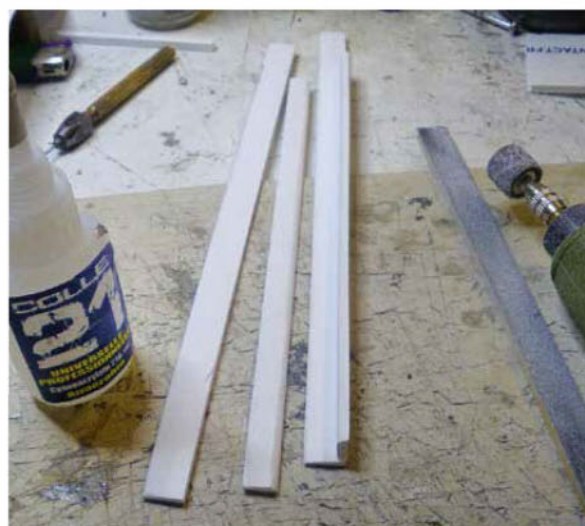
17 On the driver's cab part of the floor, glue a frame made out of 3mm plastic strip, set back by 2mm.



18 Glue the front floor on top.



19
Fit the bonnet (11mm high), the dashboard and the gear lever, which is simply a pin, slightly angled. The engine bonnet is offset by 5mm towards the driver's side.



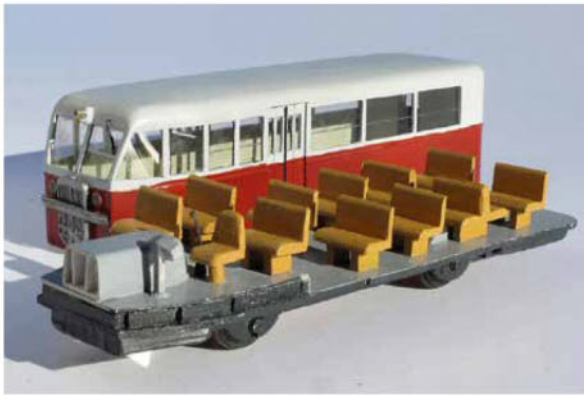
20 Prepare the seats! The seating part is represented by a 3 x 11mm strip. Glue on the backs (2 x 12mm strip). File into shape.



21 Cut out 13 double seats, 20mm wide, and the 10mm wide driver's seat. Fit the seats onto 6mm high legs.



22 Paint the seats brown, this was good old leatherette! And paint the floor light grey.

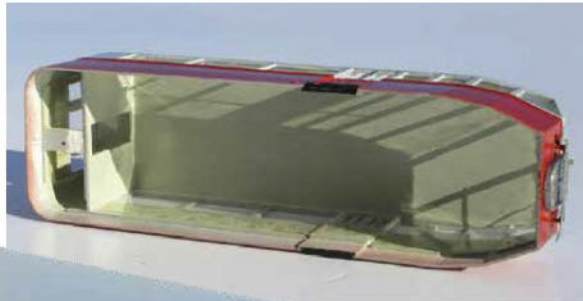


23 Glue the seats in place, making sure they are face-to-face where appropriate, then the rear partition as well as the access platform.



24 A double seam cover encircles the body (0.5 x 0.3mm plastic strip), and is curved at the ends. The door folds are enhanced by strips, glued vertically. Apply a coat of primer to the body, sand off any surface faults, paint the body grey. Mask the top half and paint the bottom half red. The inside is painted dark grey.

25 The radiator grille and the front buffer are painted silver. A double horn is fitted above the windscreen, in the middle. A windscreen wiper, consisting of two lengths of brass wire soldered together, is fitted above the windscreen, on the driver's side.

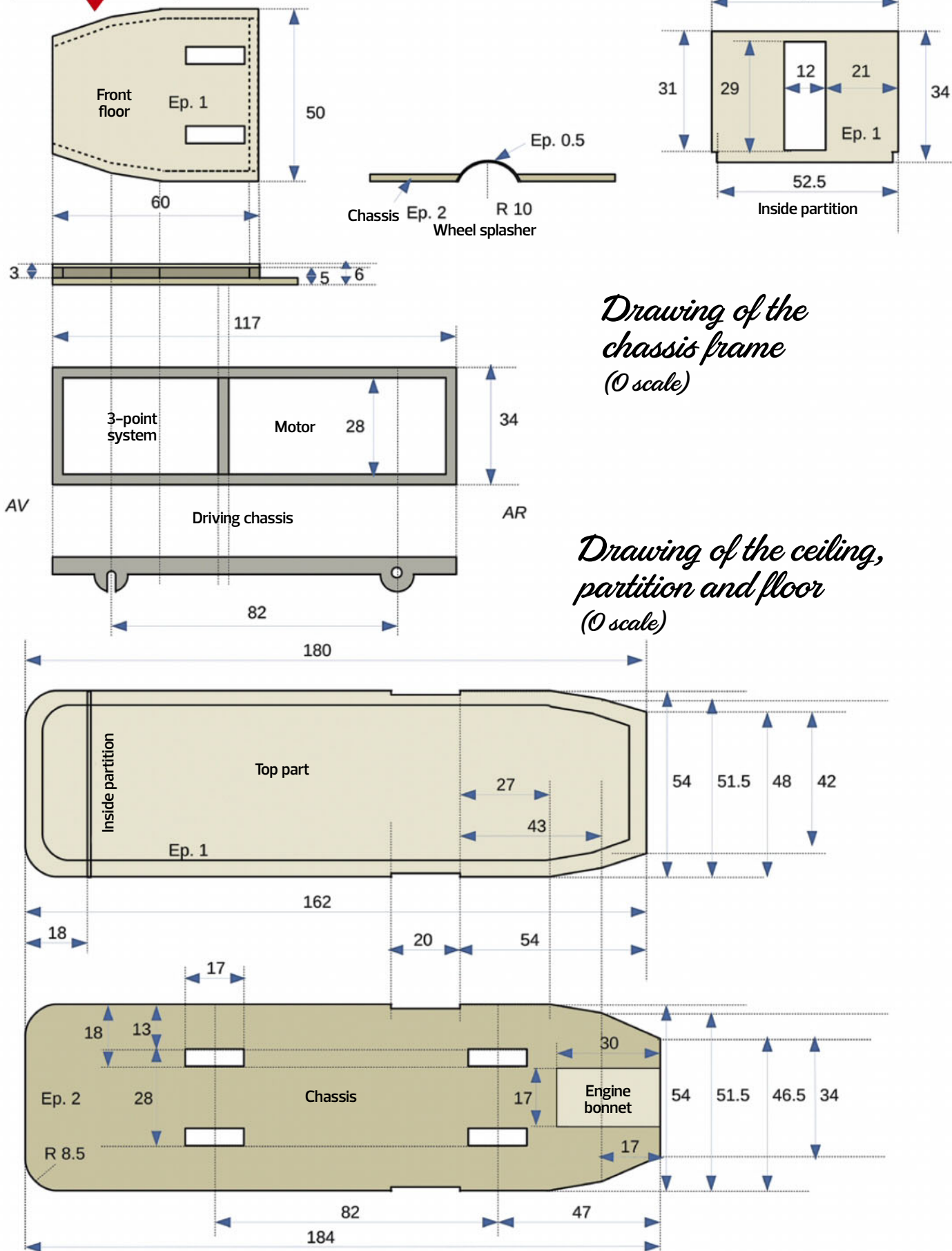


26 The glazing is simply cut out of thin transparent film. Remember to scribe horizontal lines, from the inside, to represent the two glass panels.



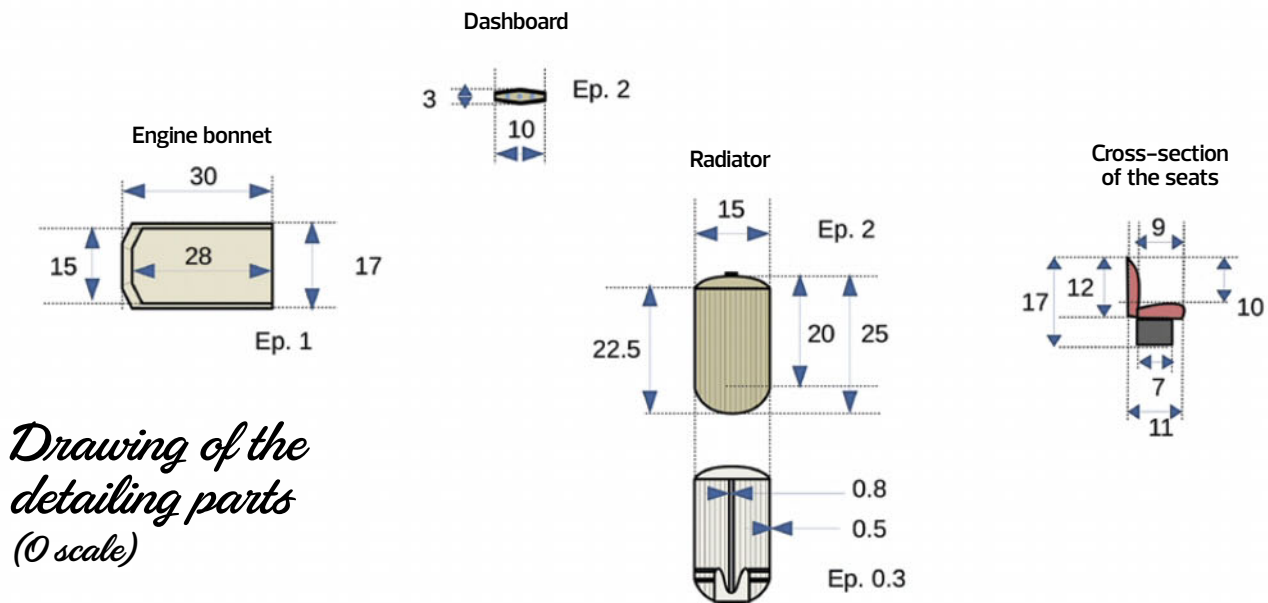
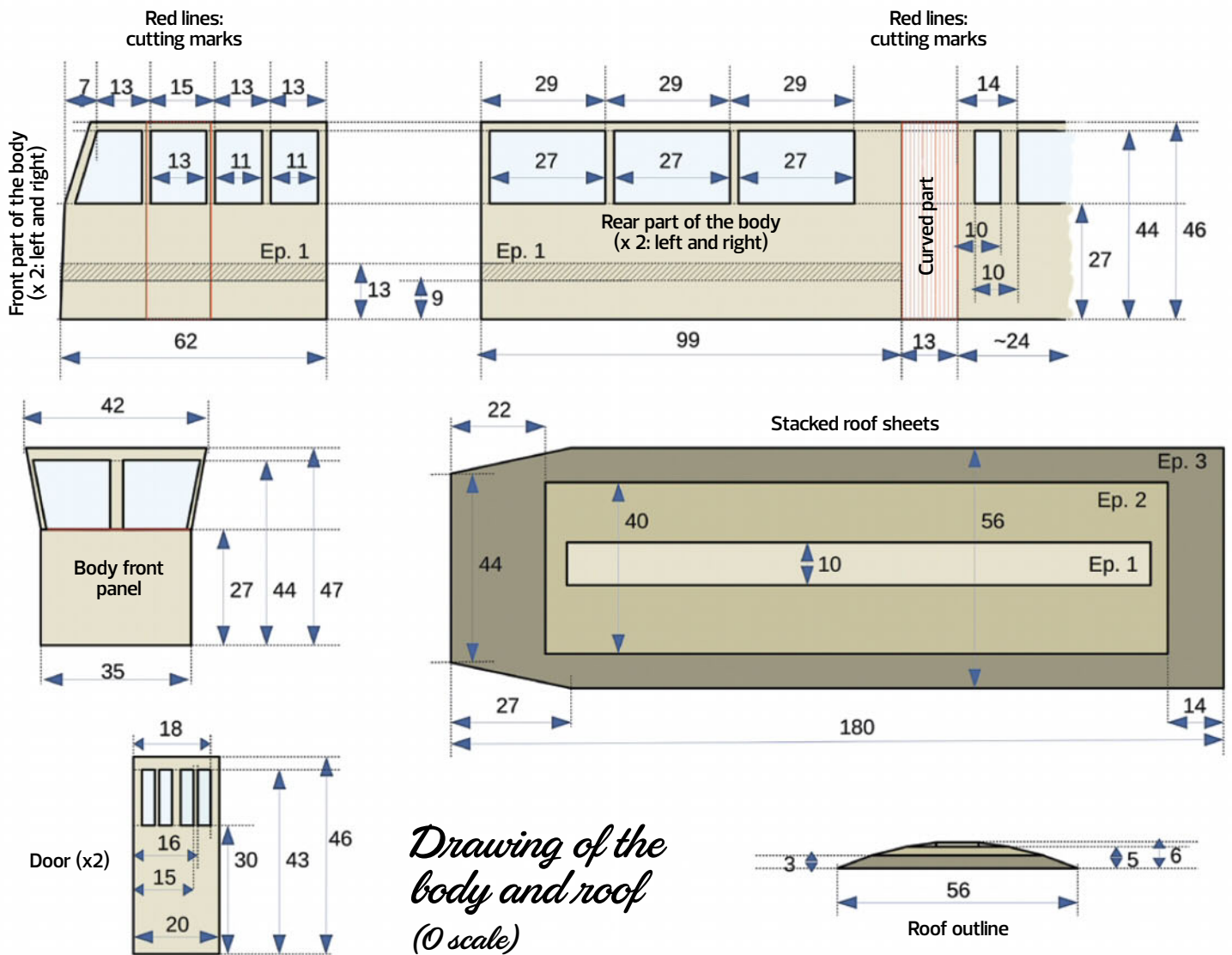
The railcar is finished!

0 PROJECT



Drawing of the chassis frame (0 scale)

Drawing of the ceiling, partition and floor (0 scale)



Meter gauge in Poitou

THE SHORT LIFE OF A NETWORK

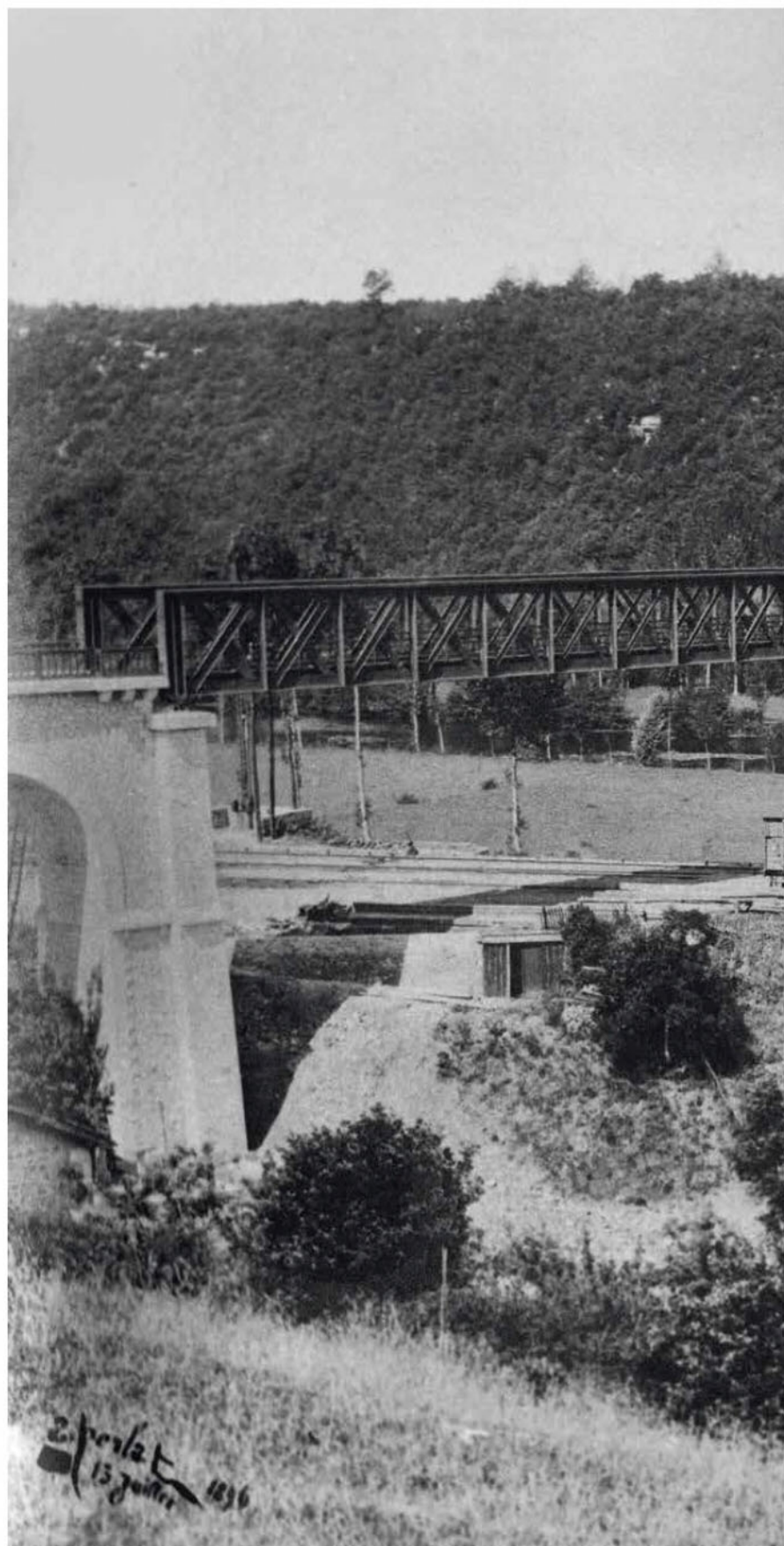
The purpose of this article is to describe a building and a railcar that are both simple to build, in H0 meter gauge or 0 meter gauge, and to show how the station was located in an urban environment. After that, it's up to you!

Text: **Vincent Lepais**

Photos: **coll. F. Fisson**

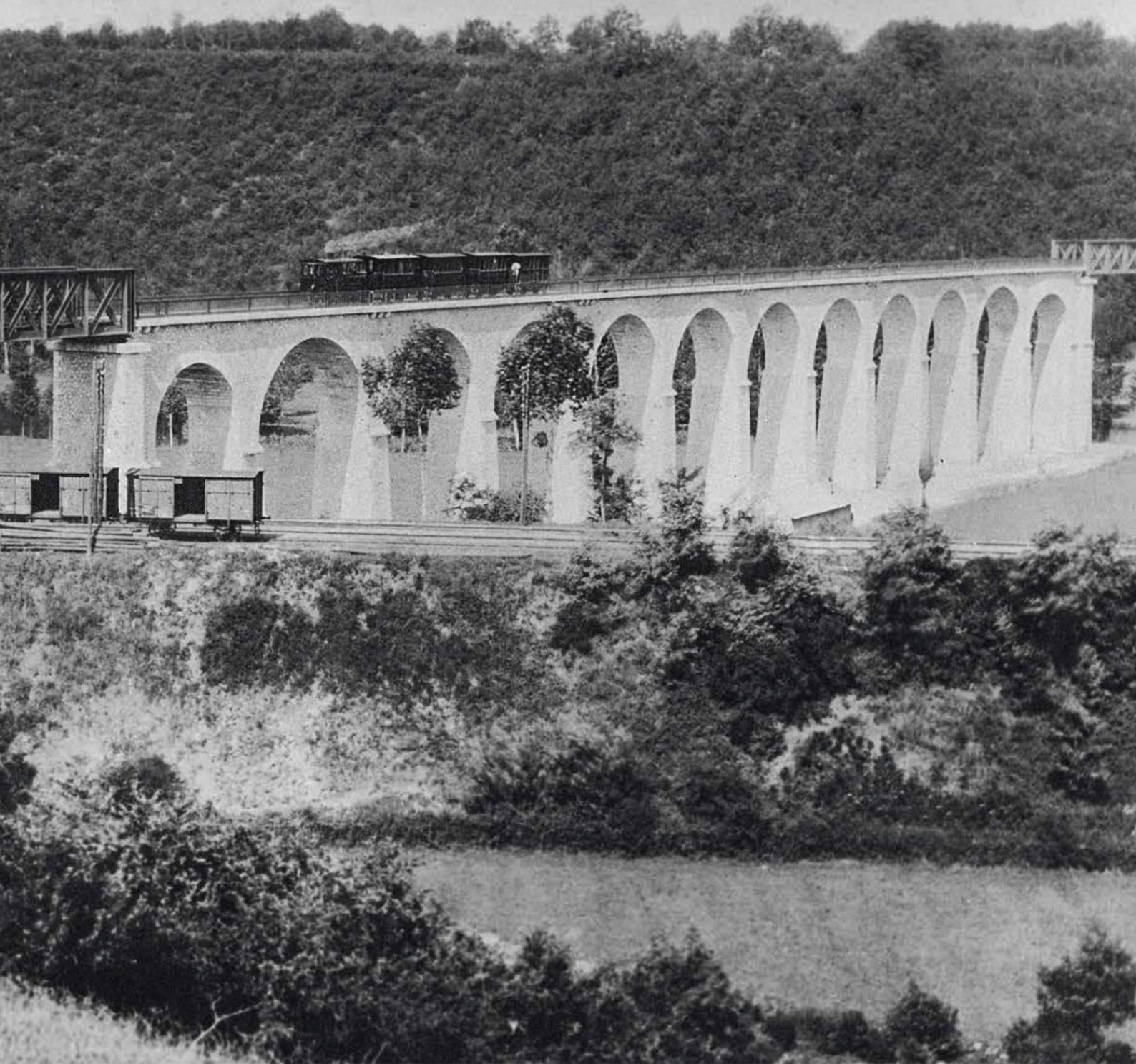
(unless otherwise mentioned)

In 1872, the first subsidies for a local railway network were approved by the Vienne departmental elected assembly. After several years of the customary hesitating between routes and gauges, a meter gauge line was built from Poitiers (PO line from Paris to Bordeaux) to St-Martin-l'Ars (PO ligne from Civray to Le Blanc) between 1892 and 1896, under the name of "Tramways de la Vienne" (TV). The track was laid with 15kg/m flat-bottomed rail, in lengths of 9m. Motive power was provided by 16 ton Amédée Bollée 0-6-0 T locomotives, fitted with drag-flue boilers and driven from the front. Sadly, no drawings of these interesting engines have survived. It was decided in 1893 to build additional lines: Neuville-de-Poitou to Lencloître opened in 1913; Châtellerault to Chauvigny on 21 March 1914. Lines from Chauvigny to Bouresse, from Poitiers to Lavausseau and from Neuville-de-Poitou to Lavausseau and Lusignan were under construction...



A train seen crossing St-Benoît viaduct.

***Closed
just after
completion***





An Amédée Bollée 0-6-0 T seen in Brion station.



Coll. V. Lepais

St-Benoît viaduct.

... when WWI broke out. 6 locomotives, 41 closed vans, 24 open wagons and 12 brake vans were commandeered for front-line service. The latter lines were completed only after 1920. Heavier rail was used, weighing 18 kg/m, in 12m lengths. The operators of the TV had in the meantime created a company called “Voies Ferrées Economiques du Poitou” (VFEP) to manage the new lines. 15 ton Corpet-Louvet 0-6-0 T locomotives were procured.

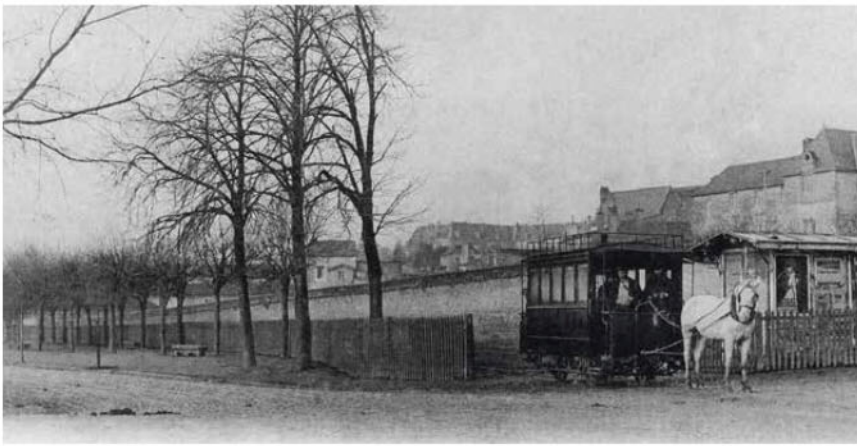
THE END...

With a view to reducing the operating deficit, six railcars and three trailers were supplied in 1924 and 1927 by Baert & Verney (who operated the lines). However, this didn't solve the problem and it was decided in 1932 to close the lines, just 10 years after the Chauvigny to Bouresse stretch was completed! The stations were auctioned off from 1934 to 1936.

AMÉDÉE BOLLÉE

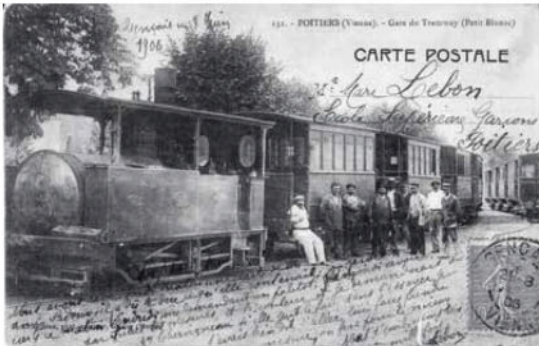
Amédée Bollée 0-6-0 T locomotive n° 4
seen at La Villedieu-du-Clain.



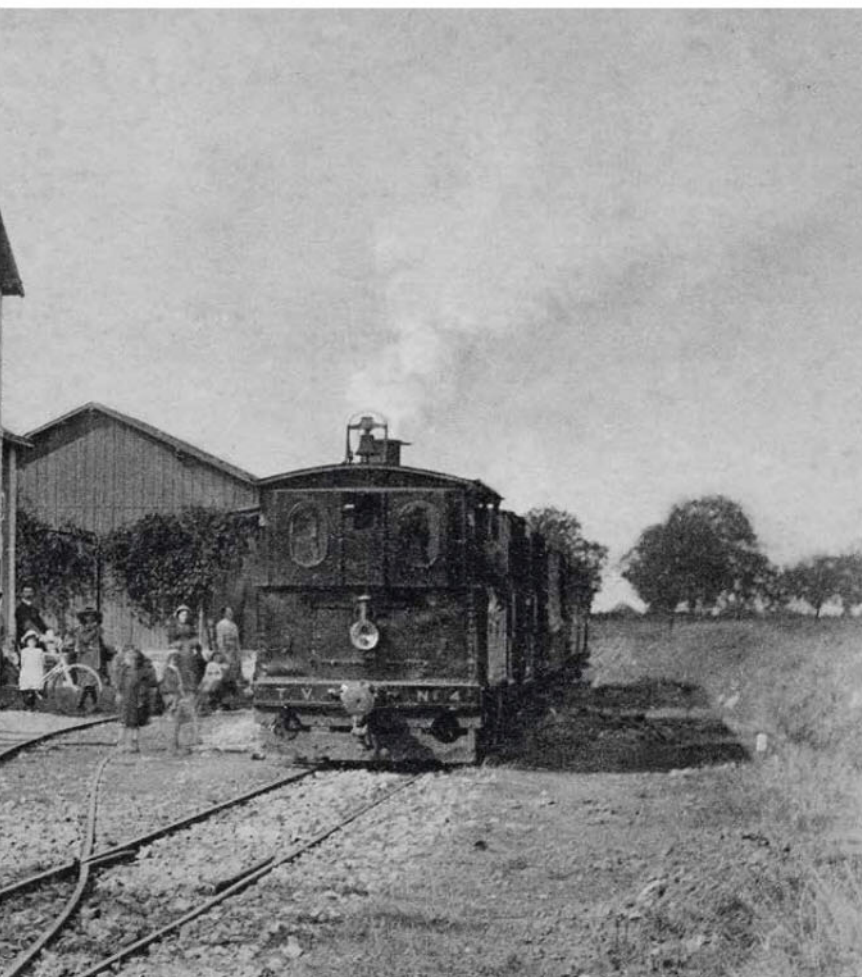
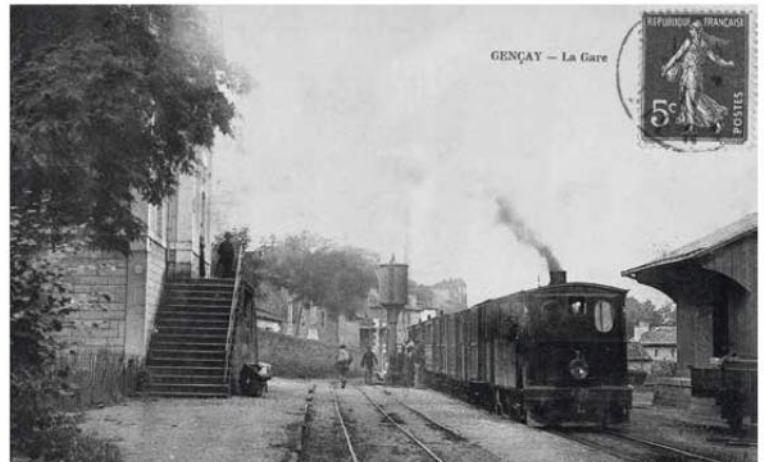


Petit Blossac halt,
on the horse-drawn
section of the Poitiers
- St-Martin-l'Ars line.

An Amédée Bollée
0-6-0 T seen
in Gençay station



Amédée Bollée 0-6-0 T «St-Secondin» seen
at Petit Blossac halt.



For decades, former carriages continued their life as garden sheds, while rails were converted into footbridge legs or fencing posts.

The former station at Chauvigny survived bravely for more than 60 years, because it housed the “limniphone”, a tele-announcing device used for monitoring the water level in the Vienne river. After this apparatus was de-commissioned, the station was demolished in April 1998. A last-minute survey enables us to provide you with drawings of the building (see central folder).

DESCRIPTION

The one-storey building is rectangular in shape, with the ground floor shared between a waiting room and an office, and a staircase leading up from the latter. The first floor features three bedrooms with black marble fireplaces. Each of the two main facades features two French windows on the ground floor and two windows on the first floor, aligned on the doors, and separated from them by a carved stone course. The lintels are segmented arcs. On the Bouresse, side, the gable features a lean-to toilet block. The toilet block doors have brick lintels. The walls consist of a base of roughly-cut stone, with alternating joints, and coated masonry. Doors, windows and courses are surrounded by cut Chauvigny stone facings. ■■■



The St-Martin-l'Ars line crosses the city walls.

COMPAGNIE DES TRAMWAYS DE LA VIENNE
LIGNE DE POITIERS À SAINT-MARTIN-L'ARS
 SERVICE À PARTIR DU 1^{er} JUILLET 1903

DISTANCES en kilomètres	PRIX de Poitiers gare centrale		DÉSIGNATION DES STATIONS	N ^{os} DES TRAINS				DÉSIGNATION DES STATIONS	N ^{os} DES TRAINS			
	1 ^{re} Classe	2 ^e Classe		1	(A) 21	3	5		2	4	22	6
4	0'30	0'20	Poitiers (P. Blaise) dep.	matin	matin	soir	soir	Saint-Martin-l'Ars. dep.	matin	matin	soir	soir
6	0'45	0'35	Poitiers (gare centr.) arr.	6.15	9.15	12.35	5.05	Arson. (arrêt facultatif) dep.	5.50	10.05	4.25	4.37
7	0'55	0'45	La Rochelle (halte) dep.	6.35	9.35	12.55	5.25	Arson. (arrêt facultatif) arr.	6.05	10.17	4.37	4.47
8	1'05	0'55	La Rochelle (halte) arr.	6.40	9.40	1.10	5.30	Arson. (arrêt facultatif) dep.	6.10	10.25	4.45	4.55
9	1'15	1'05	La Rochelle (halte) dep.	6.50	9.50	1.20	5.40	Arson. (arrêt facultatif) arr.	6.20	10.35	4.55	5.05
10	1'25	1'15	La Rochelle (halte) arr.	7.00	10.00	1.30	5.50	Arson. (arrêt facultatif) dep.	6.30	10.45	5.05	5.15
11	1'35	1'25	Saint-Benoît (halte) dep.	7.10	10.10	1.40	6.00	Arson. (arrêt facultatif) arr.	6.40	10.55	5.15	5.25
12	1'45	1'35	Saint-Benoît (halte) arr.	7.15	10.15	1.45	6.05	Arson. (arrêt facultatif) dep.	6.45	11.05	5.25	5.35
13	1'55	1'45	Saint-Benoît (halte) dep.	7.25	10.25	1.55	6.15	Arson. (arrêt facultatif) arr.	6.55	11.15	5.35	5.45
14	2'05	1'55	Saint-Benoît (halte) arr.	7.35	10.35	2.05	6.25	Arson. (arrêt facultatif) dep.	7.05	11.25	5.45	5.55
15	2'15	2'05	Saint-Benoît (halte) dep.	7.45	10.45	2.15	6.35	Arson. (arrêt facultatif) arr.	7.15	11.35	5.55	6.05
16	2'25	2'15	Saint-Benoît (halte) arr.	7.55	10.55	2.25	6.45	Arson. (arrêt facultatif) dep.	7.25	11.45	6.05	6.15
17	2'35	2'25	Saint-Benoît (halte) dep.	8.05	11.05	2.35	6.55	Arson. (arrêt facultatif) arr.	7.35	11.55	6.15	6.25
18	2'45	2'35	Saint-Benoît (halte) arr.	8.15	11.15	2.45	7.05	Arson. (arrêt facultatif) dep.	7.45	12.05	6.25	6.35
19	2'55	2'45	Saint-Benoît (halte) dep.	8.25	11.25	2.55	7.15	Arson. (arrêt facultatif) arr.	7.55	12.15	6.35	6.45
20	3'05	2'55	Saint-Benoît (halte) arr.	8.35	11.35	3.05	7.25	Arson. (arrêt facultatif) dep.	8.05	12.25	6.45	6.55
21	3'15	3'05	Saint-Benoît (halte) dep.	8.45	11.45	3.15	7.35	Arson. (arrêt facultatif) arr.	8.15	12.35	6.55	7.05
22	3'25	3'15	Saint-Benoît (halte) arr.	8.55	11.55	3.25	7.45	Arson. (arrêt facultatif) dep.	8.25	12.45	7.05	7.15
23	3'35	3'25	Saint-Benoît (halte) dep.	9.05	12.05	3.35	7.55	Arson. (arrêt facultatif) arr.	8.35	12.55	7.15	7.25
24	3'45	3'35	Saint-Benoît (halte) arr.	9.15	12.15	3.45	8.05	Arson. (arrêt facultatif) dep.	8.45	13.05	7.25	7.35
25	3'55	3'45	Saint-Benoît (halte) dep.	9.25	12.25	3.55	8.15	Arson. (arrêt facultatif) arr.	8.55	13.15	7.35	7.45
26	4'05	3'55	Saint-Benoît (halte) arr.	9.35	12.35	4.05	8.25	Arson. (arrêt facultatif) dep.	9.05	13.25	7.45	7.55

*ARRÊTS FACULTATIFS. - Les arrêts facultatifs de la Compagnie des Tramways de la Vienne ne sont effectués qu'à la demande des voyageurs sans bagages autres que ceux portés à la main et sans chiens accompagnés. Les trains ne s'y arrêtent qu'en cas de demande des voyageurs. En conséquence ceux qui descendent y descendront, devant en avoir la main levée, ceux qui voudront y prendre le train devront en placer auprès du porteur des bagages et indiquer leur intention par un geste très visible.

(A) Trains n^{os} 21 et 22. - Les trains n^{os} 21 et 22 ont lieu le dernier jour de chaque mois, jour de laire à Gexay.

Timetable for the Poitiers – St-Martin-l'Ars line.

... The roof is covered with lozenged mechanical tiles from Roumazières tile-works. The chimneys are built out of brick with monoblock stone copings. The outside toilets were clad and separated by slate sheets from the Commission des Ardoisières d'Angers.

ORGANIZATION OF THE STATION

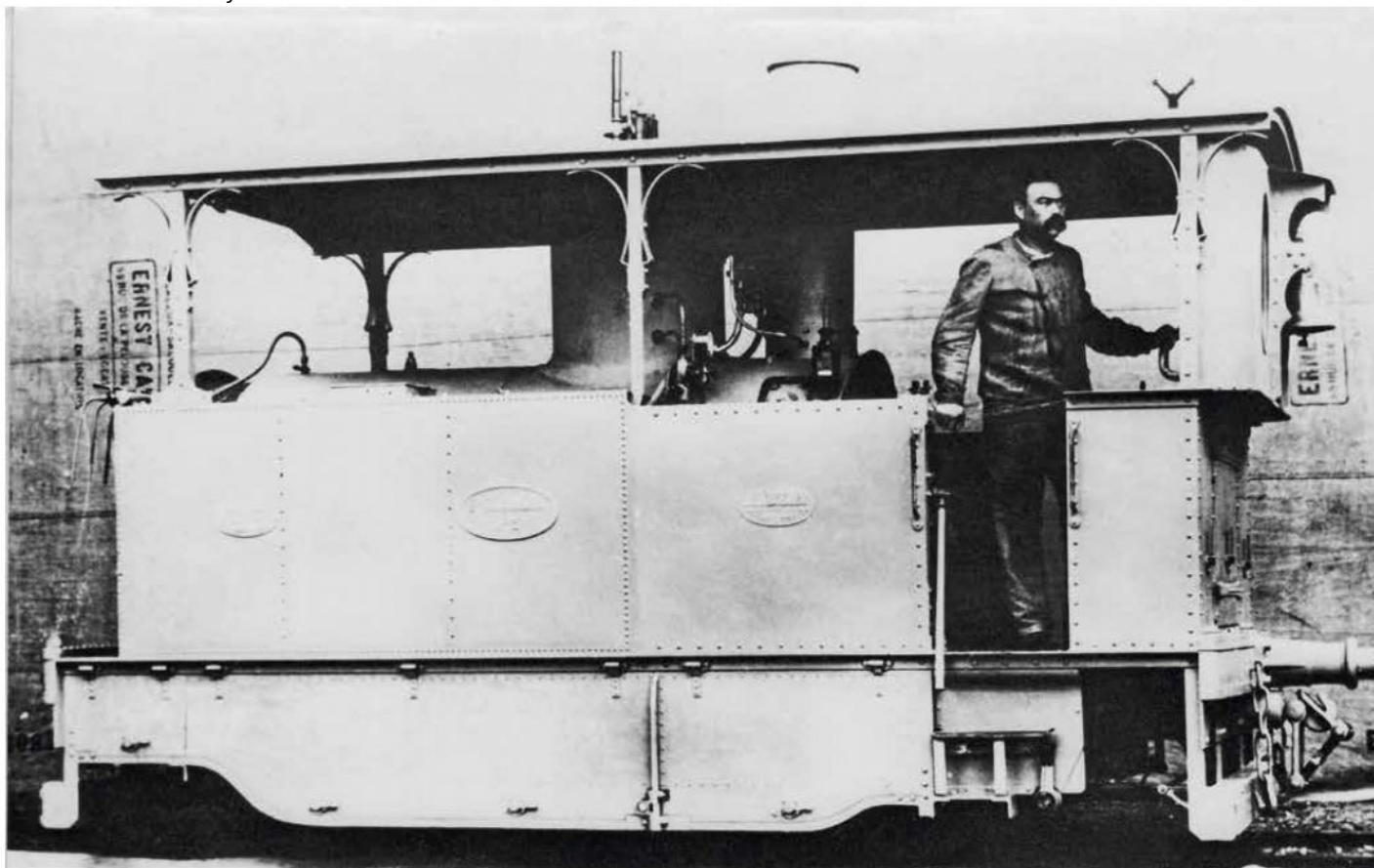
Building a station in the middle of a town meant combining urban constraints with operating organization. The station building was located

alongside what is nowadays “quai du Maquis”. On the other side of this axis, and staggered, was the Fast Goods (“Grande Vitesse”) platform.

The remainder of the facilities stretched alongside the present “avenue de la Vienne”, with a second platform for Slow Goods (“Petite Vitesse”), and beyond that a four-road engine shed-cum-workshop as well as a water tank. A track branched off across the Vienne river to the P.O. station, allowing for both passenger connections and the transshipment of goods. ...

030 T

An Amédée Bollée 0-6-0 T
seen in ex-works livery.





Coll. V. Lepais



Latillé — Boulevard des Trois Fontaines et Ligne du Tramway

Top, the track at Latillé, on the road between St-Maixent and Clan.
Below, the same track but seen at "boulevard des Trois Fontaines".



An accident at La Tranchée halt.



Corpet-Louvet 0-6-0 T n° 14 «Verrières»
seen at Chauvigny depot.

CHAUVIGNY

An aerial view of the station
building at Chauvigny.



Coll. V. Lepais



Gable on the Boursesse side and facade on the track side in June 1988.



Gable on the Châtellerault side and courtyard side in December 1997.

PRESERVED STOCK

The MTVS association has preserved and restored bogie carriage BB7, built in 1913, now a listed Technical Heritage vehicle. Four-wheeler carriage B13 is part of the APEMVE collection in the Sarthe. Another carriage is currently preserved behind the building that houses the Chauvigny municipal technical unit.

MODELLING THE TV

Besides the kits that are available or the LGB productions, the construction in 0 scale of a VFEP Verney railcar and of a Corpet-Louvet 0-6-0 T was described in detail by Jean-Louis Audigué in *Loco-Revue* special issues n° 4 (July-August 2011) and n° 6 (August 2012). Unfortunately, the drawing that was included, although supplied by the author of this article, was mistakenly announced as being that of a Vienne railcar, when actually it was one of a Mayenne unit. To correct this editorial mistake, you will find the proper drawing of a real VFEP Verney unit (whose axles and body are different) in the central folder of this issue.

The drawing of the station building at Chauvigny is a good basis for a small station project, because modelling the real environment would oblige you to build half the town! Apart from Neuville-de-Poitou, the other stations all featured a semi-detached goods shed with an open platform, CFD-style. It's worth noting that the latter station buildings were larger than those on the Vienne system. Therefore, it would be difficult to use a CFD kit for modelling Chauvigny. The architecture of the stations on the Poitiers - St-Martin-l'Ars line was very different. —

The drawings of the station building, the Amédée Bollée 0-6-0 T locomotive and the Baert & Verney GMC type railcar can be found in the central folder.



Ground floor door on the courtyard side in December 1997.



WC door on the courtyard side in December 1997.



Facade on the courtyard side in December 1997.



Ville-sur-Jarnioux
(Km post 12).

The Beaujolais Run with Jean Monternier

Opened in 1901, the Chemins de fer du Beaujolais was a fine small meter gauge network, built on its own right-of-way. Jean-Louis Rochaix and Jean Monternier take us on a photographic tour of the system.

Text: Jean-Louis Rochaix

Illustrations (unless otherwise mentioned):
coll. J.-L. Rochaix



Map
of the system.

The initial concession for the railway, granted in 1896 to the Compagnie centrale des chemins de fer, was transferred in 1898 to the Compagnie des chemins de fer du Beaujolais (CFB). The network consisted of two lines, both originating in Villefranche-sur-Saône, where they shared station facilities with the Tramways de l'Ain (TA).

Two Lines

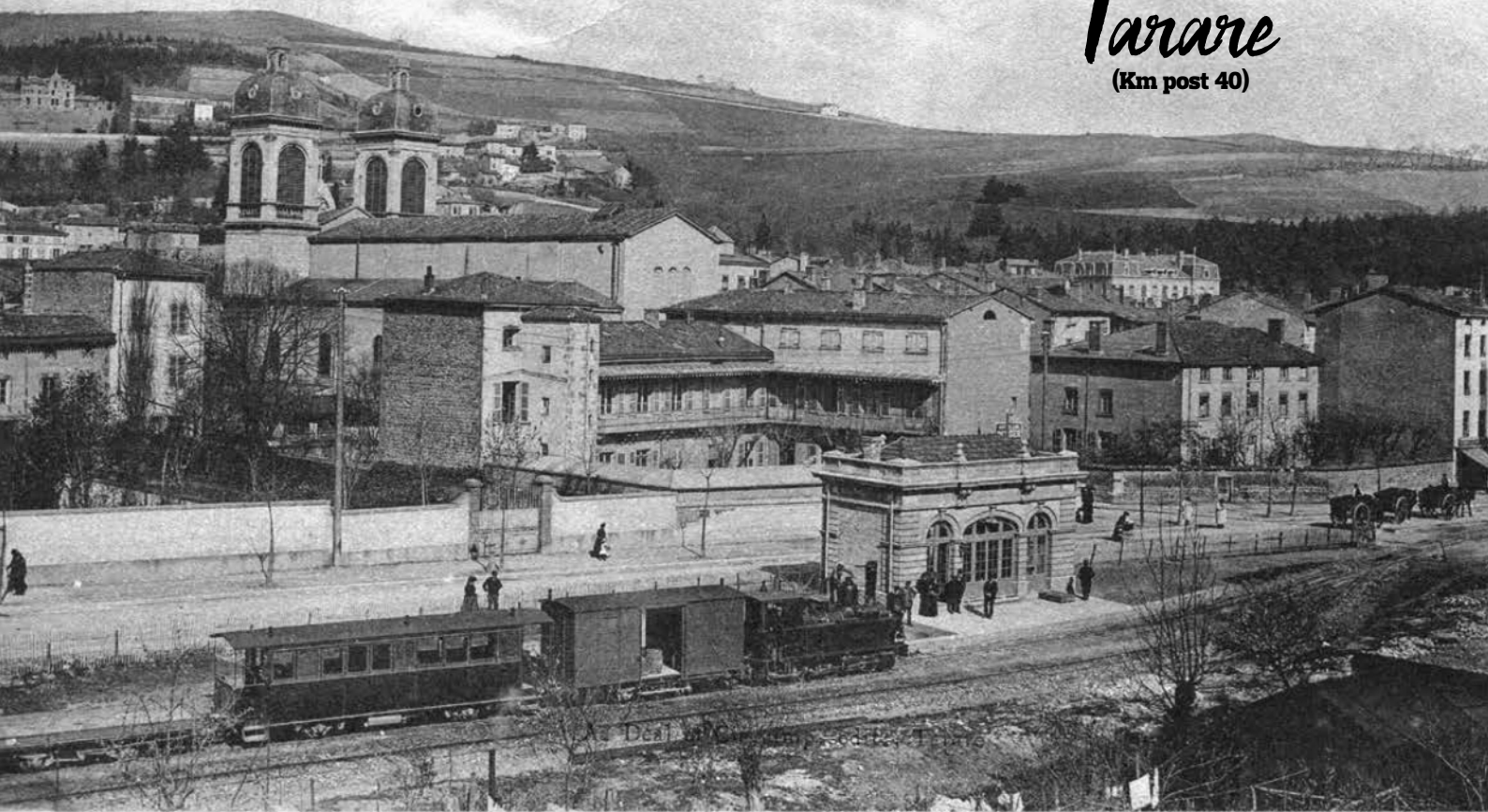
One line went North. Linking Villefranche-sur-Saône to Monsols, it was 48km long and served fine wine-growing communities, many of which produced the original Beaujolais-Village vintage. After covering 32km, it reached Beaujeu where it encountered the standard gauge PLM line from Belleville-sur-Saône to Beaujeu. The terminus station at Monsols was shared by the CFB and the RSL (Chemins de fer départementaux Rhône-Saône-et-Loire). ■■■

VILLEFRANCHE-SUR-SAÔNE A BEAUJEU ET A MONSOLS (2 ^e classe.)										
Service assuré par autorails.										
	1	2	3	4	5	6	7	8	9	10
VILLEFRANCHE-SUR-SAÔNE	6 15	9 15	12 15	15 15	18 15	21 15	24 15	27 15	30 15	33 15
SAINTE-ETIENNE	6 20	9 20	12 20	15 20	18 20	21 20	24 20	27 20	30 20	33 20
SAINTE-ETIENNE	6 25	9 25	12 25	15 25	18 25	21 25	24 25	27 25	30 25	33 25
SAINTE-ETIENNE	6 30	9 30	12 30	15 30	18 30	21 30	24 30	27 30	30 30	33 30
SAINTE-ETIENNE	6 35	9 35	12 35	15 35	18 35	21 35	24 35	27 35	30 35	33 35
SAINTE-ETIENNE	6 40	9 40	12 40	15 40	18 40	21 40	24 40	27 40	30 40	33 40
SAINTE-ETIENNE	6 45	9 45	12 45	15 45	18 45	21 45	24 45	27 45	30 45	33 45
SAINTE-ETIENNE	6 50	9 50	12 50	15 50	18 50	21 50	24 50	27 50	30 50	33 50
SAINTE-ETIENNE	6 55	9 55	12 55	15 55	18 55	21 55	24 55	27 55	30 55	33 55
SAINTE-ETIENNE	7 00	10 00	13 00	16 00	19 00	22 00	25 00	28 00	31 00	34 00
SAINTE-ETIENNE	7 05	10 05	13 05	16 05	19 05	22 05	25 05	28 05	31 05	34 05
SAINTE-ETIENNE	7 10	10 10	13 10	16 10	19 10	22 10	25 10	28 10	31 10	34 10
SAINTE-ETIENNE	7 15	10 15	13 15	16 15	19 15	22 15	25 15	28 15	31 15	34 15
SAINTE-ETIENNE	7 20	10 20	13 20	16 20	19 20	22 20	25 20	28 20	31 20	34 20
SAINTE-ETIENNE	7 25	10 25	13 25	16 25	19 25	22 25	25 25	28 25	31 25	34 25
SAINTE-ETIENNE	7 30	10 30	13 30	16 30	19 30	22 30	25 30	28 30	31 30	34 30
SAINTE-ETIENNE	7 35	10 35	13 35	16 35	19 35	22 35	25 35	28 35	31 35	34 35
SAINTE-ETIENNE	7 40	10 40	13 40	16 40	19 40	22 40	25 40	28 40	31 40	34 40
SAINTE-ETIENNE	7 45	10 45	13 45	16 45	19 45	22 45	25 45	28 45	31 45	34 45
SAINTE-ETIENNE	7 50	10 50	13 50	16 50	19 50	22 50	25 50	28 50	31 50	34 50
SAINTE-ETIENNE	7 55	10 55	13 55	16 55	19 55	22 55	25 55	28 55	31 55	34 55
SAINTE-ETIENNE	8 00	11 00	14 00	17 00	20 00	23 00	26 00	29 00	32 00	35 00
SAINTE-ETIENNE	8 05	11 05	14 05	17 05	20 05	23 05	26 05	29 05	32 05	35 05
SAINTE-ETIENNE	8 10	11 10	14 10	17 10	20 10	23 10	26 10	29 10	32 10	35 10
SAINTE-ETIENNE	8 15	11 15	14 15	17 15	20 15	23 15	26 15	29 15	32 15	35 15
SAINTE-ETIENNE	8 20	11 20	14 20	17 20	20 20	23 20	26 20	29 20	32 20	35 20
SAINTE-ETIENNE	8 25	11 25	14 25	17 25	20 25	23 25	26 25	29 25	32 25	35 25
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SAINTE-ETIENNE	15 00	18 00	21 00	24 00	27 00	30 00	33 00	36 00	39 00	42 00
SAINTE-										

TARARE. - Boulevard Voltaire et Gare C.-F.-B.

Tarare

(Km post 40)



Monzols station

the terminus for both CFB (*Compagnie des chemins de fer du Beaujolais*) and RSL (*Rhône-Saône et Loire*) lines
(Km post 48).





Crie station (**Km post 46**).



Villefranche-sur-Saône (**Km post 0**).
Villefranche-sur-Saône to Beaujeu and
Monsols line (**48 km**).



Salles (**Km post 12**).

A TRAIL-BLAZING MODELLER



Annette Rochaix

Jean Monternier

seen operating
his 1/32 scale layout.
1974.

Jean Monternier was born in Quincié at the turn of the XXth century. He was an auto mechanic and electrician at Belleville, where he died in 1994. He enjoyed showing visitors around his layout, where he mainly ran diesel engines, rather than steam locos whose valve gear wore out rather quickly. Shortly before he died, and while already in hospital, Jean contacted us to visit him and go to his home. He wanted to give us a few of the models he had built. This is how we now own an RSL steam locomotive and a carriage in 1/32 scale. Most of the rolling stock went to the Pithiviers-Toury museum. He gave us his colour slides, a few negatives and some archives. Jean Monternier also assisted Jean Arrivetz and his team in preserving the Tournon-Lamstre section of the Vivarais system.



RSL Piguet steam locomotive
n° 5, built in 1/32 scale
by Jean Monternier.

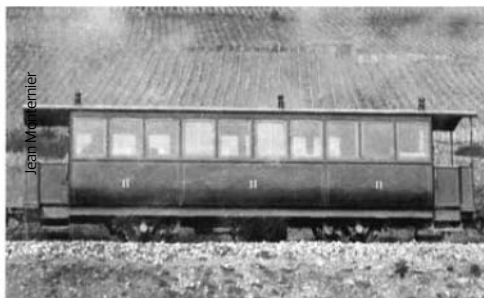
RSL carriage built
by Jean Monternier
(1/32 scale).



Pontcharra-sur-Turdine
and Commodo (Km post 34).



Pinguely 0-6-0 T locomotive n° 3 seen at Monsols. **1913.**



Second class carriage near Theizé. Villefranche-sur-Saône to Tarare line (**44 km**).



Bois-d'Oingt station (Km post 21). **18 October 1981.**

■ ■ ■ The other line, which struck southwards, connected Villefranche-sur-Saône to Tarare. 44km long, it ran through the Beaujolais hills.

Stock and buildings

Originally, the network owned nine steam locomotives of the 0-6-0 T type, built by Pinguey in 1899 and 1900, twenty-

two passenger carriages, six brake vans, twenty-four closed vans, twenty open wagons and thirty flat wagons. The architecture of the buildings was unusual, with the roofs included inside the masonry work. The roofs therefore featured inside drains, which could very easily overflow and result in flooding during major rainstorms. To solve this problem,

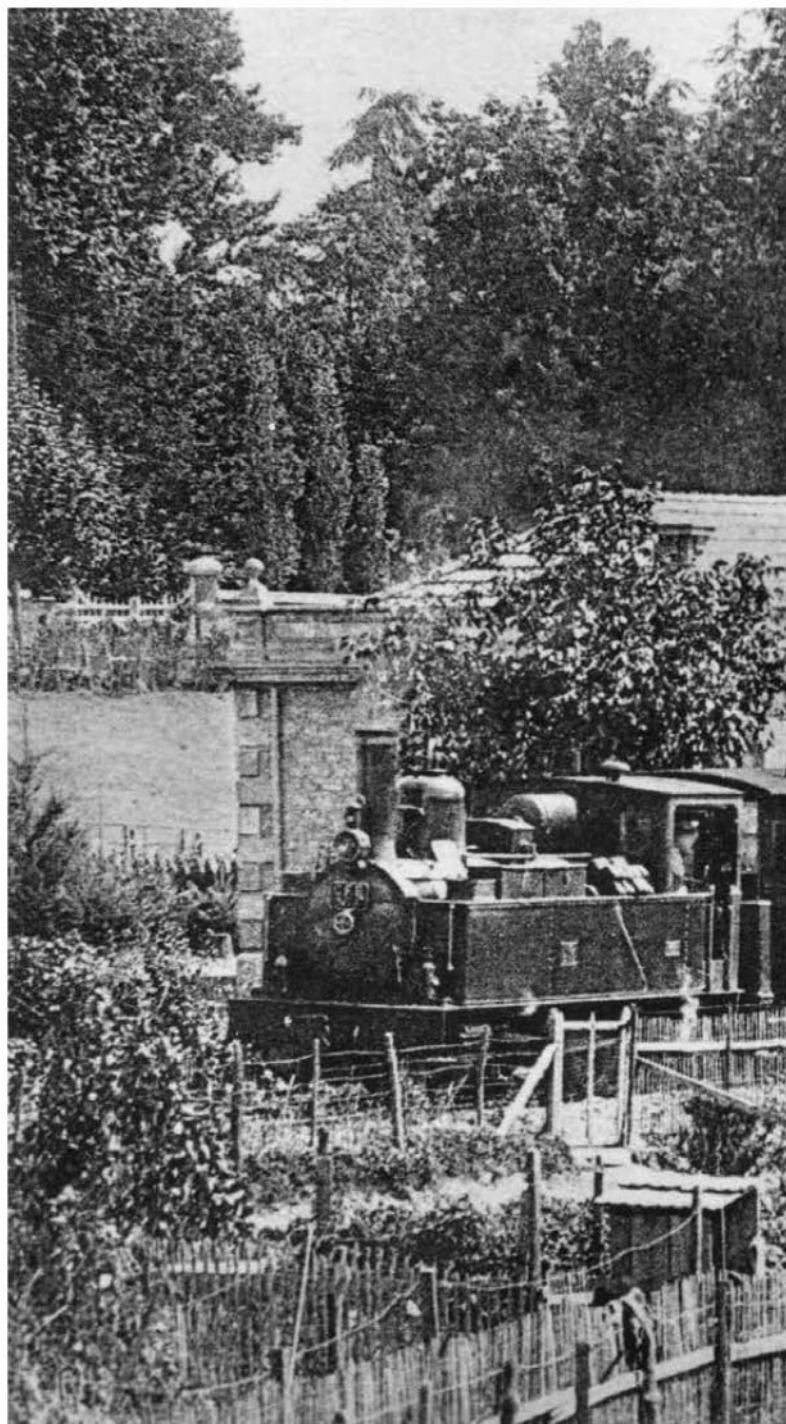
the company modified the roofs by building new ones, which extended far beyond the facades, thereby modifying significantly the appearance of the buildings. The operation of both lines finally came to an end on 31 March 1934. ■

TRAVELLING WITH JEAN MONTERNIER

Together with Jean Monternier, my wife and I explored several times what was left of these lines, by car or on foot. Jean took us to see Vaux-en-Beaujolais, the village that inspired Gabriel Chevallier's famous novel «Clochemerle», which by virtue of having become a tourist attraction, has impeccably clean toilets! He enjoyed telling us the following story: just beyond Salles viaduct, the line reached Le Perréon by a long loop, before entering the station. When approaching the loop, the driver used to whistle as many times as there were passengers on board the train, engine crew included. In this way, the station master had time to prepare the right number of wine glasses!



Salles viaduct
(Km post 13)





Theizé station (Km pos 15). **27 May 1996.**



Liergues station (Km pos 6). **18 October 1981.**

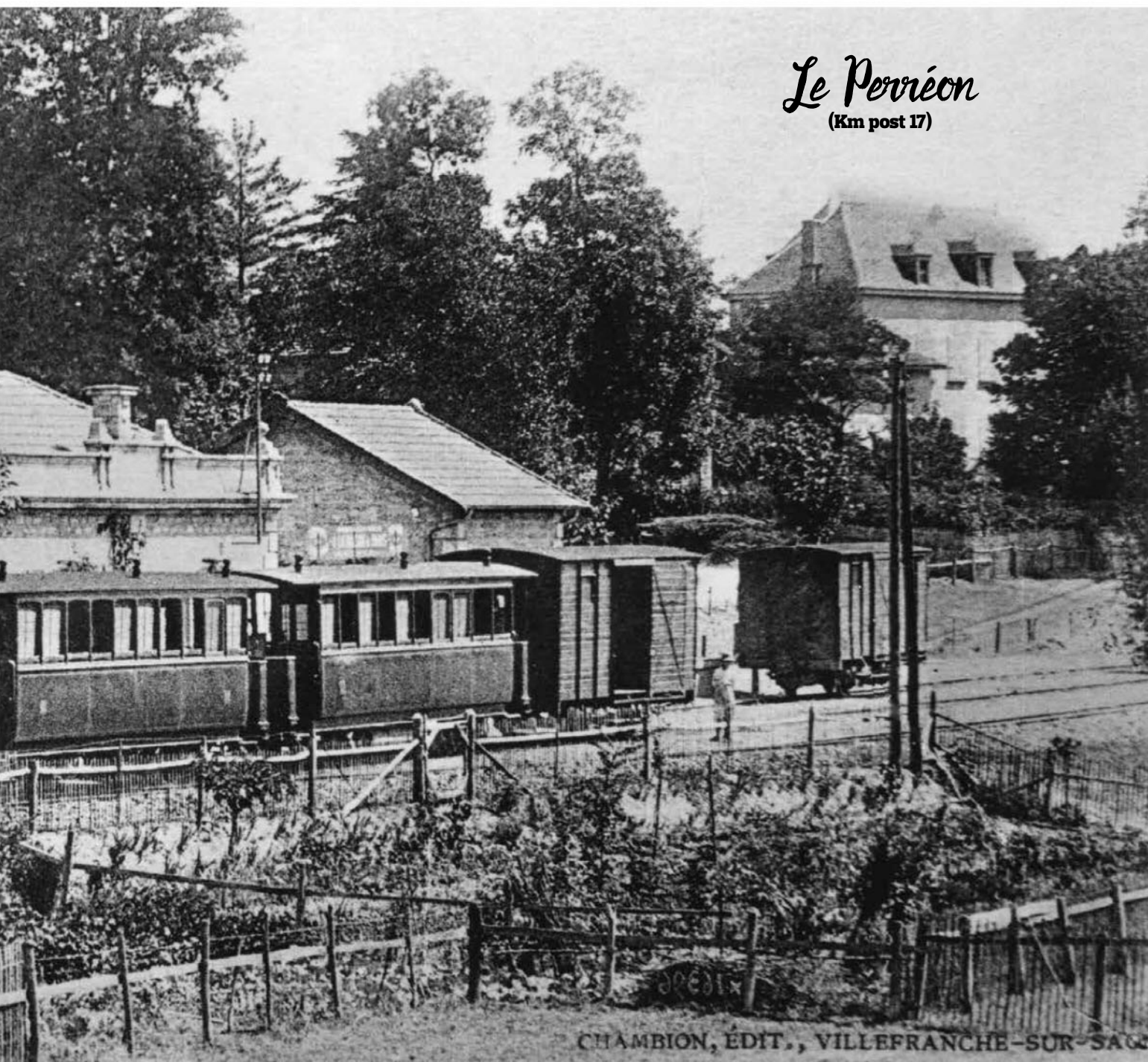


Beaujeu station (Km pos 32). **8 June 1991.**

J.-L. Rochaix

J.-L. Rochaix

J.-L. Rochaix



Le Perréon
(Km post 17)

CHAMBION, ÉDIT., VILLEFRANCHE-SUR-SAÔNE

BEFORE
WINTER
SETS IN

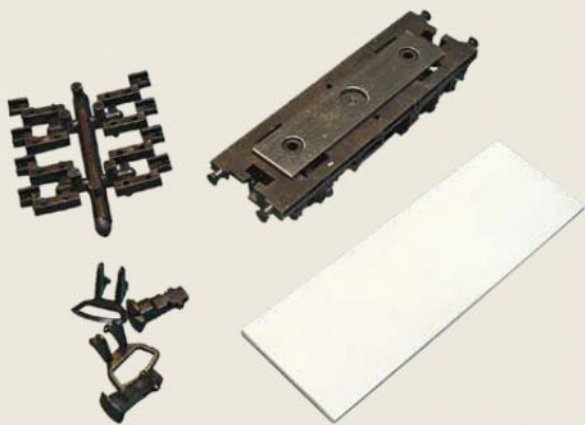
A rather quaint **SNOW-PLOUGH**

A video found on YouTube made us want to build this quaint-looking 75cm gauge Ukrainian machine. As is usually the case, I have no drawings whatsoever for it.

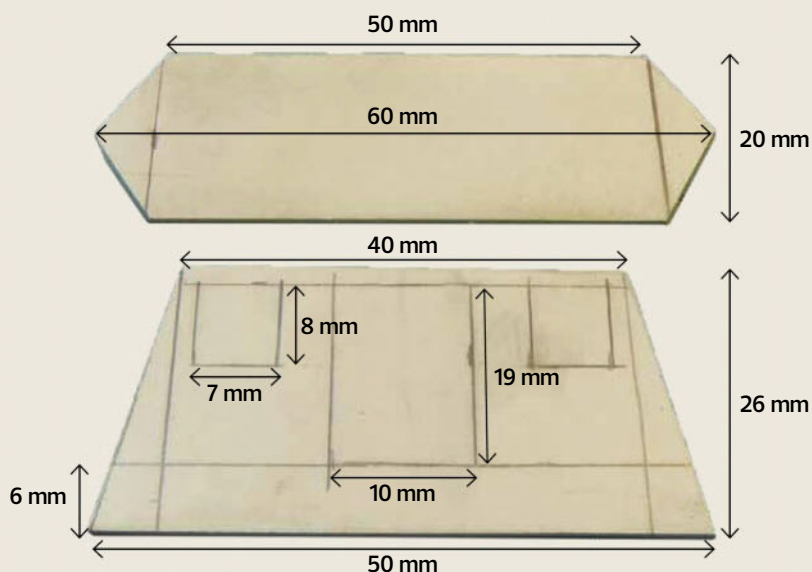
Text and photos: Christophe Deblaère



CONSTRUCTION



1 The basis was a commercially-sourced passenger carriage that provided a loading gauge (height and width). A small scale figure was used to confirm a few measurements. The materials used are simple and for the chassis, might as well opt for what is available off the shelf and runs properly! I therefore selected a Peco N scale chassis (NR-123) and couplers from the same brand (GR 102 + GR 103).



2 The base, measuring 60 x 20mm, is cut out of 1mm thick plastic sheet. Cut according to the measurements shown in the photo. Then, out of the same plastic sheet, cut the side panels to the specified dimensions. For cutting out the windows, which are roughly 7 x 8mm, scribe the outline, then cut along the diagonals. By folding the plastic inside, it will snap off neatly. Adjust and finish off with a file. Engrave the sides to represent the planks, then glue strips (ref. 8203 0.6 x 0.8mm) around each window. Do likewise for the door. There is one on each side. And don't forget to drill a hole for the door handle!



MAIN SUPPLIES

1 and 0.3mm thick plastic sheet
1mm thick Evergreen board and batten sheet (ref. 4544)
Evergreen plastic strips, 0.6 x 0.8mm (ref. 8203),

L-shaped 1.5 x 1.5mm (ref. 291) and round diam. 0.75mm (ref. 210),
0.3mm thick brass sheet
Offcuts of U- or L-shaped brass strips

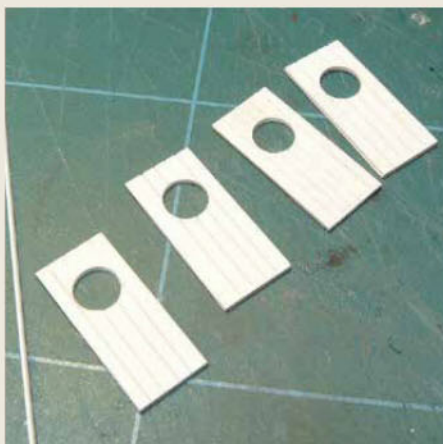
A TRAIN IN THE CARPATHIAN MOUNTAINS



Building this snow-plough was inspired by the following video on YouTube (www.youtube.com/watch?v=BDzMjYbu8qk) where a snow-plough is propelled by locomotive TU4 n° 1693, on the Vyhoda to Mindunok-Solotvenski forestry railway, in the Ukrainian Carpathian Mountains.



3 Glue the sides perpendicular to the baseplate, letting them extend below it by 5mm (photo 3), this will help partly conceal the chassis. Generally, I pre-glue in two spots using instant adhesive and once this has set, I complete the job by applying a seam of polystyrene cement.



4 The front panels consist of four rectangles measuring 12 x 27mm, with a 7mm diameter hole drilled out.

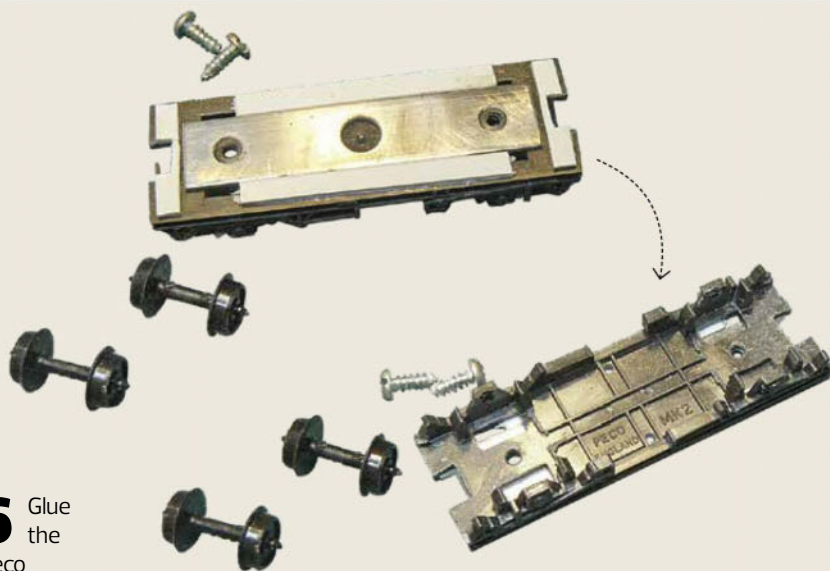


5 Glue these panels in place using the baseplate and sides as guides. Once the adhesive has set thoroughly, sand down the angles and fit seam covers to all the angles. This looks good and will conceal any sloppy work! Your snow-plough is beginning to come together. Place it onto the chassis to check things out. Drill two holes for screwing the body to the chassis, having taken care to center it properly.

Rolling stock



6 Glue the Peco couplers under the body.



7 Adjust the chassis, in particular by cutting out the buffer beams and removing the parts from the original couplers.



8 The roof is cut out of a piece of sheet ref. 4544, measuring 56 x 26mm. A very slight cut along the central axis will allow you to curve it a little to fit the body shape. This cut is concealed by a seam cover. Make three frames: one will be glued in the middle of the body. Their dimensions will be determined by the assembly of the body, whose angles result from gluing the front panels. These angles can be traced directly onto a sheet of paper or a piece of plastic that has the same width as the inside of the body.



9 The two other frames are glued under the roof to give it the required shape. Their location must be chosen with care, so that they also act as a longitudinal stop. To complete the work, adjust the roof to the shape of the body, for example by moving the edge of the body below the slightly overhanging roof!

Top of the plinths



Under the plinths



10 The inside furnishing is really coarse. I opted to model the sort of plinths that are visible at each end. Here again, adjust their shape to your own model. I used board and batten sheet, cut at an angle, measuring 20 x 10mm. The plinths are 3mm high.



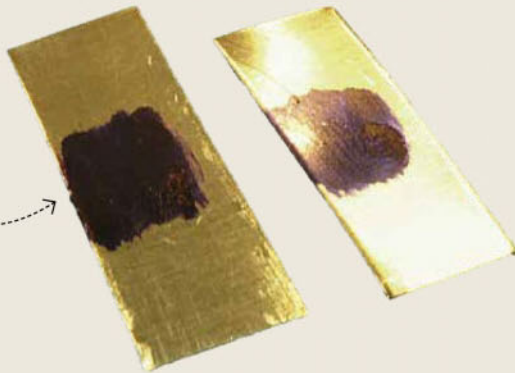
The body is now complete.



11 A few details round off the work. Fit a wheel to a shaft at each end. Their purpose is most probably to adjust the articulated wings of the plough.

MAKING PLOUGHS

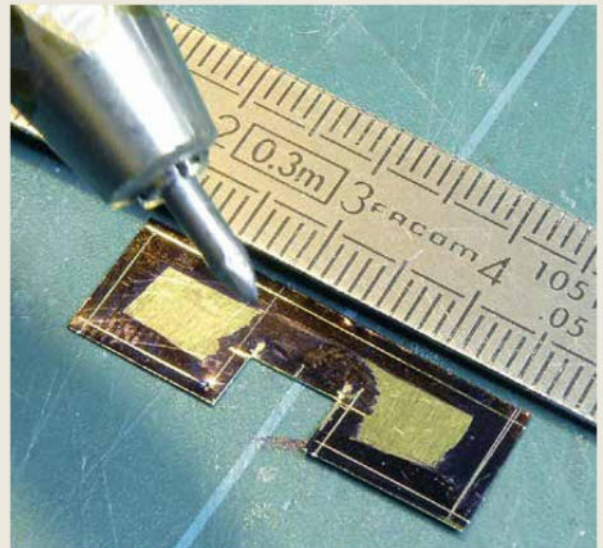
Black felt tip



12 With a view to giving the machine some weight, I made the ploughs out of 0.3mm thick brass. But plastic sheet could equally well be used. Begin by cutting out two rectangles measuring 28 x 10mm. Cut a 6 x 4mm notch out of the bottom, centered in the middle, to accommodate the coupler. Apply a black felt tip pen to the cutting line, otherwise it will be hard to see.



14 Once the embossing is done, solder square, U-shaped or L-shaped brass strip to the rear of the sheetmetal, to make the assembly sturdier.

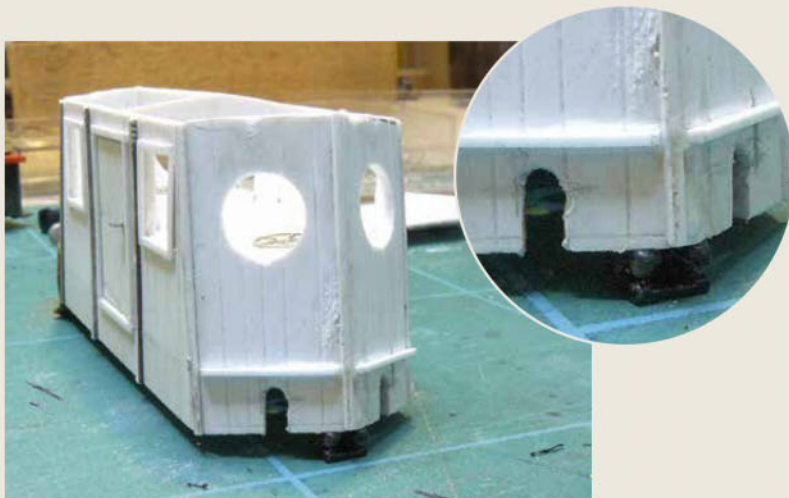


13 Trace the rivet lines all around the part coloured in black. Then emboss the rivets as regularly as possible, using a nail.

The base of the ploughs is complete.

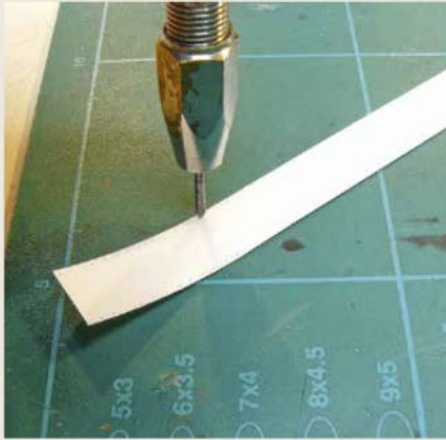


15 Finally, with a grinder, cut along the axis and fold slightly to meet the angle made by the front panels of the body. Bend the bottom of the ploughs slightly upwards.

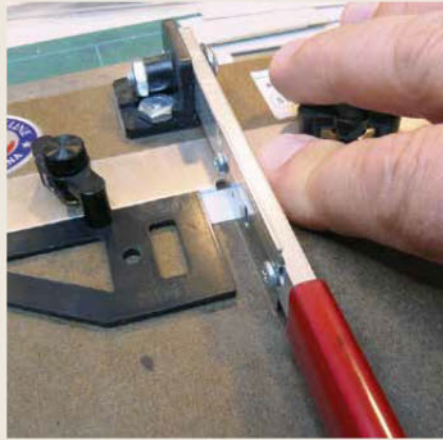


16 Glue the assemblies using instant adhesive, after having fitted two plastic strips along the body ends to act as supports for the ploughs. Make sure the bottom of the ploughs doesn't foul the track. Mine are a tad too high, and would have looked better if they had been placed a little lower. For those who find this bothersome, they can use the ploughs available from the AMF87 range under reference A075. They will need some minor adapting, but this will be easier and better-looking than my own efforts!

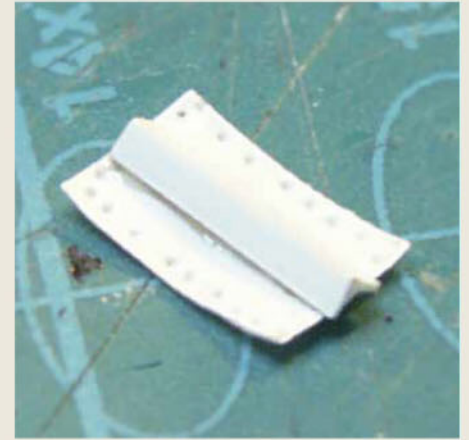
Rolling stock



17 The last job consists in making the small articulated wings: four identical parts, made of plastic this time. Emboss the rivets in the 0.3mm thick sheet.



18 Then cut out rectangles measuring 10.5 x 6mm.



19 Glue a strut on the back (L strip in my case).



20 Let the parts dry thoroughly under pressure.



21 Near the body angles, glue some round rod to represent the hinges.



22 In each of the four angles, drill a 0.8mm diameter hole aligned on the wheel shafts and thread a length of round plastic strip through each hole. They will represent the control rods that are connected to the wheels inside the body. Adjust the length, then glue the wings onto the hinges and the control rod. The plough assembly can be detailed further if you feel like it!



*The model
is now
complete.*

23 I added a horn to the roof as well as a ventilator, and two brake hoses to the front ends. Inside, a hand brake was fitted.



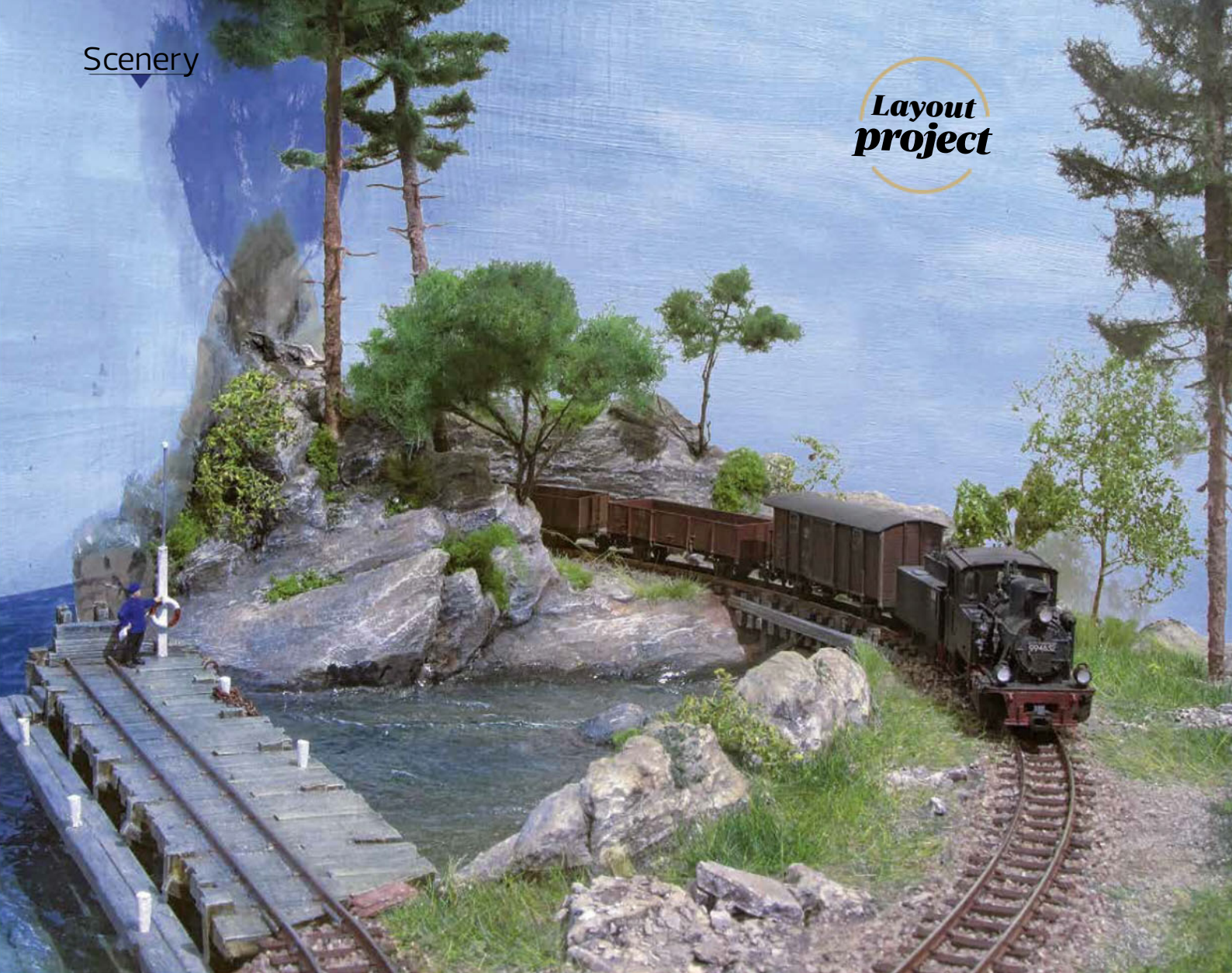
24 I had to fit a couple of small wedges under the body, as otherwise it rested at an odd angle.



25 I painted the body green, the chassis and roof black, a few odds and ends yellow. Don't hesitate to add some junk inside! Weathering is optional! My own weathering consisted in applying a light wash of acetone with a brush, to dilute the paint, followed by various shades of AK Interactiv, whose use has been described several times in the LR Presse magazines. An application of pastels will give the model a typical dusty and unkempt appearance.



26 The time has come to position your snow-plough before the tracks get covered in white!



A Roco HF 110 C is seen approaching the harbour area of Strömmingvik with a short goods train.

Strömmingvik comes to life

In herring-land, 4th instalment

The previous instalments showed us how Alexis Avril's two-sided layout was designed. It's time now for the project to take shape around its 9mm gauge track.

Text and illustrations: **Alexis Avril**

VERY COLOURFUL

Traditional Swedish dwellings call on two types of materials. The walls and the foundations are made of stone or concrete. The outside facades are covered with wood cladding that provides thermal insulation. The space between the wooden planks is protected by strip of wood which acts as a seam-cover. This cladding is usually painted in a burgundy red paint known as "Falun red", its pigment being produced from the tailings of the Falun copper mine (north of Stockholm). Doors and windows are always painted white



My house during my early years in Sweden.



The inside of the walls is painted in an off-white shade. On the top of the base, I engrave the floorboards.



The peeled wood sheets are recycled cheese boxes. Besides being cheap, this material is easy to work with. For example, the sheets can easily be split in two if they are too thick.

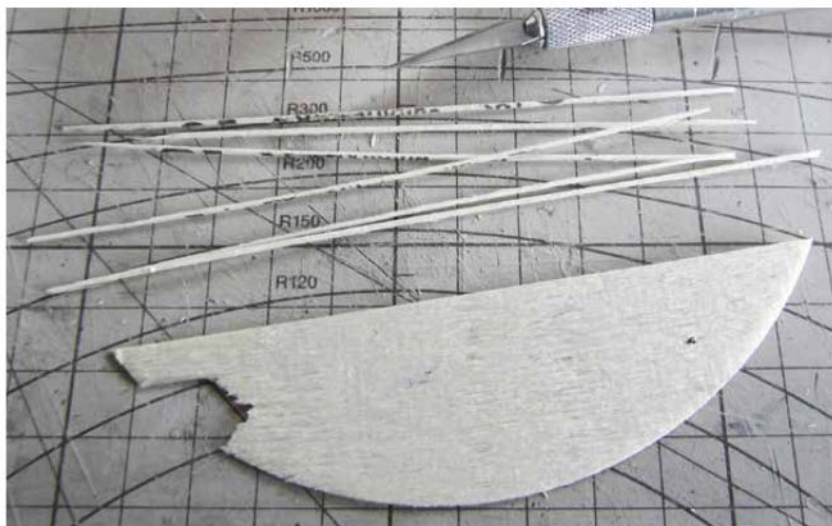
The harsh Swedish winters led the SJ company ("Strömning Järnvag", "Järnvag" meaning "railway" in Swedish, see installment 1) to build a small shanty next to the dead-end siding, for "fika" breaks (coffee and cookie breaks, essential for any self-respecting Swede) as well as for meals taken by railwaymen and sailors calling at the wharf. I wanted this structure to have a typically Scandinavian appearance: this is the only scenic item at Strömningvik which is directly evocative of "Viking land".

WALLS AND CLADDING

Work begins by cutting the walls and the base out of peeled foam board. The various parts are painted with acrylics on the inside, before being assembled with wood glue. ■■■



The cladding is glued onto the walls, the foundation is engraved.



The seam covers are thin strips cut out of the peeled wood sheets, ca. 0.7mm wide.



They are glued with instant adhesive, spaced every 2mm.

The triangles are located under the roof and fit tightly between the gable walls. In this way, the roof is held in place on the building, while remaining removable. Useful should I opt to furnish the building at a later stage.



... In a second phase, I add the outside cladding made out of sheets of peeled wood. Each wall consists of one single sheet. The doors and windows are traced using the cladding as a guide and then cut out. The cladding is glued in place with wood glue and the angles are filled in with lengths of matchsticks. The work is completed by adding the seam covers and by engraving the foundation stonework, which is then painted in shades or brown ore.

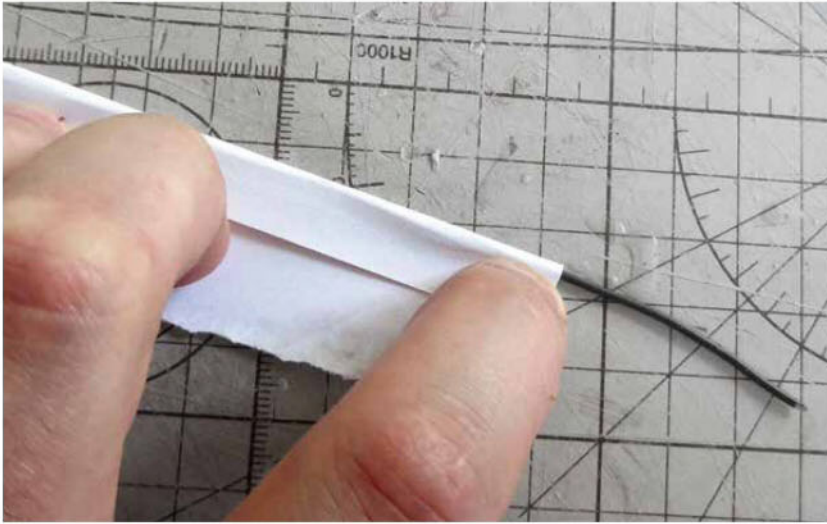
PAINTING, ROOF AND WOODWORK

Before adding the woodwork and the roof, I paint the cladding with acrylics, using a Burgundy red, and add the door and window frames built out of 0.7mm Evergreen strips. I also paint the angles of the building in white. For the roof, I use Redutex tiling that I glue to cardboard sheets folded along the ridge line. Running a scalpel along the fold line makes the job easier. Two cardboard triangles glued under the roof reinforce the angle between both sides. The chimney is made out of foam board, with the bricks engraved. They are coloured by dry-brushing a blend of ochre and red, taking care not to fill the joints. The chimney pot is cut out of a plastic straw. For the gutter and the pediment I used Canson drawing paper. The gutter is glued with instant adhesive at the base of the chimney, once coloured.

Time to tackle the woodwork. The windows are made out of plastic sheet, Evergreen strips and transparent sheet. On the latter, I first glue the



Close-up on the chimney.



The shape of the gutter is obtained by rolling it around a length of sleeved metal wire.



The gutters are cut with a scalpel, then coated with instant adhesive to make them rigid.



The strip is glued onto the transparent sheet using Micro Krystal Clear.

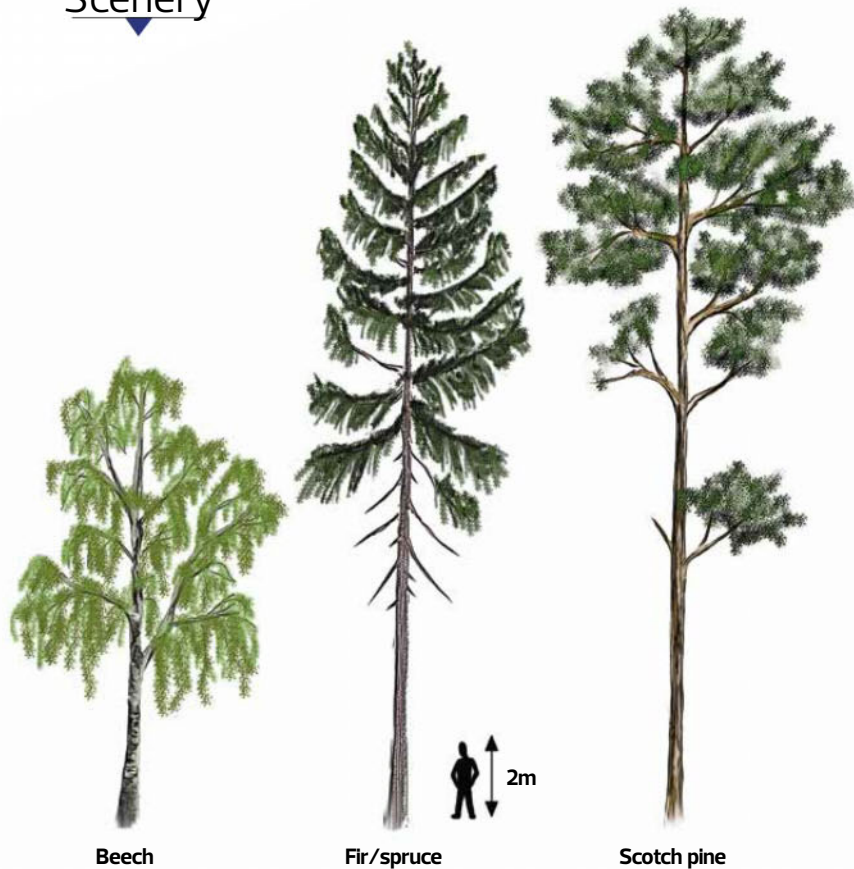


The woodwork has been cut out. Some cleaning is required!

window frame, cut out of 0.5mm thick plastic sheet. The muntins are then added, made out of 0.5mm strip. Once everything has set, I delicately cut the window off the transparent sheet, fit it into the aperture and glue it in place with wood glue. I proceed likewise for the door. If required, any excess glue is removed once it has dried, using a wooden toothpick. The downspouts are made out of 0.7mm diameter galvanized wire, shaped and glued with instant adhesive to the angle of the building, taking care to ensure the top end is in contact with the gutter. Still using galvanized wire, I make the door handle and a cooking stove pipe fitted onto one of the gables. Once the building is complete, I install it on the layout, not forgetting to embed the foundations in a coat of coloured filler material; flock material is then applied all around the structure. ■■■



The building is complete.



HIGH VEGETATION

Scotch pine, spruce, fir and beech are the main species of trees found along the southern Baltic coast. Not forgetting white poplar and various types of small trees and bushes. I used three different methods to evoke the typical outline of these different trees.

BEECH

The skeleton of the beech trees is made out of braided metal wire. In my opinion, this is the best method for evoking the outline of deciduous trees. Depending on the thickness you want for the smallest branches, I use either 0.7mm diameter galvanized steel wire or brass wire from multi-thread electrical cable, with the insulation material removed.

To begin with, I cut lengths of metal wire to form pieces that are roughly three times the height of the tree under construction. I bunch them together and start twisting them half-way along the length of the wires by making a loop. The purpose of this loop is to hold the various strands together during the following braiding work. I then braid the strands over a length equivalent to that of the trunk, then I divide the strands to make the main branches, which are braided in turn. This is repeated until I get to the terminal branches.

After having arranged the position of the branches, I move on to coating the metal skeleton. To reproduce the texture of the bark and above all to conceal the metal wire, I coat the structure with a blend of one-third plaster, one third wood glue and one third water, before letting this dry out. Once dry, this blend remains pliable, which can be useful if some branches need to be re-adjusted. I finish the job by colouring the tree structure. First, the entire surface is painted light grey. The base of the trunk is then given a dry-brush of dark

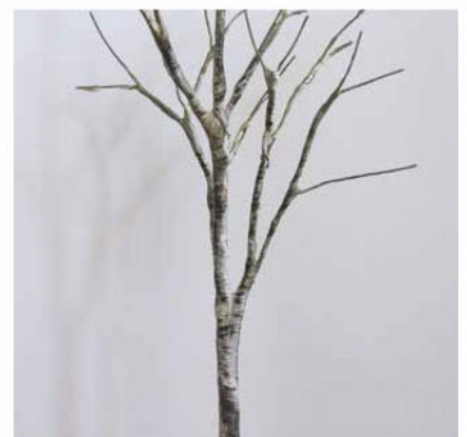
Outline of the main species of trees found in southern Sweden. For evergreens, note that the secondary branches carrying the needles stand up in the case of fir trees, and droop in the case of spruce.



To ensure sturdy and tight braiding, I use a rotating mini-tool fitted with a hook, which I insert into the loop at the basis of the trunk.



I apply the blend of filler and water by letting it dribble down from the top of the tree.



Care must be taken when painting the trunk to properly evoke the typical bark of beech trees.



The strips of foliage are glued one by one.



The beech trees are planted by the shore.

grey-green. Finally, the bark is reproduced by applying light and quick touches of black, using a fine brush.

Once the paint is thoroughly dry, I add the foliage. In the case of beech trees, the branches supporting the foliage droop. To model this feature, I curve the tips of the branches downwards slightly, and glue (with a dot of instant adhesive) thin strips of green fiber, already coated with flock. The tree can then be installed on the layout.

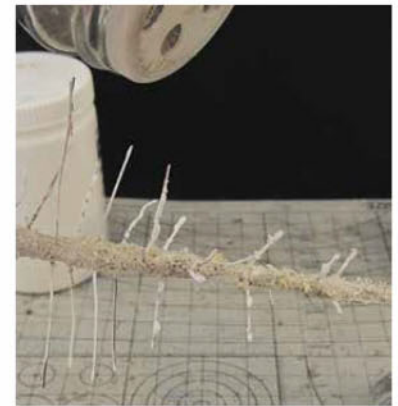
LARGE EVERGREENS

Unlike the approach used for deciduous trees, I made the skeleton out of skewer sticks, around which metal wire is threaded. The wire is held in place at one end of the skewer in a notch, cut out with a scalpel. The branches are then made by shaping increasingly small loops moving towards the top of the tree (20). Once the whole skewer is covered, I cut the ends of the loops and add spots of solder to the base of the branches. The metal wire is then concealed with the same blend of plaster, glue and water used for the beech trees.

To simulate the texture of the bark, I first coat the whole skeleton with wood glue, before sprinkling first very fine sand, then sawdust (21).

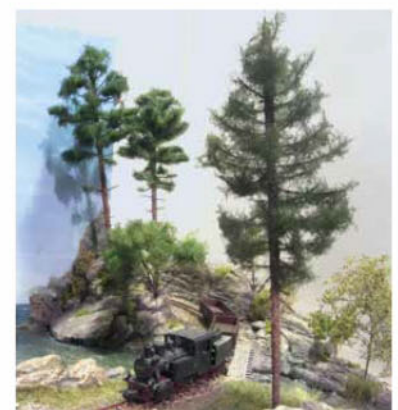
Once the coating is dry, the skeleton is air-brushed with a blend of light grey and brown for the Scotch pines and the spruce, brown for the fir trees.

I use 12, 6 and 2mm fibres for modelling the secondary branches and the needles. After having generously coated the branches with spray-on glue, I sprinkle on the longest fibres: they will represent the secondary branches that carry the needles. I then apply another coat of glue and spinkle on the 6mm fibres. The job is repeated one last time with the shortest fibres. Having left the tree to dry out for half a day, I then bend the fibres downwards for fir trees. Finally, I air-brush some colour on to the fibres to give some variety. ■■■



Fine sand and sawdust are all you need to properly model the bark.

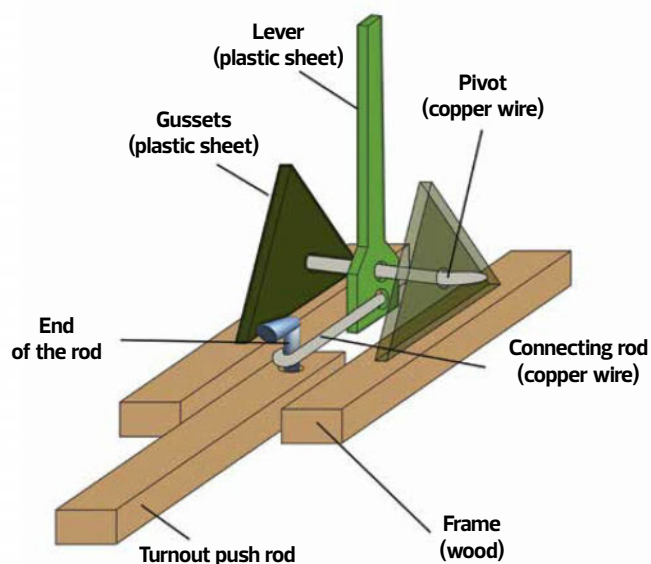
The metal skeleton of a fir tree. The ends of the loops will be cut to make the main branches.



In the case of fir trees, I sprinkle the fibres with the tree held upside down, so that they build up under the branches.



From the foreground to the background: fir tree, young poplar, young pine tree and two fully-grown pine trees.



Drawing of the point lever and prototype lever.

The unpainted lever. And complete!



POPLARS, SMALL TREES AND SHRUBS

The poplars and a few small trees are made in the customary way using zeeschium. I air-brush a light coat of brown to tone down the rather “straw-like” appearance of the branches before coating them with foliage flock that is fixed in place using glue from a spray can. To evoke small evergreens, I use dried hydrangea flowers (*hydrangea paniculata*) coated with fibre flock in the same way as for large evergreens.

POINT LEVER

The wharf can be reached by reversing via a turnout located on the loop. I wanted this turnout to have a working lever. The lever sits on an H-shaped wooden frame made out of lengths of matchsticks. The gussets supporting the lever pivot and the lever itself are cut out of 0.7mm thick plastic sheet. The pivot rod and the shaft connecting with the turnout push-rod are made out of 0.7mm diameter copper wire. Once the mechanism was assembled and tested, I painted it in prototypical colours.

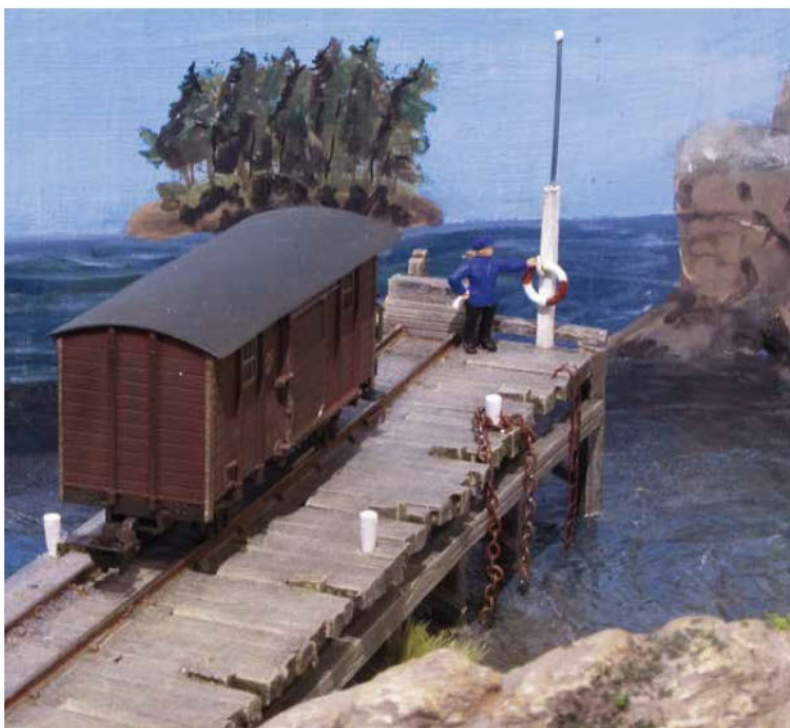


WHARF AND DEAD-END SIDING

I detailed the wharf by adding mooring bollards, the mast supporting the life-buoy, a ladder and a chain. The bollards are the tips of tooth-picks, painted white and force-fitted into holes drilled into the wharf. The mast is a length of match-stick, with a galvanized metal wire extension to carry a flag. The buoy is made out of the same material, but retaining the insulation sleeve. I shaped it by curving it around a pen.

The dead-end siding located next to the building ends with a buffer stop and is concealed behind a fence. Both are made out of offcuts of peeled wood, with the various planks engraved. The inside of the buffer stop is filled with Styrofoam and coated with filler soaked in brown paint, and then flocked. The wooden parts of the buffer stop are coloured with dry-brushes of ochre, light grey and green. I complete the work by adding a climbing plant to the fence.

At last, Strömmingvik is coming to life! —————



The completed wharf. The harbor master is waiting for the "Mireia" trawler to dock.

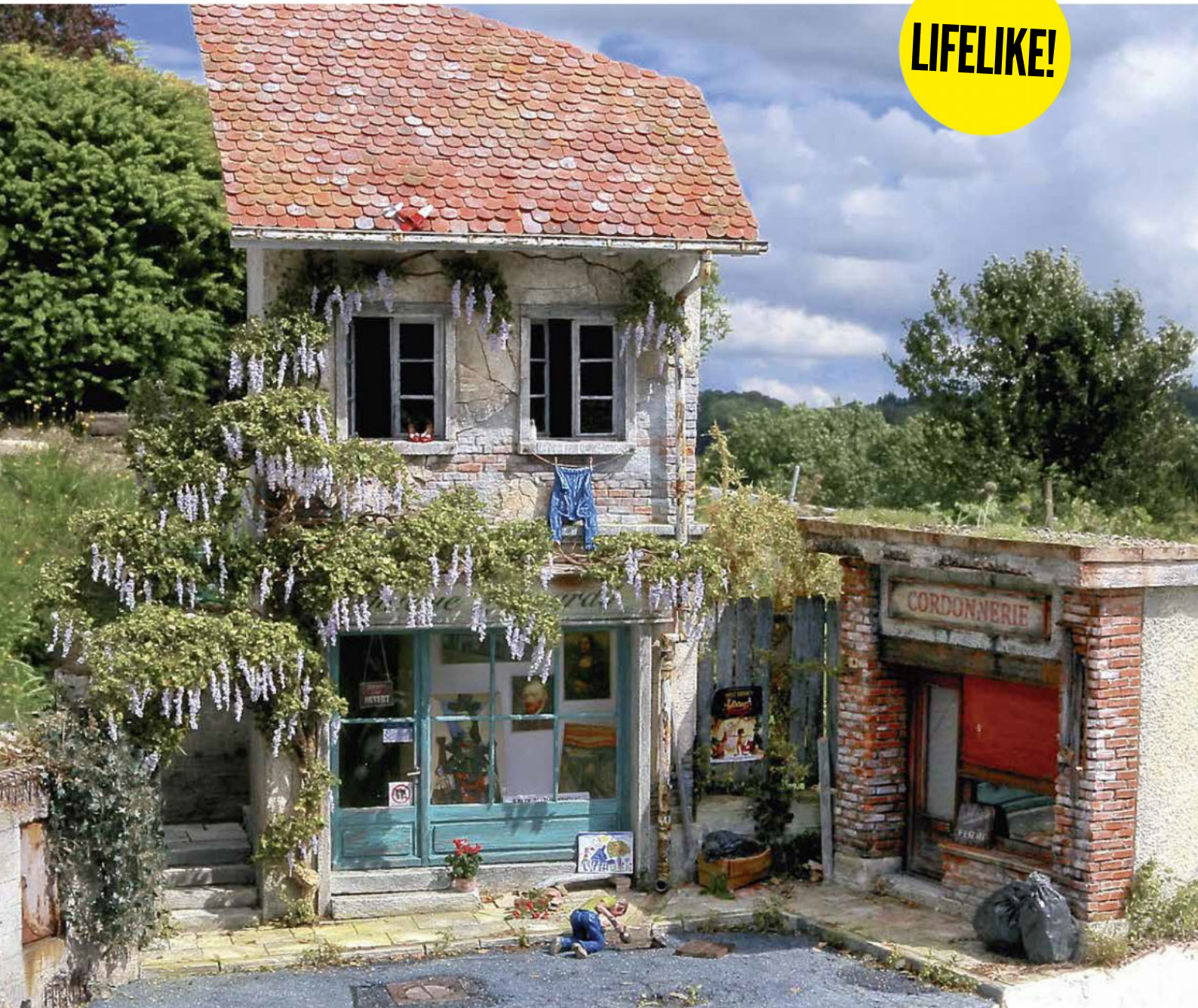
At Strömmingvik, the harbour master and the mechanic are wondering when the trawler will dock.



SMALL TOWN SCENES

The Leonardo gallery

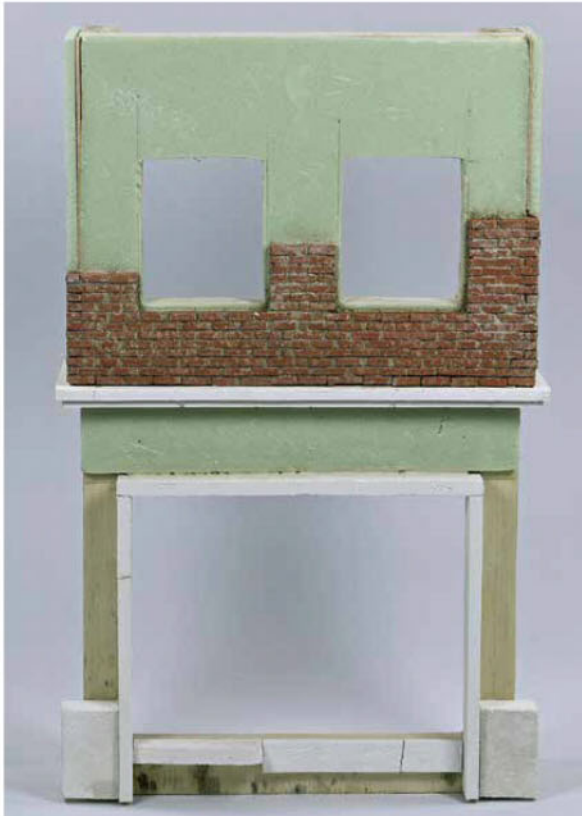
LIFELIKE!



Le bâtiment que nous allons construire cette fois-ci
a une infrastructure en contreplaqué de peuplier.

Second instalment in Marcel Ackle's lessons about building scenery. This time, he tells us how to make a coated brick frontage, slightly complex woodwork and a tiled roof.

Text and illustrations: Marcel Ackle



The building we are fabricating here has an infrastructure made out of poplar ply. They are glued with wood glue directly onto the wood and, of course, only wherever they will be actually visible. For the base, the pillars and the concrete lintels, I cast plaster in wooden moulds (as explained in VL 90). On those parts of the walls coated with filler, I glued a sheet of Styrofoam which is level with the surface of the bricks.

*Strips are already
for the good size.*



I made my strips of plaster to the precise dimensions of the areas I wanted to cover with the frontage coating, meaning I didn't need to cut anything back.



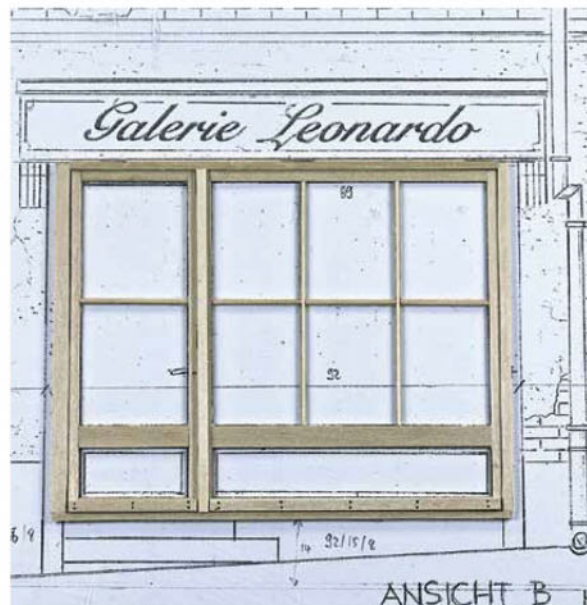
To represent the coating of the frontage, I cast fine strips of plaster. The mould consists of pieces of plastic sheets and of 0.5mm thick strips. The plaster was poured between the strips, and evenly spread with a metal spatula.



The strips of plaster are glued in place with wood glue.

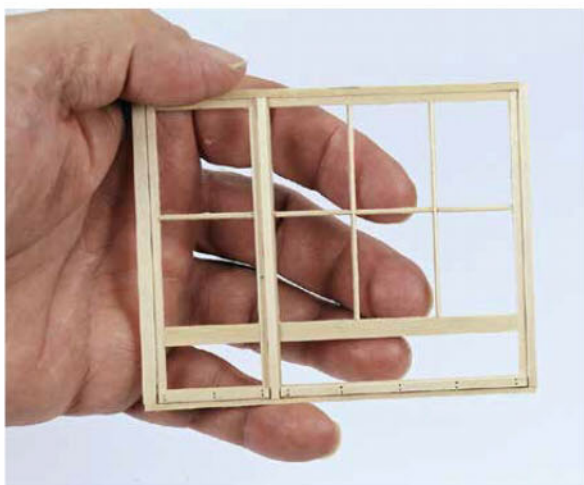
*The bricks are
from the [www.
miniaturziegel.de](http://www.miniaturziegel.de)
range.*

The plaster is painted with acrylics (from the Mig, Jimenez or Vallejo ranges). To achieve a weathered effect, the walls are bleached by sanding them with a sheet of abrasive paper.



The drawing of the frontage woodwork is covered with a sheet of transparent plastic. The wood strips are then glued with wood glue, following the drawing.

With very fine strips, you can work to a high degree of accuracy.

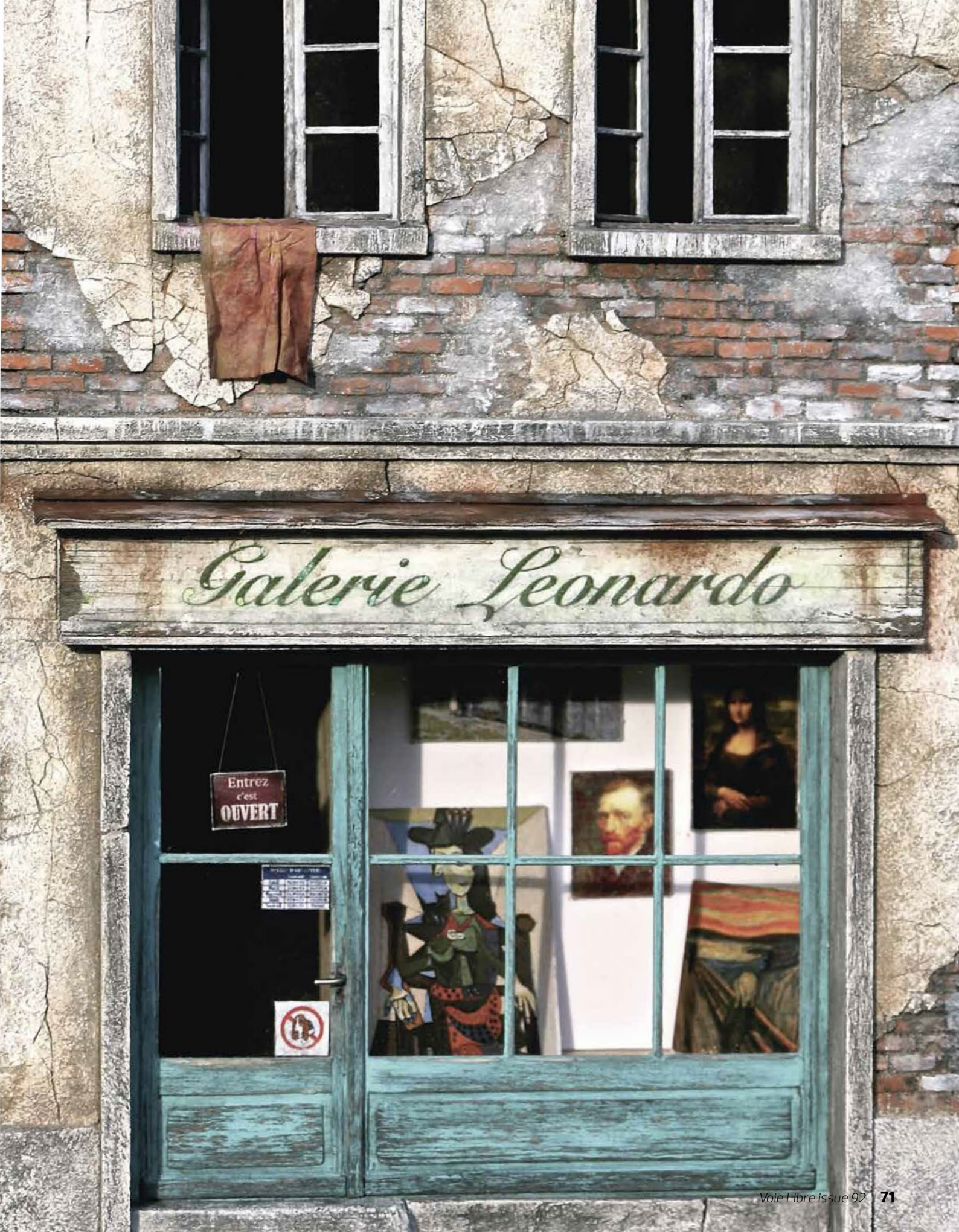


All the great masters in one single hand!

I scaled down the paintings to the right size, printed them and glued them onto a thin sheet of wood.

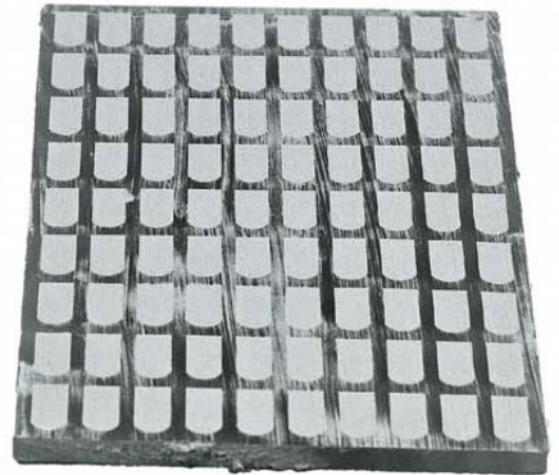


The upstairs windows are also made out of wood strips, and there are 27 on each window. The woodwork is then stained dark brown... before being painted with acrylics. Once this paint is dry, it is aged by sanding it lightly with fine grain abrasive paper.





The roof framework was built bracket by bracket and batten by batten using wood strips. The ridge line is at an oblique angle because the building itself, located up against the backscene, is designed on oblique lines.



The 0.8mm thick plaster tiles are cast in a silicone mould made by Diorama Debris www.dioramadebris.co.uk.



We shall soon plant some wisteria!



Each beaver-tail tile is painted individually using burnt umber acrylic paint. Once the paint is dry, the bricks are glued with wood glue. They are then aged and weathered with water paints and pastels.



The house is now complete.



A Gécomodel Schneider locotractor shunts around the depot. The segments of Péchot track stored in the wagons were 3D printed from drawings by Bernard Junk.

Somewhere on the Western Front

11th November 1917

Displayed for the first time on 14-15 October 2017 at the RAMMA gathering in Sedan and on 11 November 2017 in Walferdange, Luxembourg, Bernard Junk's new layout is a fine tribute to WWI military railways and to the men who served them.

Text and illustrations: François Fontana

This green bower, called "Somewhere behind the front..." encases a small 60cm gauge military railway depot. Bernard Junk, who created it, offers us a trip down memory lane: the scene took place exactly 100 years ago. At a time when the centenary of WWI is at its peak, we were expecting to encounter many layouts inspired by military railways. In actual fact, we only saw 4 in the various shows we visited: one in 1/35 scale, one in H0 standard gauge, one in 009, and Bernard's layout in 1/43.5 scale on 14mm gauge track. ■■■



The layout at a glance

Scale: 0 (1/43.5)

Gauge: 14mm

Control: analogue

Dimensions: 160 x 60cm

Inspiration: WWI 60cm gauge
military depot



Here is an officers' carriage; a wooden body fitted to a P  chot platform. Bernard created it with his latest toy: a laser cutter.

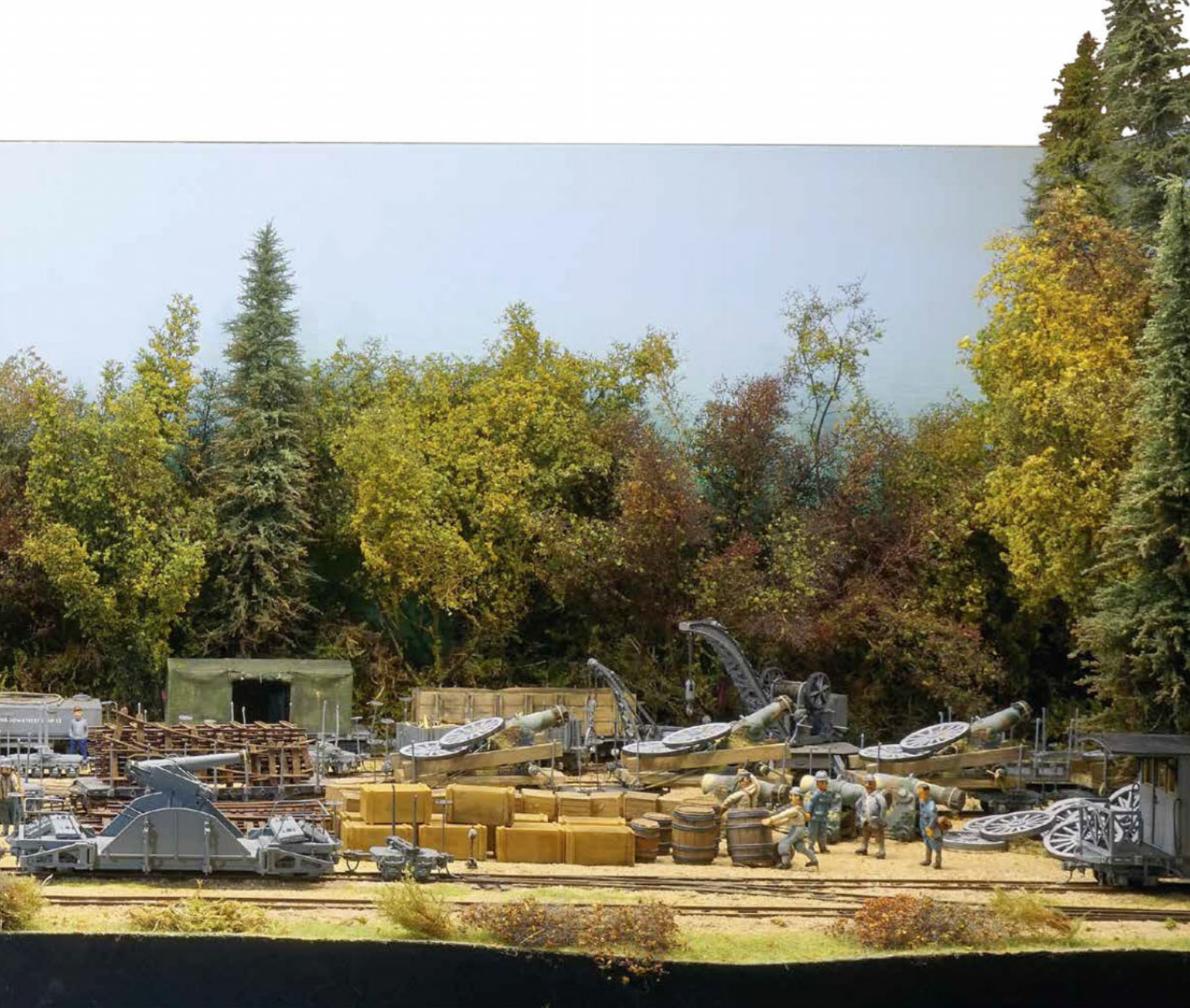
... **Fran  ois Fontana: Bernard, you have chosen a topic that few modellers have dealt with, what prompted you to do so?**

Bernard Junk: I was expecting to see many WWI narrow gauge military layouts, but it appears that this topic didn't attract many modellers. Despite it being a great source of inspiration. Beyond the war-related aspect, and once peace was restored, military railways supplied an enormous amount of rolling stock to industrial narrow gauge railways. Many locomotives and wagons have since been preserved, to the joy of

railfans. This is an important historical side of WWI.

FF: And you display, next to the layout, a photograph of a military depot.

BJ: Indeed, and this photograph shows a small depot with no fewer than 12 P  chot-Bourdon locomotives! For P  chot fans like ourselves, can you imagine? My personal collection features two Schneider locotracors and one Crochat. And only two P  chot-Bourdon engines, whereas 12 are visible on this shot! That's the atmosphere I



attempted to evoke. The depot is concealed under the trees, in a clearing. The main track runs across the foreground.

FF: The layout is oval-shaped?

BJ: Yes, the decorated part, which measures 160 x 60cm, features two curves leading to a concealed fiddleyard with a loop siding. The layout aims at prompting discussions, at bringing viewers to ask questions. To achieve this result, I mustn't be too busy shunting or keeping an eye on the trains. ■■■



The tracks in the depot are so cluttered that trains can't move! The small Magnard shell crane was created by Claude Buzzer, the large Péchot crane is the gifted work of Jean Fritch alias Lang. The Péchot bogies and the guns are 3D printed.

0-14 Layout



A close-up on the cranes. Note the impression of depth generated by the mirror that is concealed behind the trees.



A few soldiers are hard at work under the watchful eye of a NCO. The scene is located behind the front, a long way from the fighting.

Plan of the Layout

Fiddleyard



60cm

160cm

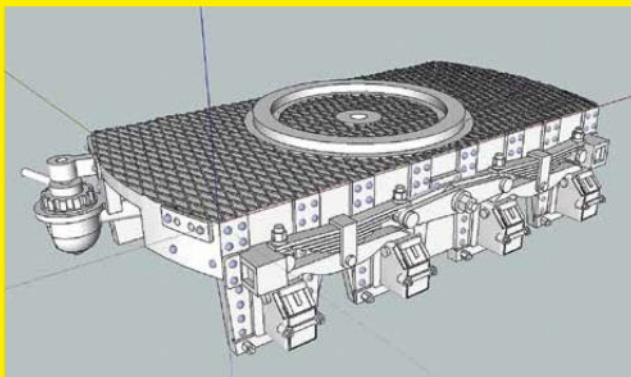
--- FF: How did you build it?

BJ: The structure consists of sheets of Styrofoam, with a wooden frame to add rigidity. The track is code 83 rail, laid on copper-clad epoxy sleepers. Turnouts are built in the same fashion, the point blades are operated from the front of the layout by the rod-in-tube method. Control is analogue, I wasn't prepared to dismantle my P  chot engines to fit decoders! The

Drawing and getting printed

Bernard Junk is a modeller who is curious and likes dabbling in all kinds of techniques. When 3D printing became widespread, he followed a short training course to learn the ropes of the Sketchup free software.

Since then, whenever he needs something, it's quite simple... he draws it! And then has his creations printed by an international company. He also owns a tiny 3D thread printer which enables him to produce very neat parts.



It's now the turn of a Crochat petrol-electric locomotive to parade along the front of the layout. Model by Claude Buzzer.

When seen close-up, these Péchot engines cannot conceal that they were only average-quality 3D prints. But the overall impression is there all the same, and the viewer will never stand between the tracks to scrutinize the details.



layout is lit by strips of LEDs combining cool and warm light; a few LED spots add direct lighting to generate shadows and give life to the scene. The backscene is painted in light blue with some motley green foliage. A curtain of trees surrounds the scene and prevents the eye from roaming too far. On the right-hand side, a long mirror (40cm long and 15 high) is included in the backscene to partially reflect the depot and

the stock; this enhances the impression of depth. The end of the mirror is concealed by the shanty, just before the point where the track emerges from the right-hand access to the fiddleyard.

FF: Your figures are scratchbuilt, this is now customary for you?

BJ: Yes, I use a polymer paste that is baked. Once the figures have been modelled and

sculpted, they are painted with oil paints. I apply the techniques learnt from my friend Daniel Houel.

I group my figures according to how realistic they are. Just to avoid obvious visual contrasts between those that were made quickly and those on which more time was spent. The layout also features a few Phoenix figures; they can be easily identified, their heads are smaller!

FF: This layout features just about every item of 60cm gauge military railway rolling stock. Can you tell us more about it?

BJ: There are Péchot-Bourdon type Fairlie locomotives. Schneider locotractors ...

*The figures were
scratchbuilt by
Bernard Junk*



A Gécomodel Péchot-Bourdon hauling a Peignet Canet gun carriage truck, created by Claude Buzzer on the basis of drawings by Jean Fritch alias Lang.

0-14 Layout

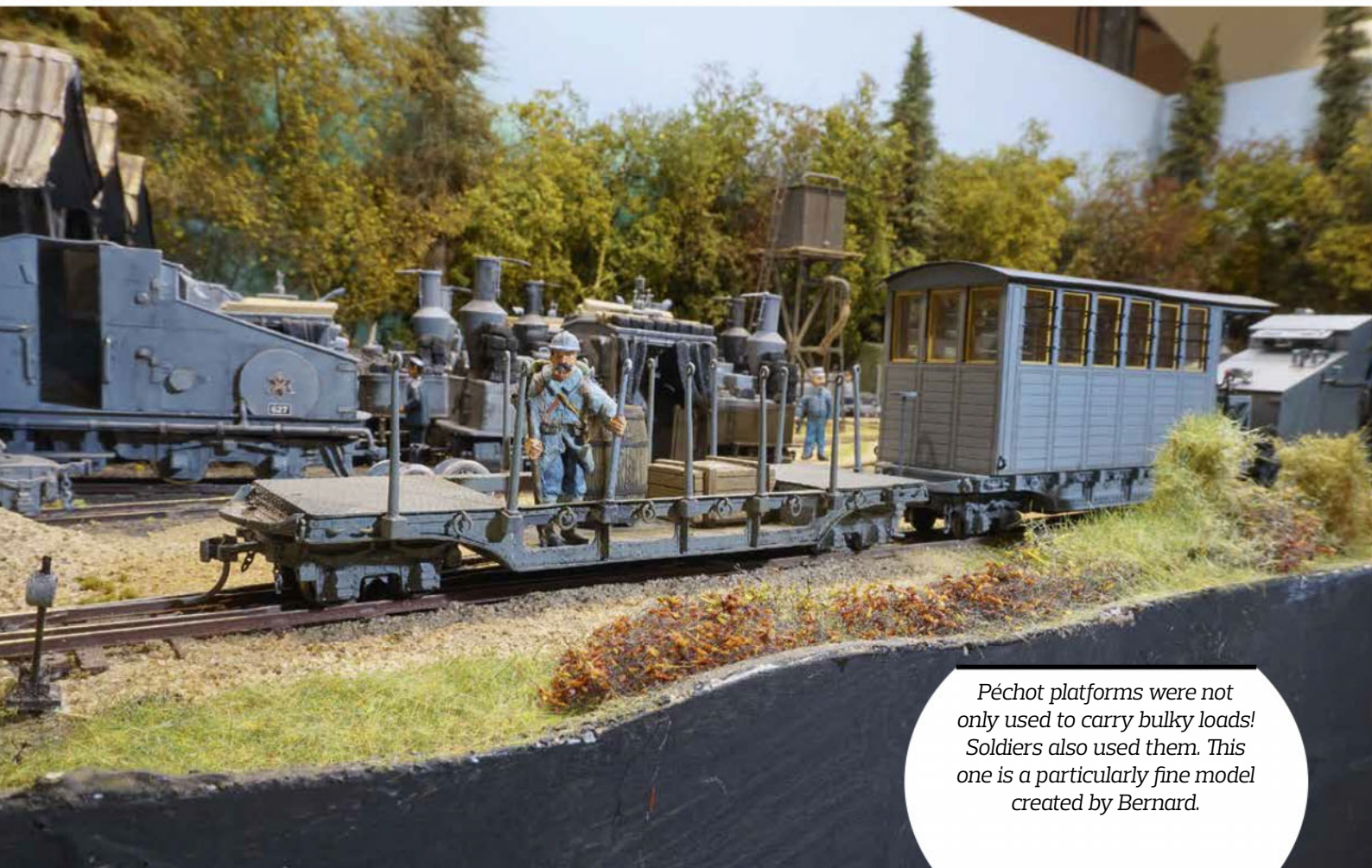


Here is the small depot. The Péchot-Bourdon engines are 3D printed static models from the Rue d'Etropal range fitted to bogies drawn by Bernard Junk. The two Crochats are also static models. One is 3D printed, the other is made out of cardboard, an assembly of prints of the study drawings.

■ with their jackshaft-driven 3 connected axles. Crochat BoBo petrol-electric locotracors. Not forgetting Péchot-Bourdon 2-, 3- or 4-axle trucks fitted with Péchot platforms or stanchions. Two of them are even fitted with Suippes type wooden bodies. Two cranes can be seen at the back of the depot, and a Peignet Canet gun carriage truck also runs on the layout. Some Péchot platforms have been modified: one is fitted with plank sides, another has been converted into a tarpaulin-covered van, the third has become an officer's coach.

FF: Where is all this stock from?

BJ: From all over the place! Naturally, I have the models that used to be produced by Gérard Comellas under the brand Gécomodel. I also have a few rare items created by Jean Fritch alias Lang, or by Claude Buzzer. Finally, I also used a few 3D printed items drawn by Simon Dawson under the name "Rue d'Etropal". And when I didn't have what I needed, well, I simply drew the item and had it printed! ■



Péchot platforms were not only used to carry bulky loads! Soldiers also used them. This one is a particularly fine model created by Bernard.



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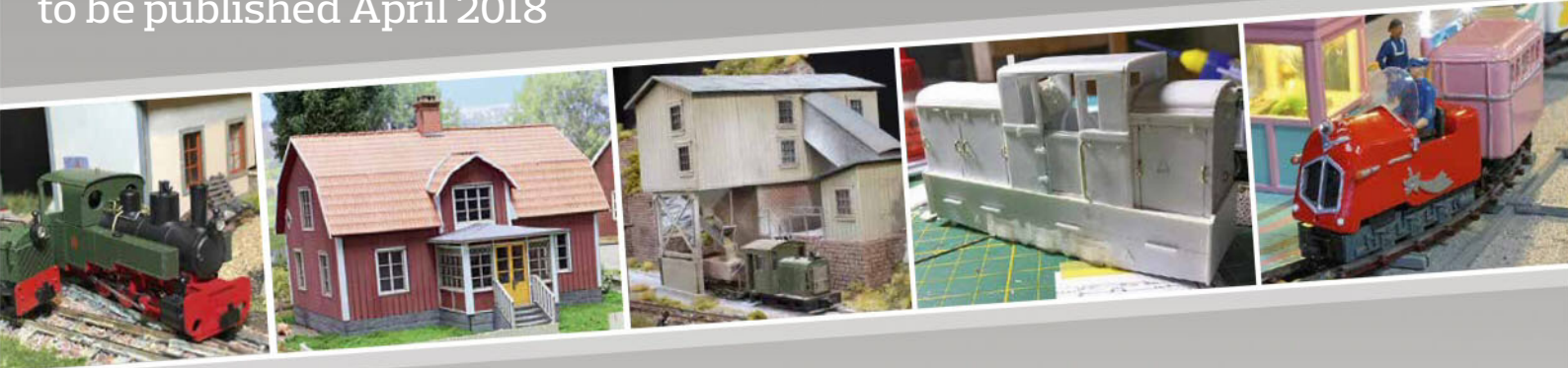
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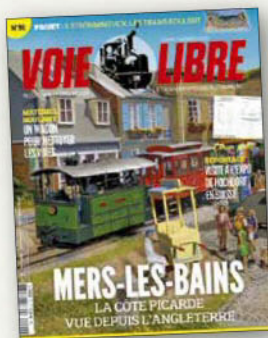
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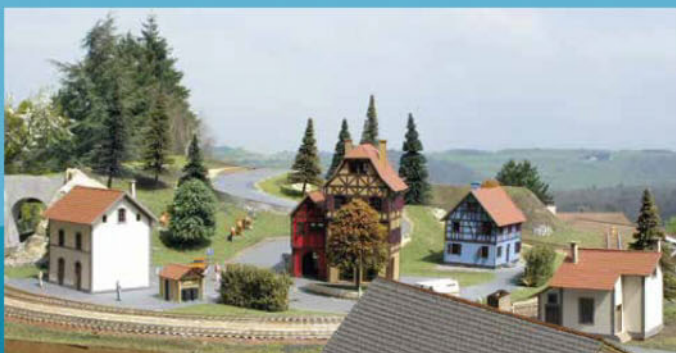
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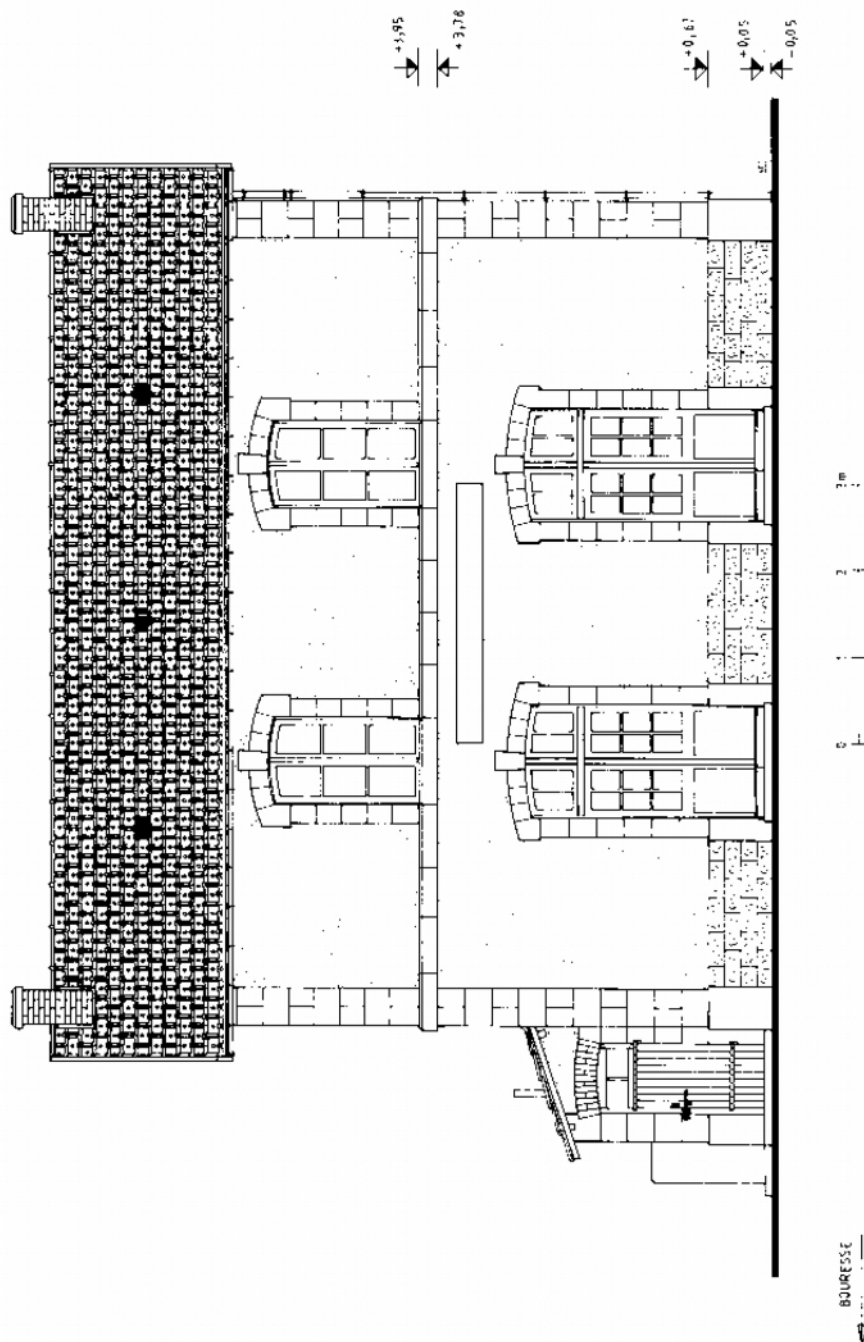
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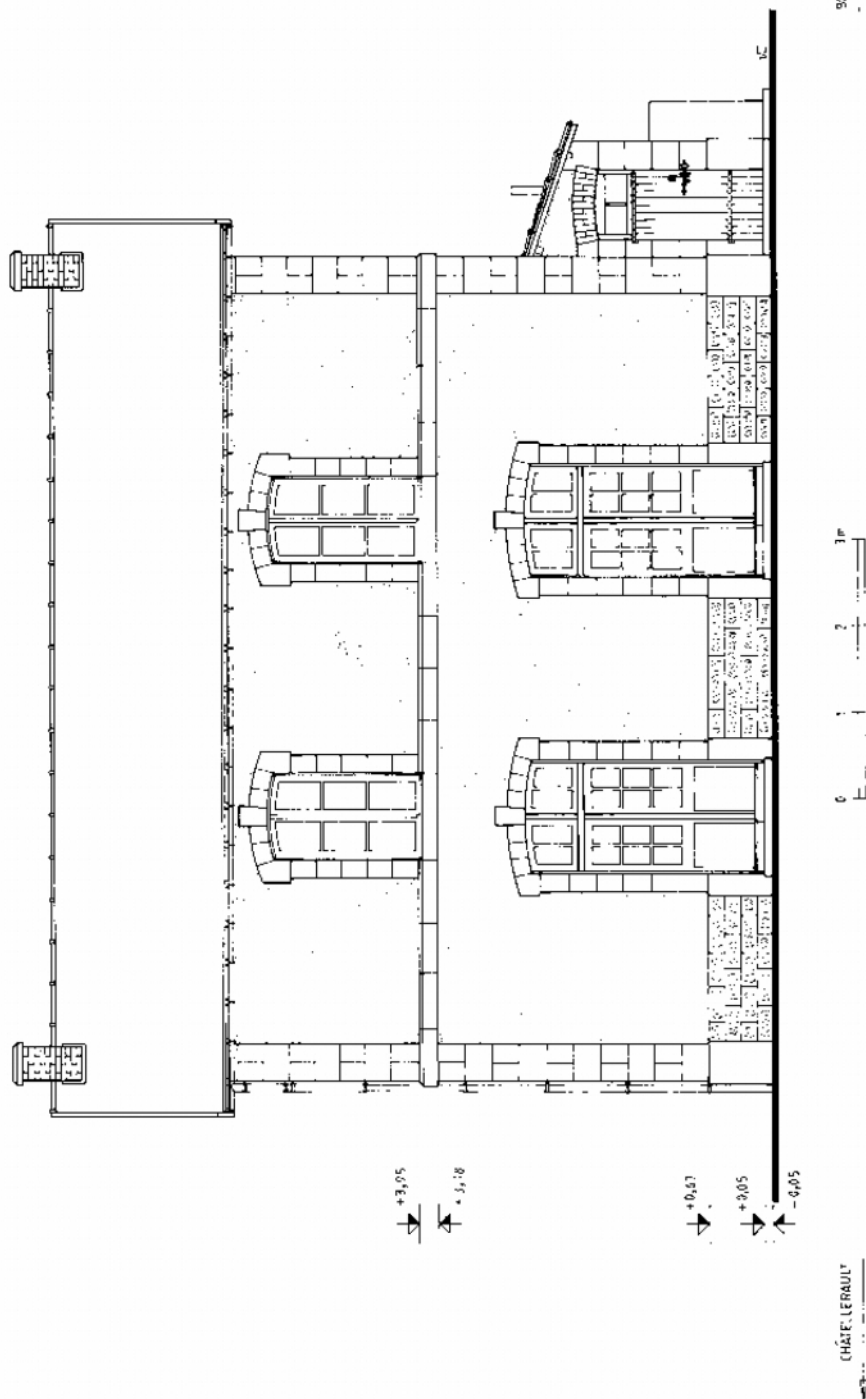


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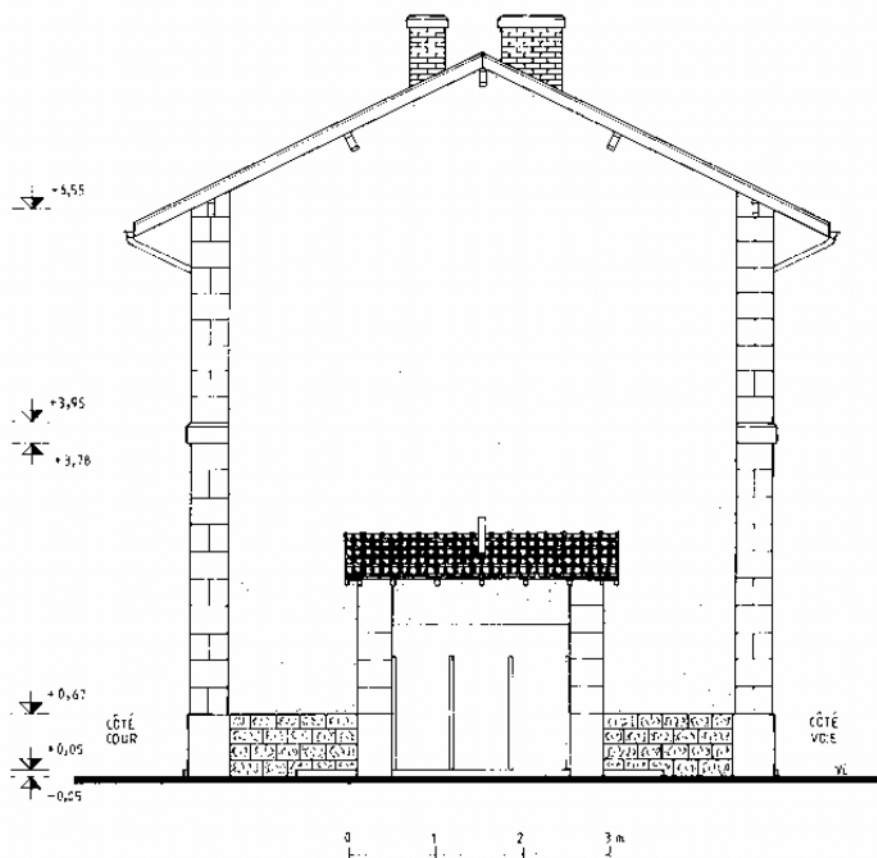


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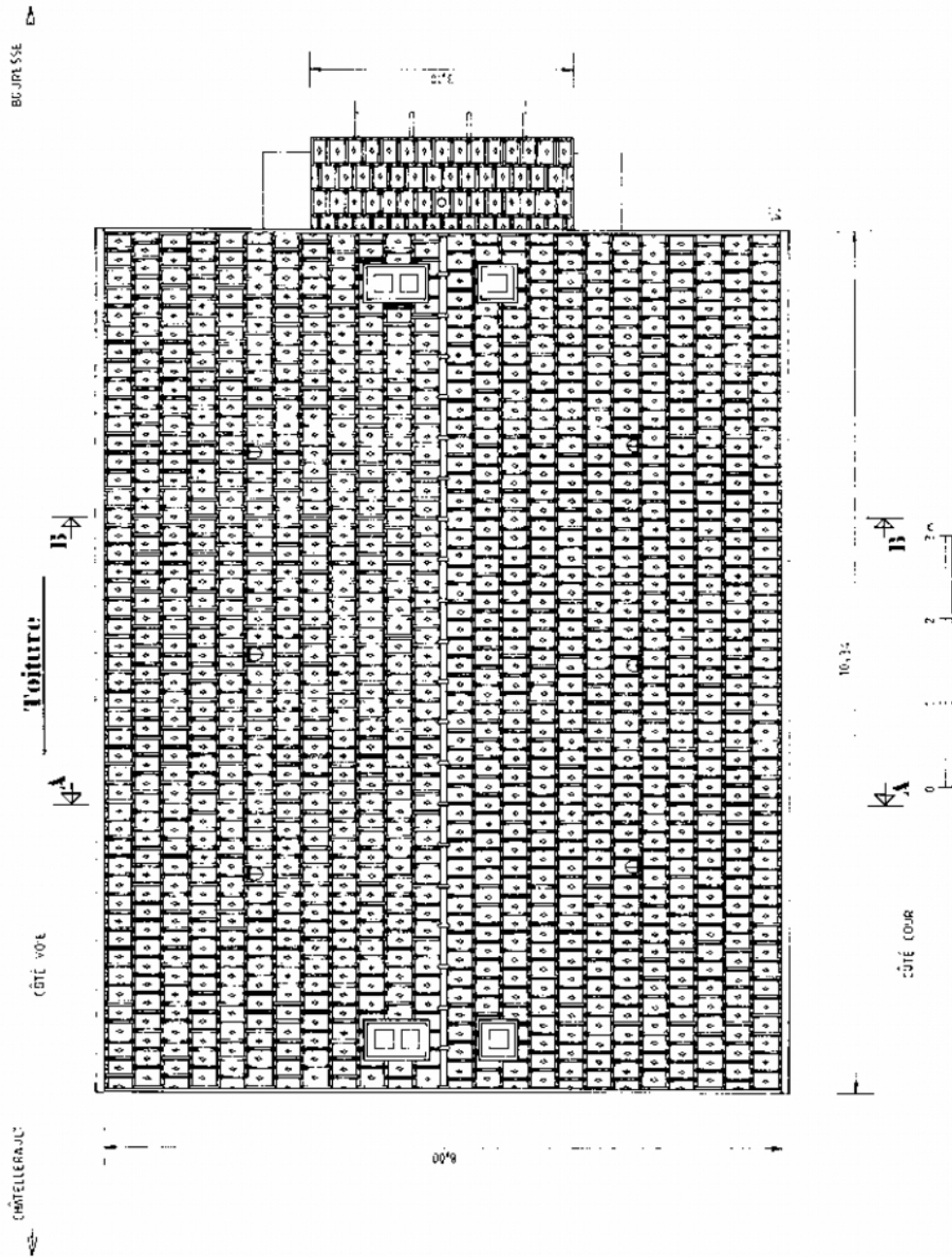
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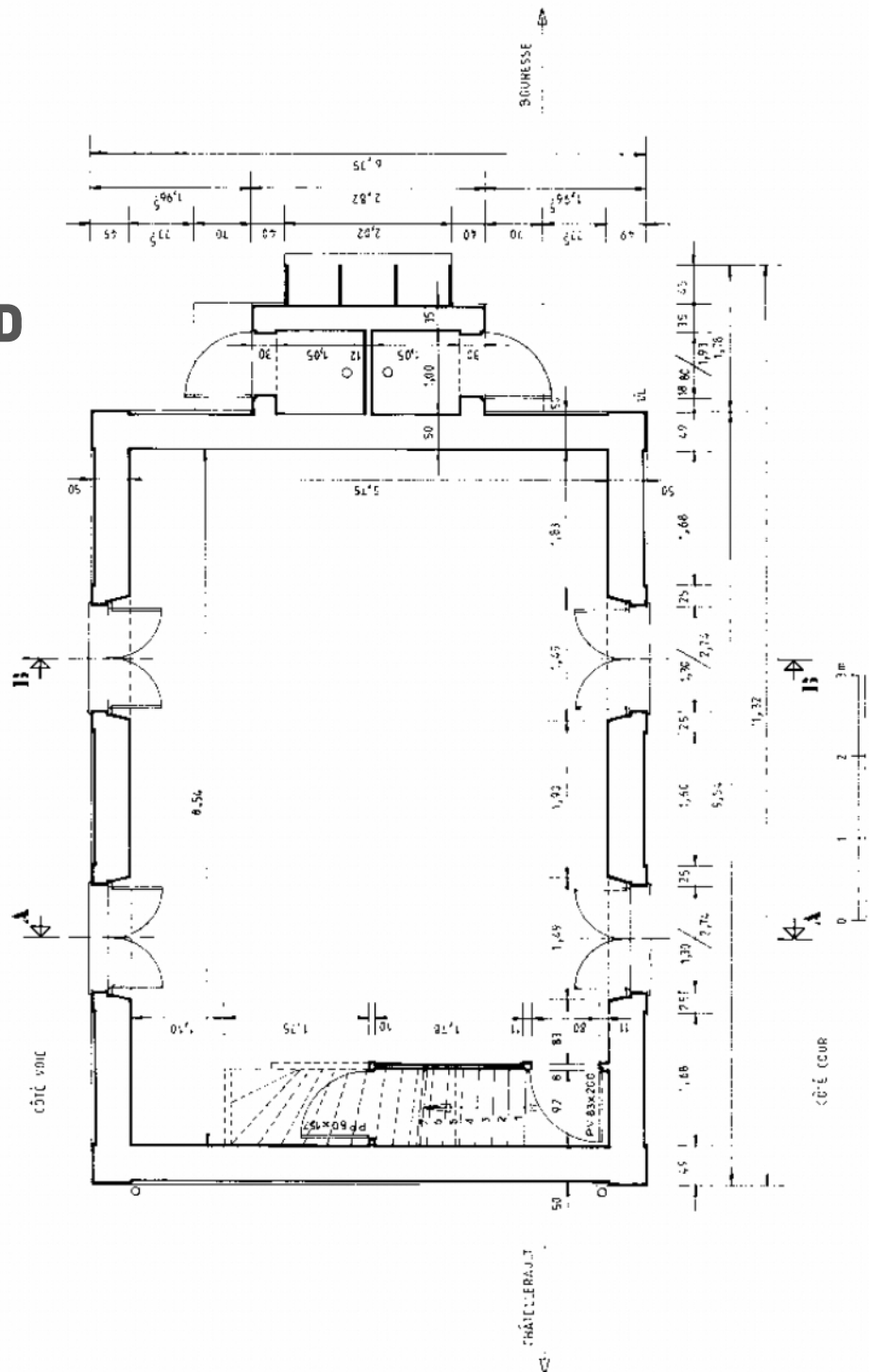


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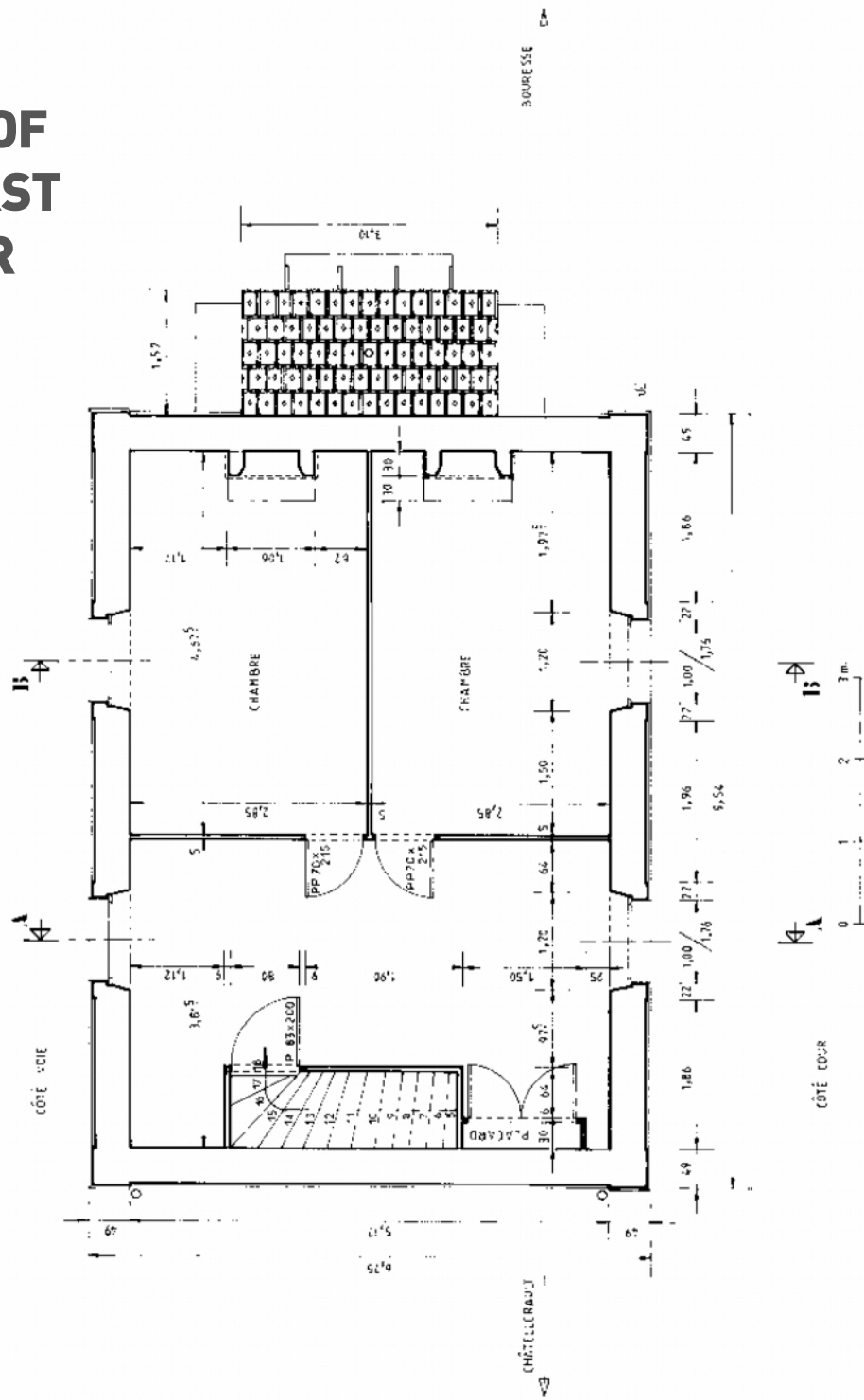


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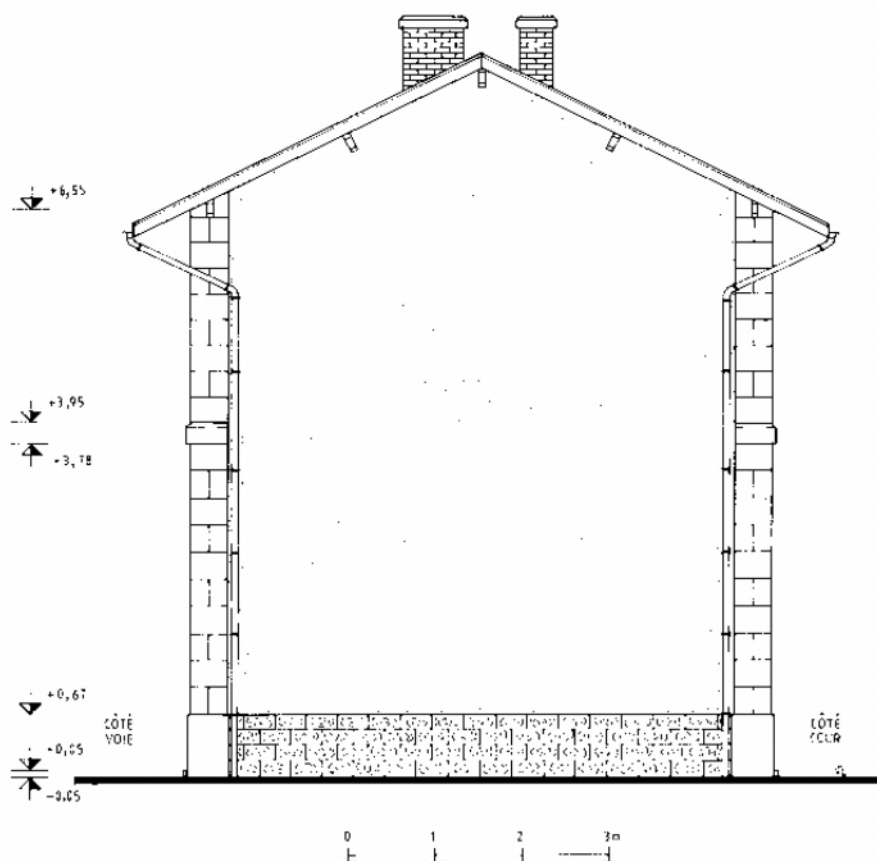


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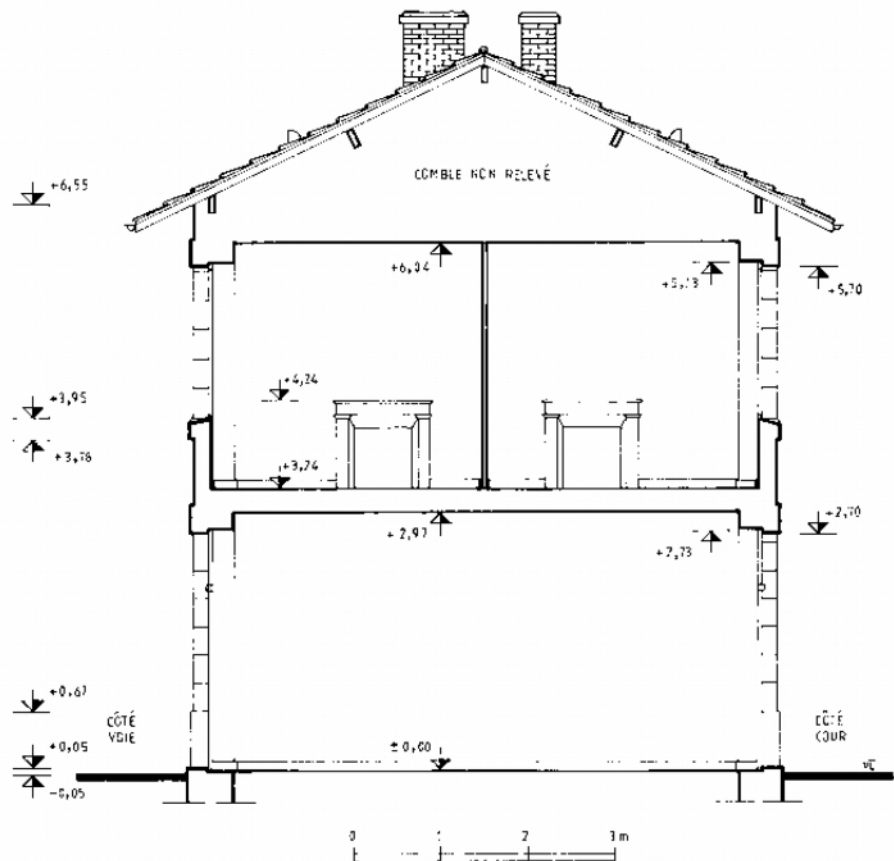
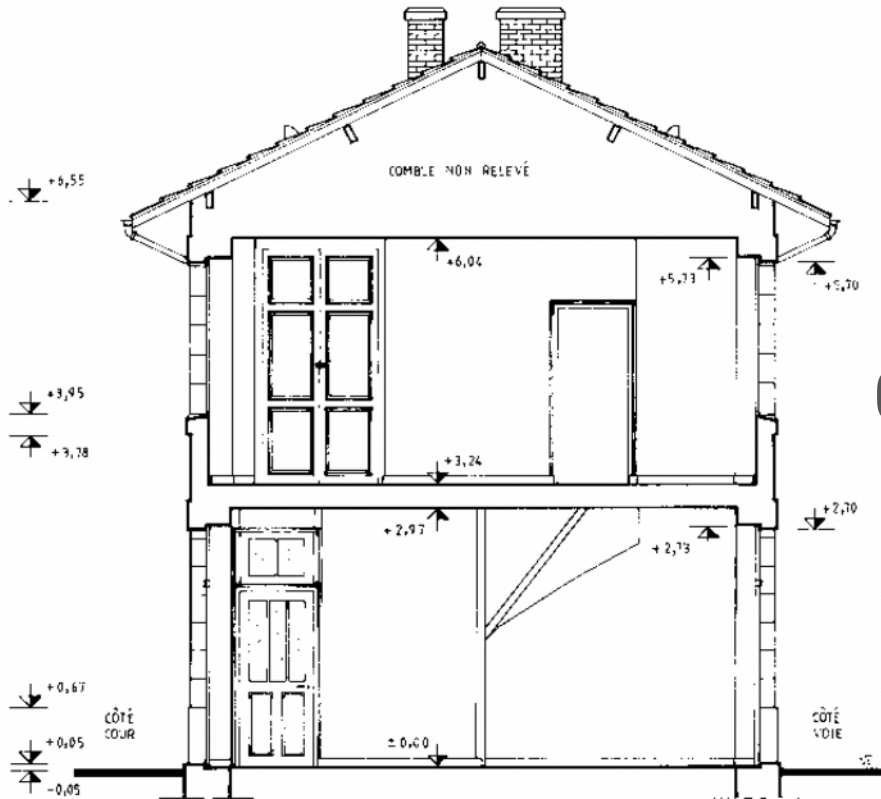
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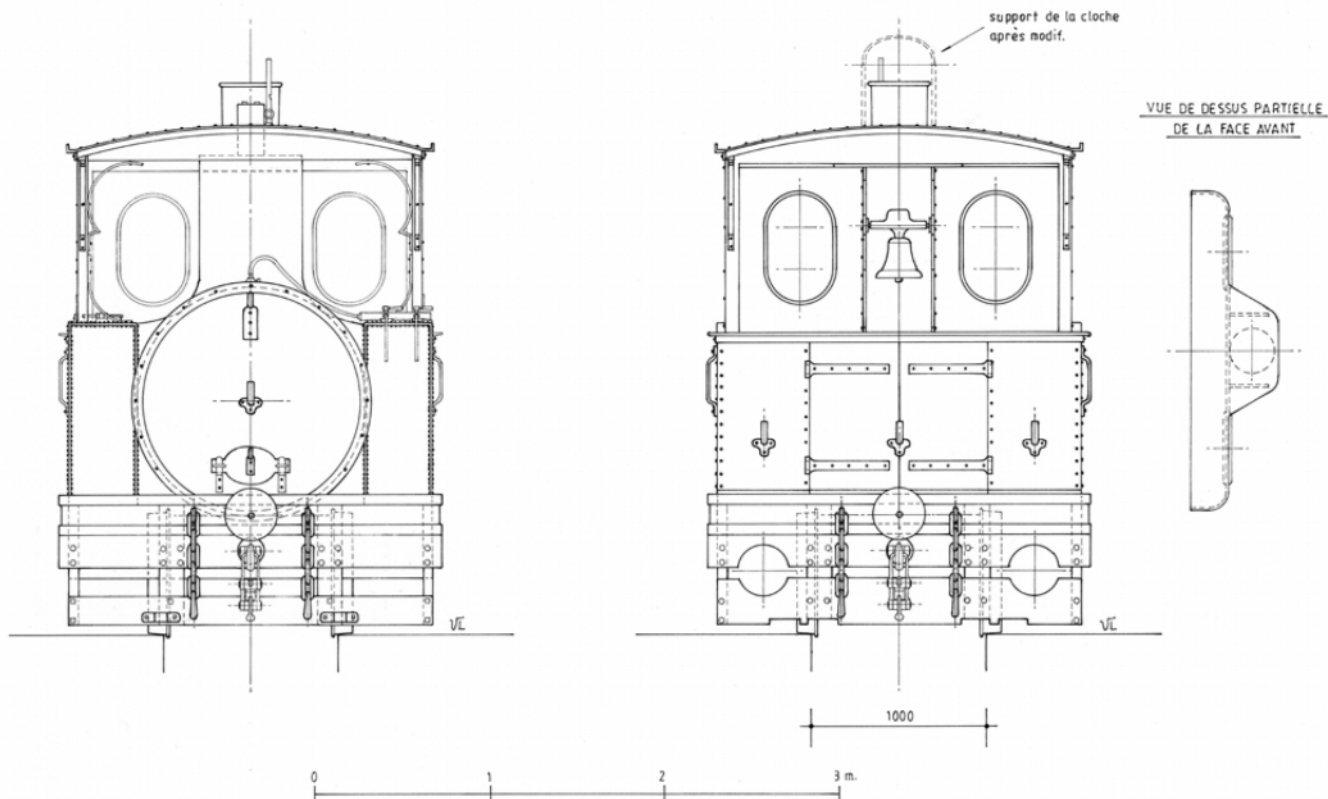
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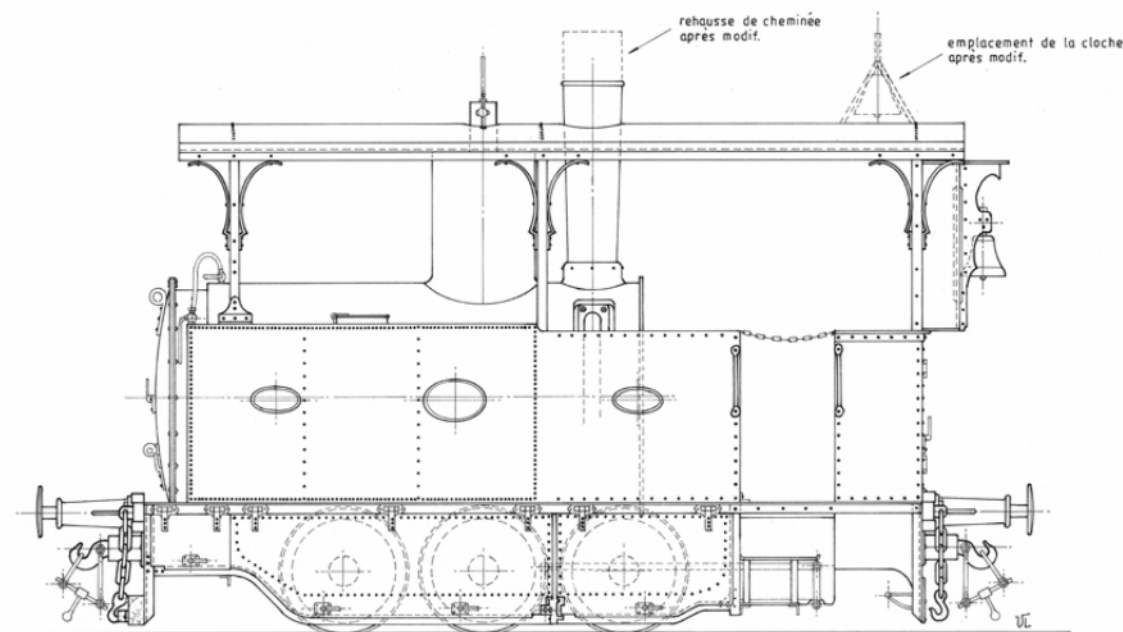


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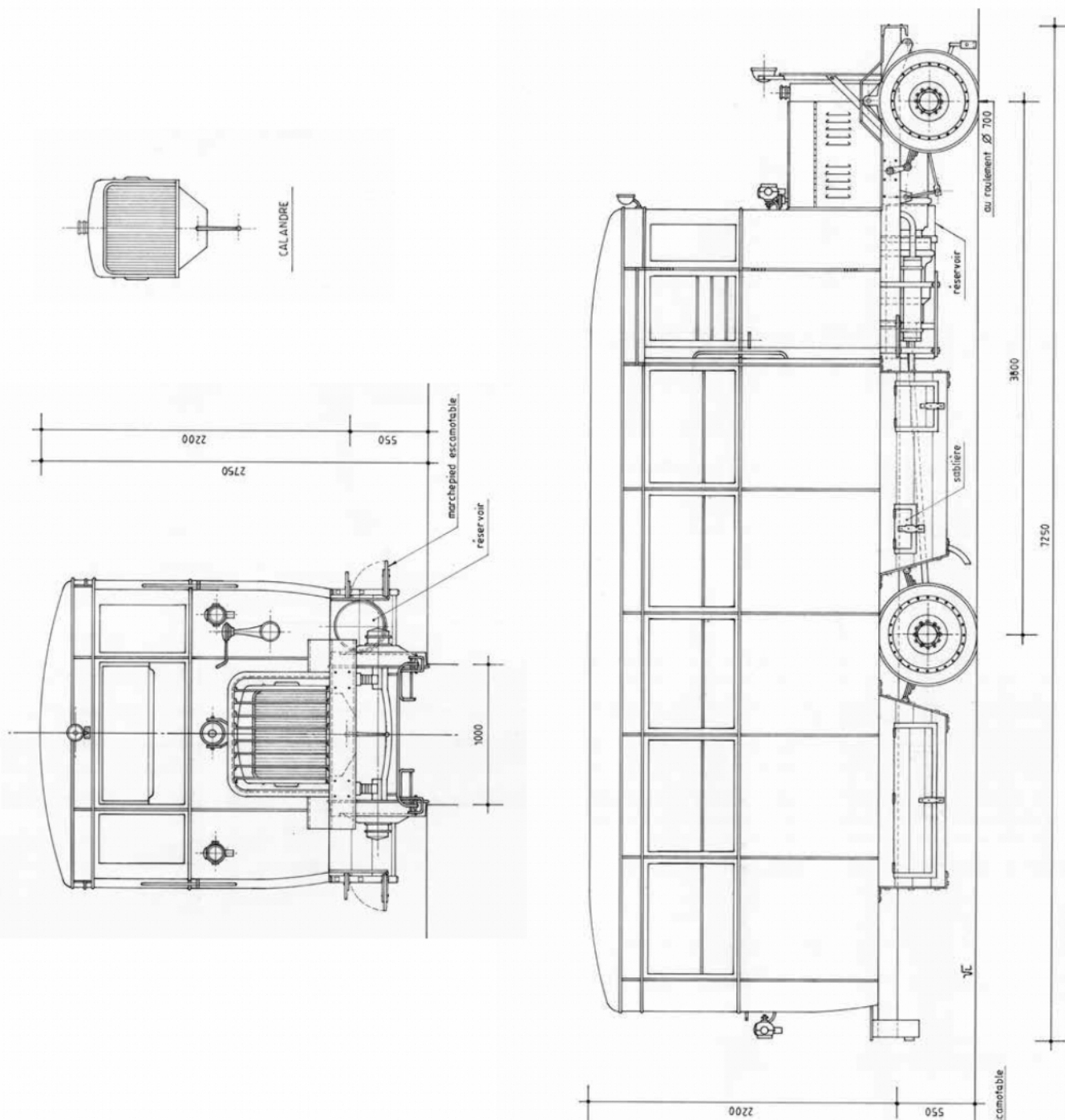
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