

International Edition

Free,
electronic magazine
for railroad enthusiasts
in the scale 1:220
and Prototype

www.trainini.eu

Published monthly
no guarantee

ISSN 2512-8035

Trainini

German Magazine for Z Gauge



Building a House with Vinyl Foil

**On traXS in Utrecht
Country Railway Station in Pattscheid**

Introduction

Dear Readers,

Much too late, in my opinion, this edition is (finally) going online. It is the result of a lot of hard work and equally hard pushing ahead with projects. As spring was a long time coming, we all used the time to tinker and push ahead with open construction projects.



Holger Späing
Editor-in-chief

Looking back over the past thirty days, I can see that a lot has been achieved that we want to benefit from in the coming months. However, I am also self-critical and realise that my schedule has not worked out. There are still unfinished tasks.

Nobody can do anything about that, because sometimes it's family commitments, other times my job demands more time and finally, unfortunately, there are also unplannable events that I won't go into here.

It is more important to recognise the role that model railways in all their facets play in this mix. It is a balance to the daily hassles, the decisive moment that we want to look forward to in the evening. We create something that we like and relax while doing so.

One result of such processes which impresses me immensely is the customised construction of buildings with vinyl foils. Almost exactly a year ago, our dedicated reader Reinder Rutgers from the Netherlands presented his narrow-gauge small railway projects, realised with T gauge parts. Vinyl was already used as a material here, which sparked the curiosity of our readers.

Today and in a subsequent article, we will be able to answer these questions, because thanks to ongoing photo documentation, we have received a huge number of explanations and instructions. You can look forward to this article, which is very long, and also very instructive!

Dirk Kuhlmann has put together a separate article to give you an idea of how you can implement what you have learnt in a landscaping project. This provides information about the original Pattscheid railway station and its special features to provide ideas for a model realisation.

The historic station, the building of which has been preserved to this day, was practically on Dirk's doorstep on the railway line to Bergisch Born, popularly known as the 'Balkan Railway.' It is also attractive because many of the new vehicles that we received or will soon receive from Märklin can be operated here in an absolutely prototypical manner.

Last but not least, I don't want to forget the visit to this year's On traXS. 'Hopefully we'll see each other again next year,' is still ringing in my ears. And indeed, I agree with this wish. The exhibition and museum are special, and model railway fairs in the Benelux countries also have their very own charm, which we find extremely appealing.

Please enjoy the exciting pages with us which are complemented by book tips, the latest news, and letters to the editor. In the meantime, we'll try to make up a few days for May...

Sin-Z-erely,

Holger Späing

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We thank FdE Burscheid, Eisenbahnstiftung and Helmut Dahlhaus for their photo support as well as Reinder Rutgers for his guest contribution.

Date of publication of the German language version of this issue: 29 April 2023

Cover photo:

The half-timbered part of this station building and the walls of the narrow-gauge railcar were made from self-adhesive vinyl. Four layers were required for the house, three for the railway vehicle – today our reader explains how to build such masterpieces. Photo: Reinder Rutgers

Pattscheid on the “Balkan Railway” An unusual Overland Railway Station

The ETA 150 battery-powered railcar no longer seems far away. One of the routes it travelled was the “Balkan railway,” which is also the subject of a route portrait book. Dirk Kuhlmann was inspired by his regional ties, childhood memories and that book to create an unusual layout proposal.

From Dirk Kuhlmann. In keeping with the book “The Balkan Express” by Kurt Kaiß and the class 515 battery railcar from Märklin that will be released in the near future, we present you with the track plan of the former “Pattscheid Commercial Station”.

This station was in operation from 1902 to 1991 on the line built in 1881 from Opladen to Remscheid - Lennep, commonly known as the “Balkan railway”. At its largest extent, Pattscheid had the lower tracks with platforms 1 and 2, as well as track 3, which was around 5.50 metres higher, with the house platform.



For a long time, the line from Remscheid-Lennep to Opladen was characterised by push-pull trains with silverlings. Here, N 7134 to Opladen arrived at Pattscheid station on 7 May 1979. Photo: Wilfried Sieberg, Eisenbahnstiftung

It was worth noting that a gradient of 1:43 over approx. 500 metres for the upper track was a constant challenge for the locomotive crew.

In the model, however, we are looking more at the condition in the mid-1960s, track 3 had already been converted back into a stub track, and a siding was used by the locally based Illbruck company to load its products.



In October 1975, a unit consisting of VT 959 and VB 142 enters Pattscheid station as N 7131 coming from Opladen. Photo: Franz A. Keck / FdE Burscheid

Rolf Knipper, who sadly passed away far too early, had already presented the track plan of Pattscheid many years ago in Miba Spezial 31. What connects us was or is our membership in the FdE Burscheid e.V., as well as our proximity to the 411 route and the existing stations and stops.

As a youngster, I was often on site here and was even able to witness the Köf supporting a local goods train with a leader, the V 60 probably ran out of power on the incline to Burscheid.

I also know from my grandfather that until around 1965, repaired V 20s and V 36s from the Opladen works completed their test runs on this line. Even a red V 36 of the German Federal Post Office was among them. This at least gives us a realistic run-out for the Märklin Z gauge model (from the package 81341).

The main load in passenger transport at this time was carried by the VT 95 and VT 98, as well as the V 100 with conversion coaches. Freight transport was also carried out by the V 100 and, less frequently, the V 90, which entered service in 1964/65.

In some cases, a V 60 was also used for line services, or even two of the same type. If you were lucky, you could even still see steam locomotives, usually the class 050, until the beginning of 1970.

continued on page 7



The historical photo (above) shows the condition of the station in 1920, the colouring was only done a hundred years later by the FdE Burscheid. On 6 September 1932, 92 879 is on construction train service at Pattscheid station. Photos: Slg. FdE Burscheid (Photo above) / RBD Wuppertal (Eckler), Eisenbahnstiftung (Photo below)

With the exception of the V 90, which was at least announced, and the VT 95, which was not offered, we can also use all vehicle types in 1:220 scale. Let's take a look at the historical context: The double-track branch line was converted back to a single-track main line in 1958, but with its heavy superstructure, it continued to fulfil the requirements for traffic with large locomotives.

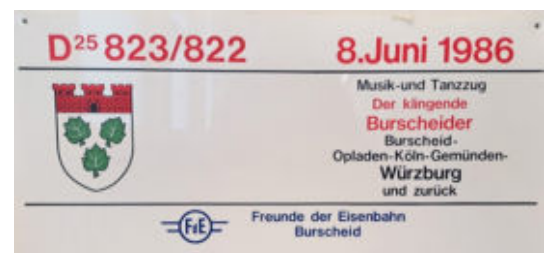


In 1958, 50 264 from the Hagen-Vorhalle depot pays a visit to Pattscheid station with a special train. Photo: Slg. Eisenbahn- und Heimatmuseum Erkrath-Hochdahl / Eisenbahnstiftung

Ideas for model operations

This made another type of model railway operation possible: the special trips that were already popular at the time. Here I would just like to mention the activities of still young model railway club "FdE Burscheid".

The "sounding Burscheider" with the long journeys to Heidelberg or Bremen are still remembered by older people today. Then the class 012 (announced at Modelleisenbahnen Bahls) may also come into play – for photos, please follow the link tip at the end of the article.



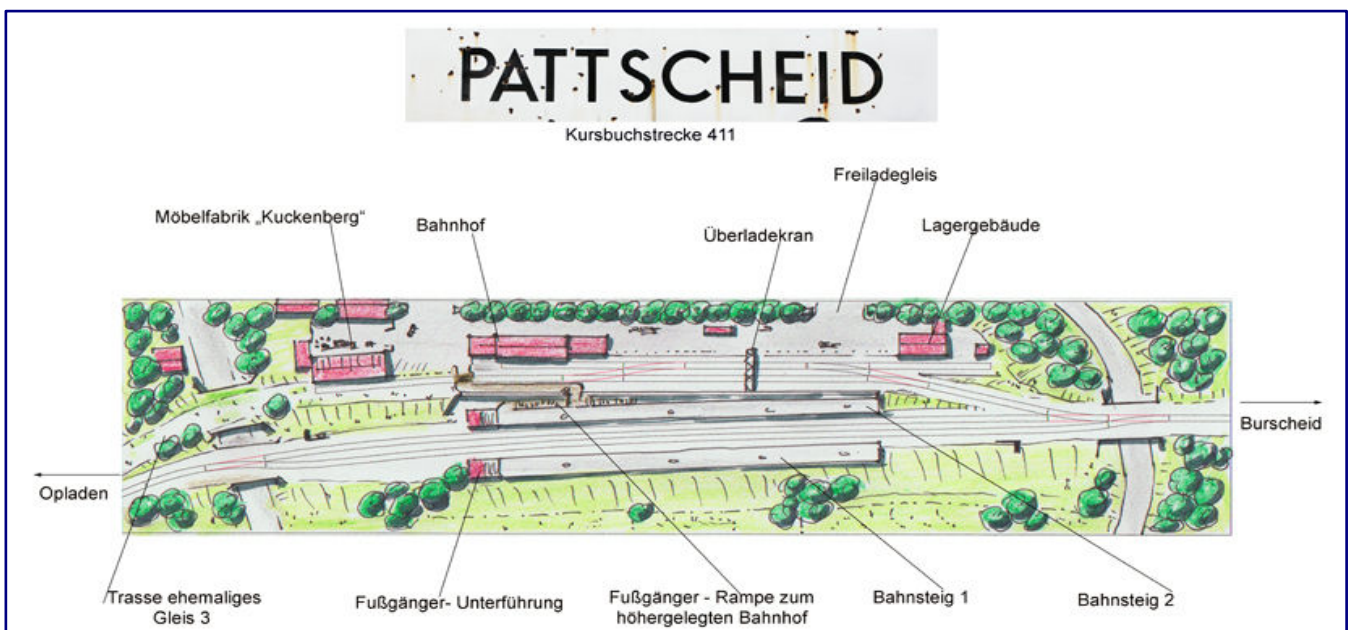
Coll. FdE Burscheid



On 24 March 1973, a special train with 012 063-4 rolls through the afternoon sun over the double-track line of the "Balkanbahn" (KBS 411) towards Bergisch Born station. Photo: Helmut Dahlhaus

The drawn track plan has been slightly modified in the area of the loading road and the buildings so that the route would also be possible in other regions. A furniture factory with its own siding would be an alternative with many decoration options.

I have designed the rise to track 3 to be a moderate 1 cm, as we want to limit the layout to a maximum of 200 cm. Here we are once again playing to our advantage in terms of scale, as a minimum of six metres would probably be required in H0 scale.



I realise that critics will immediately bring up the waste of space, but they are simply following the modern way of doing things. Allow the layout with its landscape the generosity on offer and enjoy the simplicity of the track figures. In our gauge we have the possibility of (almost) realistic expansion of an area. Incidentally, the landscape is characterised by many fields and mixed forests.



The natural landscape opposite Pattscheid station has hardly changed over the decades and contributes to beautiful model railway motifs.

The next point is about the various buildings. If you want to position the typical houses of the Bergisches Land here, you will have to build them yourself or perhaps you will need a service provider for 3D printing technology. Unfortunately, there is no off-the-shelf kit, for whatever reason.

An alternative for the station building could be the Westheim station from Archistories with slight modifications. After all, slate cladding is still omnipresent in Pattscheid today. Here is a small list of possible kits for your own modifications:

- Station 'Westheim' (Archistories 105191),
- Water mill 'Kallental' (Archistories 706141),

- Half-timbered farmhouse plastered (Modellbau Laffont Z501),
- Machine hall (Modellbau Laffont Z311),
- Rural apartment block (Modellbau Laffont Z3101),

- Dwelling houses 20s (Kibri 36782), and
- Half-timbered houses (Kibri 36406).

continued on page 11



Photo above:
212 074-9 arrives at Pattscheid station on 12 July 1983 with a local train from Remscheid-Lenep to Opladen. Photo: Peter Schiffer, Eisenbahnstiftung

Photo below:
The Wuppertal 515 565-0 is on the Opladen - Burscheid - Remscheid-Lenep line as N 7123 to Hilgen near Pattscheid on 24 April 1985. Photo: Joachim Bügel, Eisenbahnstiftung

Construction and operating concepts

We have two good options for creating “traffic” for our exhibit. The pure observer of moving trains naturally prefers the circular traffic, where the classic staging yard can be found beyond the background scenery. Fans of shunting games would prefer “fiddleyards” at both ends of the layout.

Why not give the design part a “dwelling” with integrated lighting, generally referred to as a “peep box.” This allows our exhibit to serve as a pure diorama and fine photo backdrop when not in use, separated from the rest of the arrangement.



Two views of the exemplary restored Pattscheid station building (photo above). The view of the former track and platform at Pattscheid station in the direction of Opladen can now be seen from a cycle path. A plaque commemorates the original condition (Photo below).

The curve elements as well as the staging yard or the “fiddleyards” should stand on independent boxes (frame construction) and could continue to serve their purpose in future layouts.

I would like to reiterate that no track manufacturer is favoured. It is possible to realise the ideas presented here with all types of track. The choice will vary depending on your own preferences.

Whether they are digital or analogue is also a matter of personal preference, just like the other electrical components. Even the scenery does not have to be set in the Bergisches Land, just let your imagination

run wild. One important principle always applies: good lighting of the layout is particularly important to ensure that your trains appear in the right light.

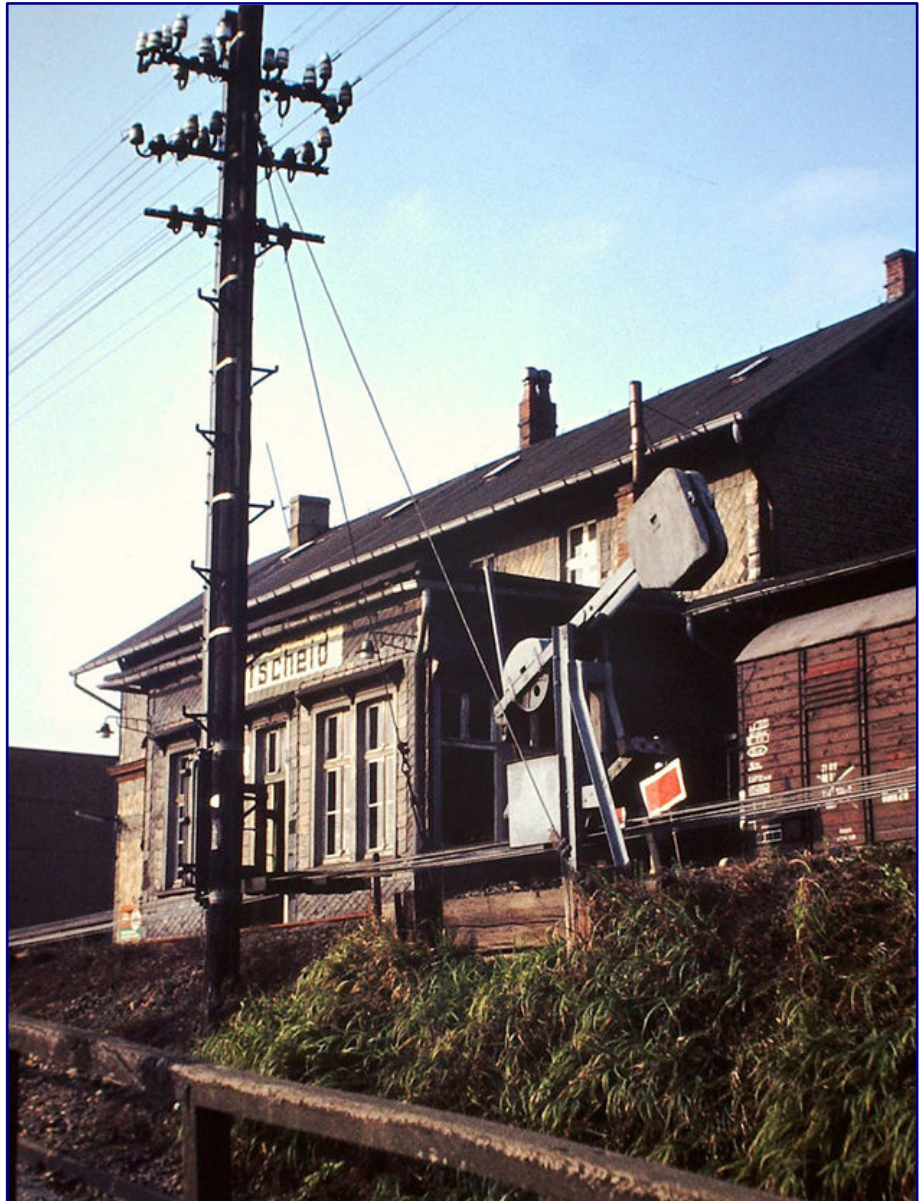
What is actually left of Pattscheid railway station today?

Amazingly, the Illbruck family/-company from Pattscheid acquired the reception building in 1998 and subsequently had it restored in an exemplary manner. Since then, it has been a conference centre.

A cycle path has been running along the old route since 2014.

The first serious discussions about reactivating the line arose in summer 2023. Due to the once dual track, both transport routes could coexist here.

How nice it would be to take an inaugural trip in a historic rail bus, past the fields and orchards and then enter Pattscheid station...



An old Gms 30 stands at the loading ramp belonging to the Pattscheid station building in October 1975, waiting for its freight. Photo: Franz A. Keck / FdE Burscheid

Manufacturer of suitable vehicle models:

<http://www.bahls-modelleisenbahnen.de>
<https://www.maerklin.de>

Kit suppliers for the proposal list:

<https://www.1zu220-shop.de>
<https://www.archistories-shop.com>
<https://modellbau-laffont.com>
<https://viessmann-modell.com>

Interesting facts about the Balkan route:

<http://www.bahnen-wuppertal.de/html/oberberg-balkanstrecke.html>

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Alternative building construction (Part 1)

Modelling with Vinyl Film

In spring 2023, our reader Reinder Rutgers presented his narrow-gauge railway based on T gauge. He also touched on his use of self-adhesive vinyl sheets, which he used to construct many of the buildings. He will be sharing his construction method and technology with the other Trainini® readers in several articles.

From Reinder Rutgers. I have been using self-adhesive vinyl in modelling for over 30 years. During this time, I have developed a specific way of working that I would like to introduce to other readers. The use of self-adhesive vinyl is a modest but, in my opinion, valuable addition to other modelling techniques, especially in 1:220 scale.



The construction of buildings such as this bus shelter using vinyl films is the subject of this article by Reinder Rutgers.

Two methods of modelling walls by hand will be described. I could talk a lot about this, but I think it makes more sense to explain it using detailed templates. Only where necessary will I expand on my explanations with text. Elements from the examples shown here can be combined. Further combinations resulting from this are not described – everyone can make them up for themselves.

My objective is that an average Zettie with some modelling experience can imitate this technique if he or she has a little patience and practice. Not everything will work straight away, but the templates show you where to go.

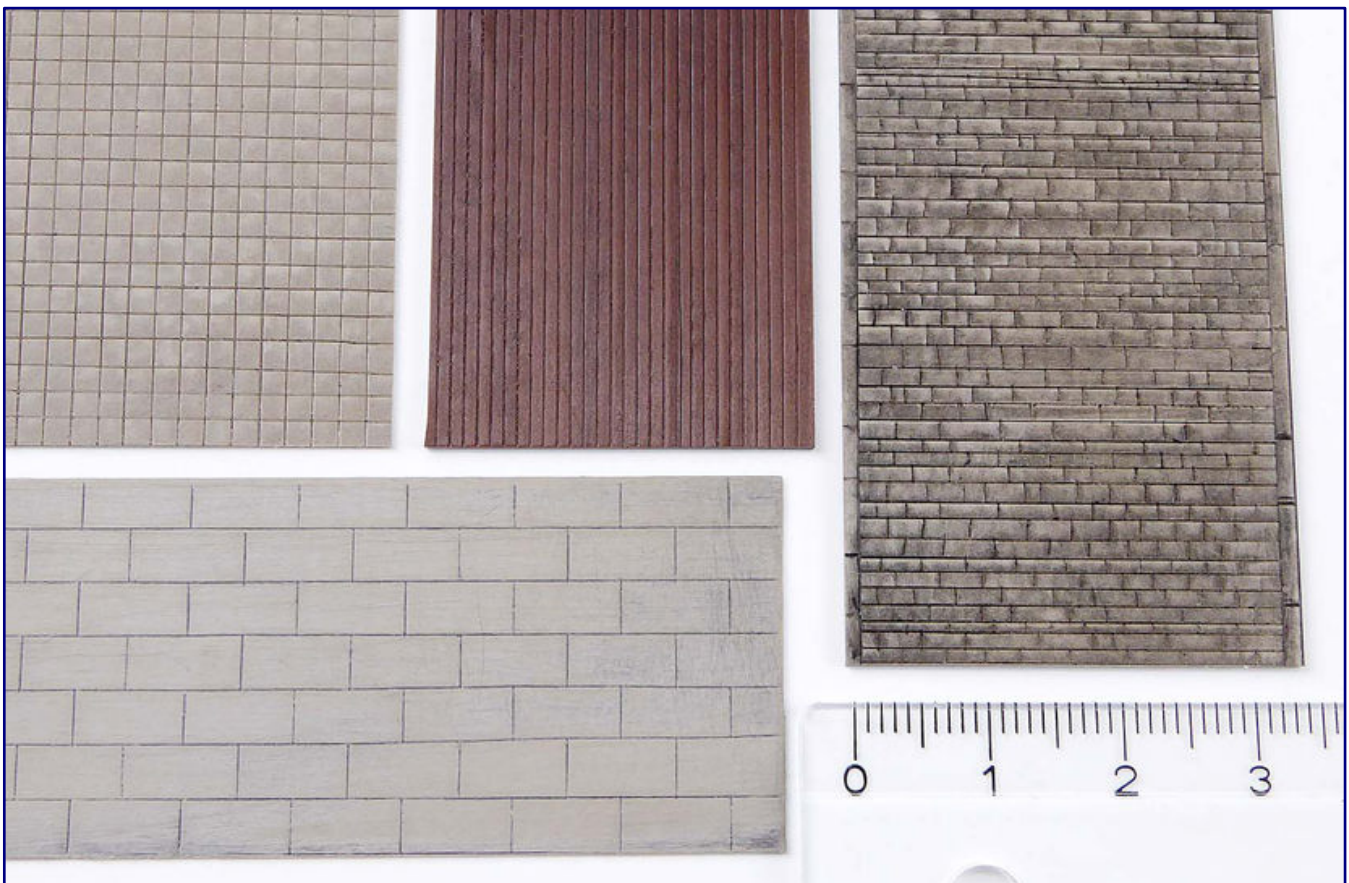
What is described here is not theoretical, it is based on my practical experience. There are undoubtedly alternatives for certain elements, but I can't guarantee that they will work, but that shouldn't stop anyone from experimenting for themselves. All the models shown have been realised on a scale of 1:220.

Finally, to keep the text compact, the words 'vinyl', 'vinyl film', or just 'film' are used as synonyms for 'self-adhesive vinyl film' in the following.

General information

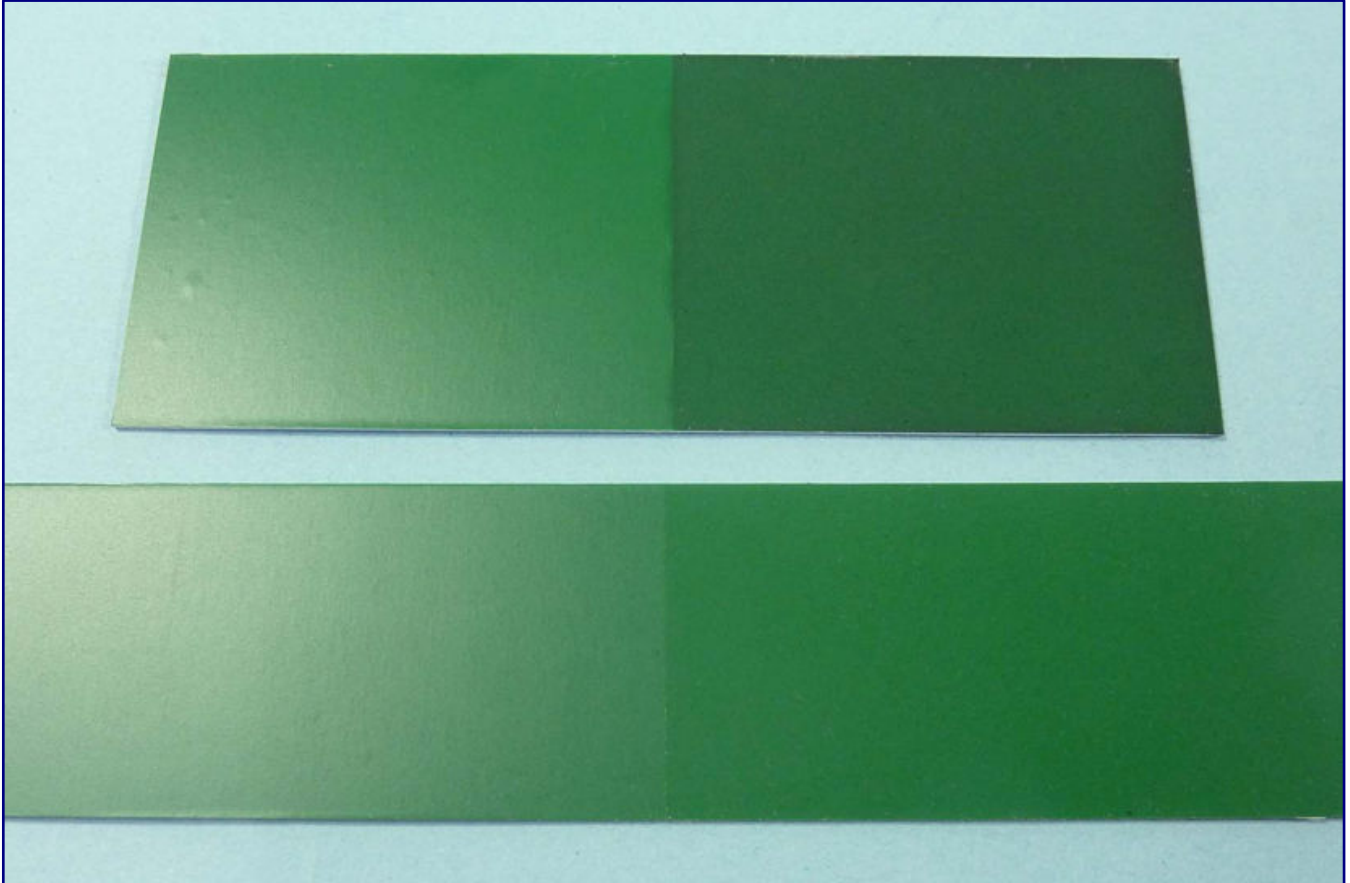
There are generally two ways of working: Cutting by hand or with a CNC cutting plotter. Although I also have extensive experience with CNC, the following text is limited to manual work.

This allows you to achieve appealing results, and most modellers will not own a cutting plotter, and it only replaces the cutting itself, the rest must be done by hand anyway.



Templates for embossing in vinyl: Embossing with a needle on the front is like engraving, and grooves or rivets are created by working through the carrier foil from behind. A cutting mat is suitable as a base for embossing.

The basis for both working methods is an adequate drawing. With manual work, it is not a problem if this drawing is not very accurate; it can also be produced traditionally with pencil and paper and, if necessary, applied directly to the foil. For CNC work, on the other hand, a drawing must be produced by computer because it must be very accurate and meet the requirements of machine cutting.



On the left we see a coloured vinyl; on the right it has been tinted to varying degrees with a black glaze.

Self-adhesive vinyl foil is used in many areas, including for foil imprints on cars, trains, windows, walls and so on. However, it is also used in the hobby sector. Common thicknesses are 70 microns (= 0.07 mm) or 100 microns (= 0.1 mm). On a scale of 1:220, this corresponds to a layer of 15 or 22 mm. Two or more layers can also be layered on top of each other. Vinyl has several advantages:

- Working with vinyl does not require a chemical and photographic process like etching, but can lead to comparable results.
- We work directly on the material and can design freely.
- Mistakes are often easy to correct.
- Vinyl is solid-coloured. Painting is therefore often not necessary, and cuts and edges always have the right colour.
- Vinyl film is easy to matt. This also makes the colour appear less saturated.
- The film can be coloured easily and sustainably with both the solvent-based and water-based modelling paints. The appearance of many films can be realistically tinted with a glaze of black or white. If this is done in a gentle way, it is not noticeable that the cut edges are slightly lighter or darker. Common ageing techniques can be used.

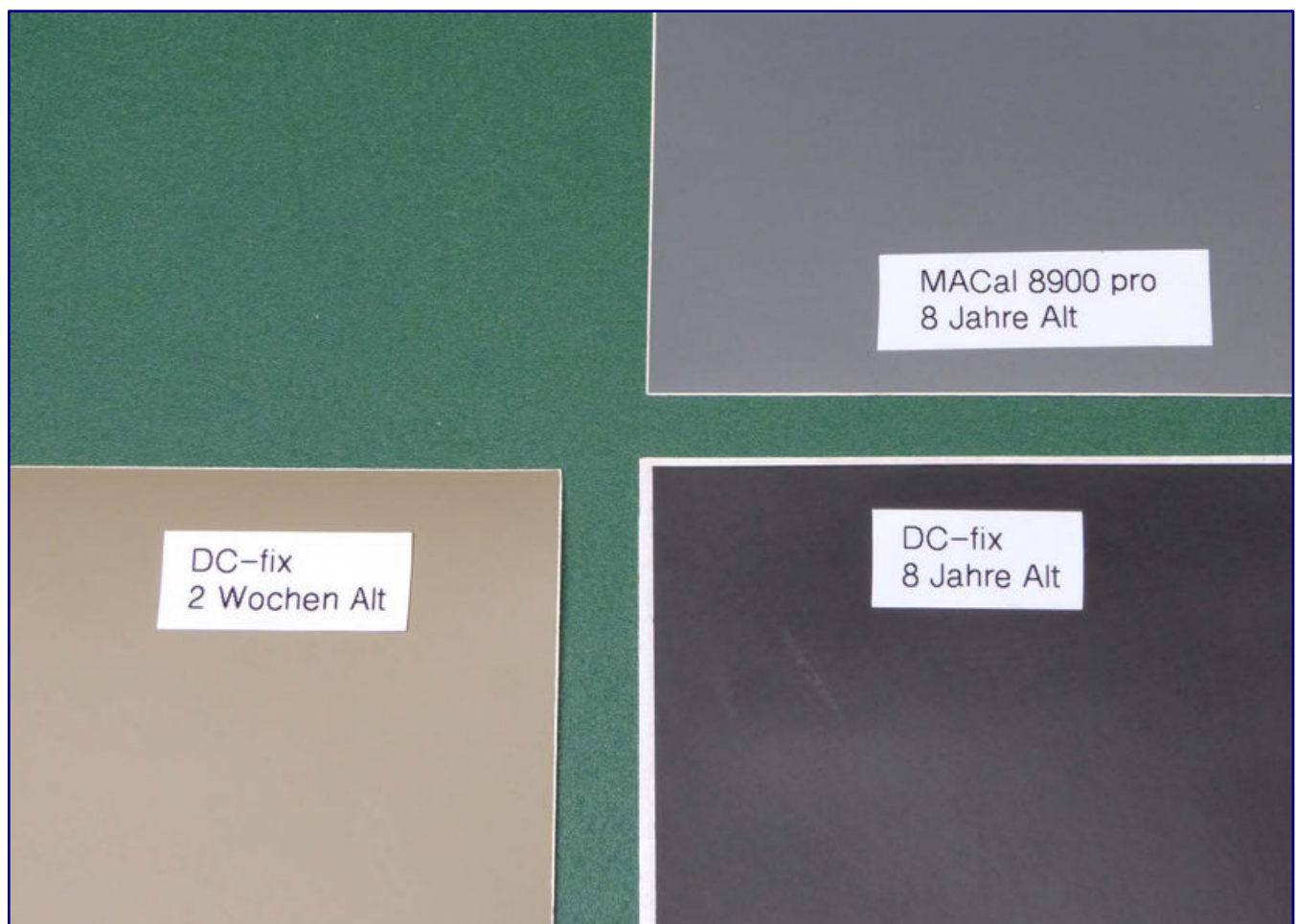
- Vinyl can be embossed well. Embossing also lasts over time.
- Vinyl combines well with other materials.

Solid-coloured vinyl film has several advantages over printable vinyl for inkjet or laser printers. Their disadvantages are insufficient adhesion of the print, white edges when cutting and embossing, but also when making corrections. Also, it is not possible to design directly on the substrate. They also lack a comparable matt appearance, and the grainy print image is distracting.

Vinyl also has advantages over cardboard walls and parts, particularly the thickness, which is true to scale for our Z scale, and the many processing, colouring, and ageing options. All in all, coloured vinyl often produces more realistic results than both other methods.

But every light has its shadow: vinyl film shrinks. How much depends on the manufacturer's brand and the type of vinyl. I have many years of experience with the DC-fix offered in paint shops and DIY stores and the professional MACtac 8900 Pro.

I have found that DC-fix shrinks by around 1.3 % - 1.4 % over the long term. That is quite a lot, especially in modelling. MACtac, on the other hand, shrinks considerably less, I estimate a maximum of around 0.5 %. No doubt there are more professional brands with films that shrink less. However, I have no experience with them. The best thing to do is to look at the technical product data from the manufacturer or ask the dealer.



The shrinkage described in the article is illustrated here using three samples. The white edges of the backing papers show the unavoidable material shrinkage, which must be considered! (2 Wochen alt = 2 weeks old; 8 Jahre alt = 8 years old)

Shrinkage can be accelerated somewhat if the foil is divided into smaller pieces – for example 20 x 20 cm. In my experience, these shrink faster than foil on a roll. The effect can be seen after just a few weeks. However, this means that further shrinkage will be less.

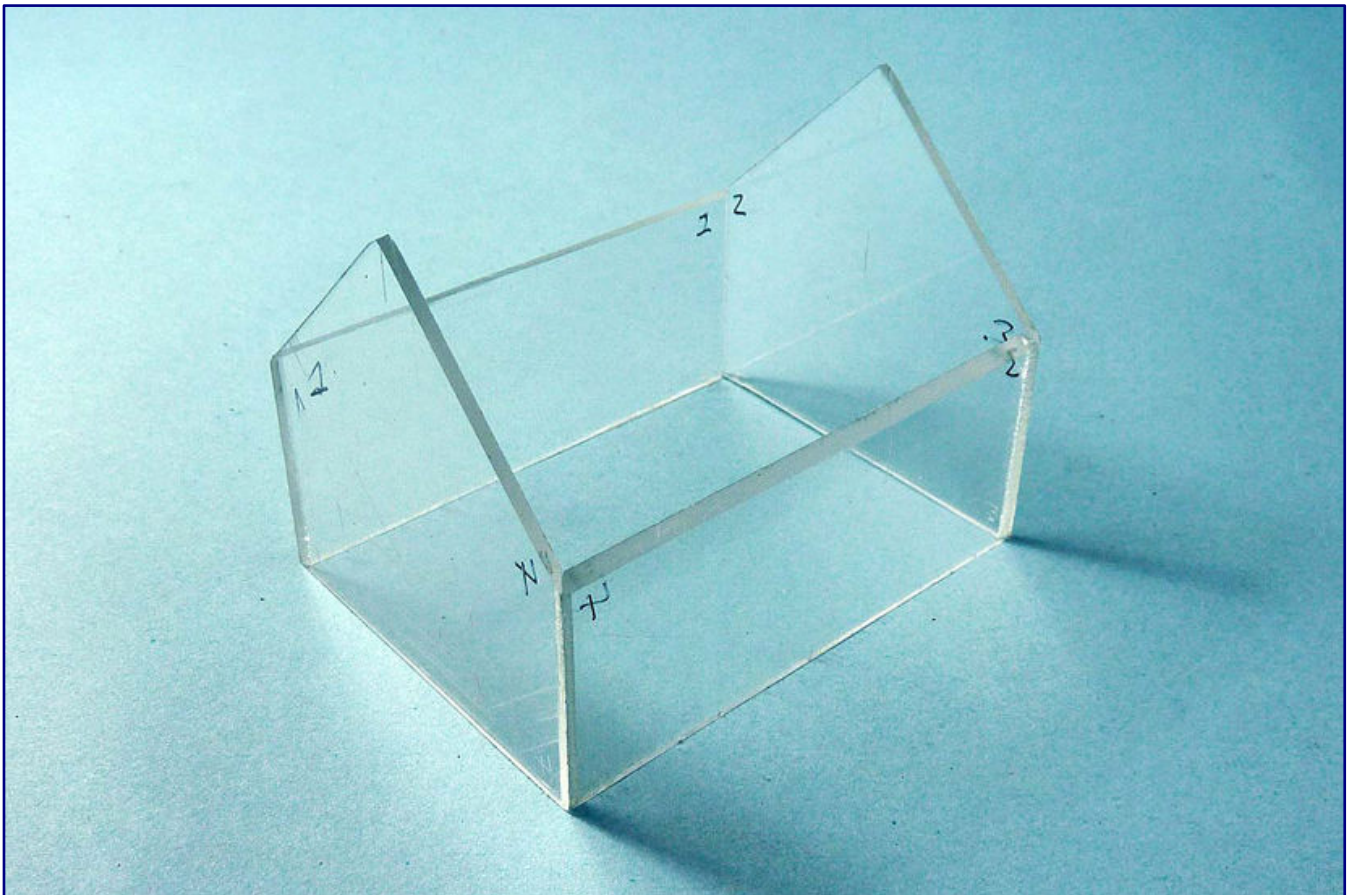
Whether 1.4 % shrinkage is a problem depends on the application. It is not noticeable that parts such as window frames, doors, shutters, etc., shrink. With longer walls, however, this is usually disturbing, except in the case of rustic country buildings.

In addition, walls and details made with vinyl are not rock-solid. It is still possible to move small parts later. This supposed disadvantage becomes an advantage, if something needs to be changed.

The sensitive surface is also not an issue, as everything is more delicate and vulnerable in Z scale. It may be possible to fix things permanently with superglue, but I never felt the need to do so.

Film types

There is strongly adhesive vinyl film and slightly adhesive, so-called repositionable vinyl film. With the strongly adhesive version, we have less room for mistakes on larger surfaces just because it is firm. Residual pieces are difficult to remove, and adhesive residues remain that are difficult to clean off.



Anticipation of method 1 (from page 19): The building base is a 'glass house' (or a 'glass car body'), as shown here. The more glass a building has, the more advantageous it is to work with the foil method.

Repositionable film, on the other hand, may have too little adhesive force for very small parts or if the substrate offers less grip, such as a surface with a texture. Low-shrinkage versions are generally the best choice. Any details designed with it also adhere well in the long term.

Only in exceptional cases is highly adhesive film the better choice. However, it goes without saying that very small details must not be touched when handling a model, otherwise they will move. However, slightly larger structures, such as stripes on the sides of a car, hold well even when gripped carefully.

Manufacturers specify a maximum service life of 10 years for the very best professional films. However, this applies to outdoor use in daylight. Indoors in subdued light, the service life is almost 'infinite.' I have models with vinyl walls that are over 30 years old, and their films have neither discoloured nor become brittle.

The main source of supply for self-adhesive vinyl film is the internet, there are many suppliers. One selection criterion is whether small quantities can also be purchased. Personally, I find it just as important that a brand is common so that identical material can be purchased at any time.

Method 1: simple

First, it should be said that we are showing 'romantic' and nostalgic models here because they are forgiving when it comes to inaccuracies and are therefore ideal for beginners. Modern buildings can be designed perfectly with foil – perhaps vinyl foil is even more suitable for this than for old buildings – but they require a more precise design.

The simplest way to make a building wall or a passenger car wall is to use two layers of self-adhesive vinyl film on a transparent, solid substrate.

Exceptions: a simplified building wall or an ultra-modern carriage wall. Just one layer might be enough.

The idea is to cover a glass building, or a car body, with vinyl film. The corners are mitres. Places where no film is applied replicate the window glazing.

The process described here involves working directly on the substrate material, as this has certain advantages, as will be shown. And now, get to work!

Transparent polystyrene is ideal as a substrate as it can be easily combined with other polystyrene parts such as wall and roof panels. It is also suitable for common modelling plastic adhesives.



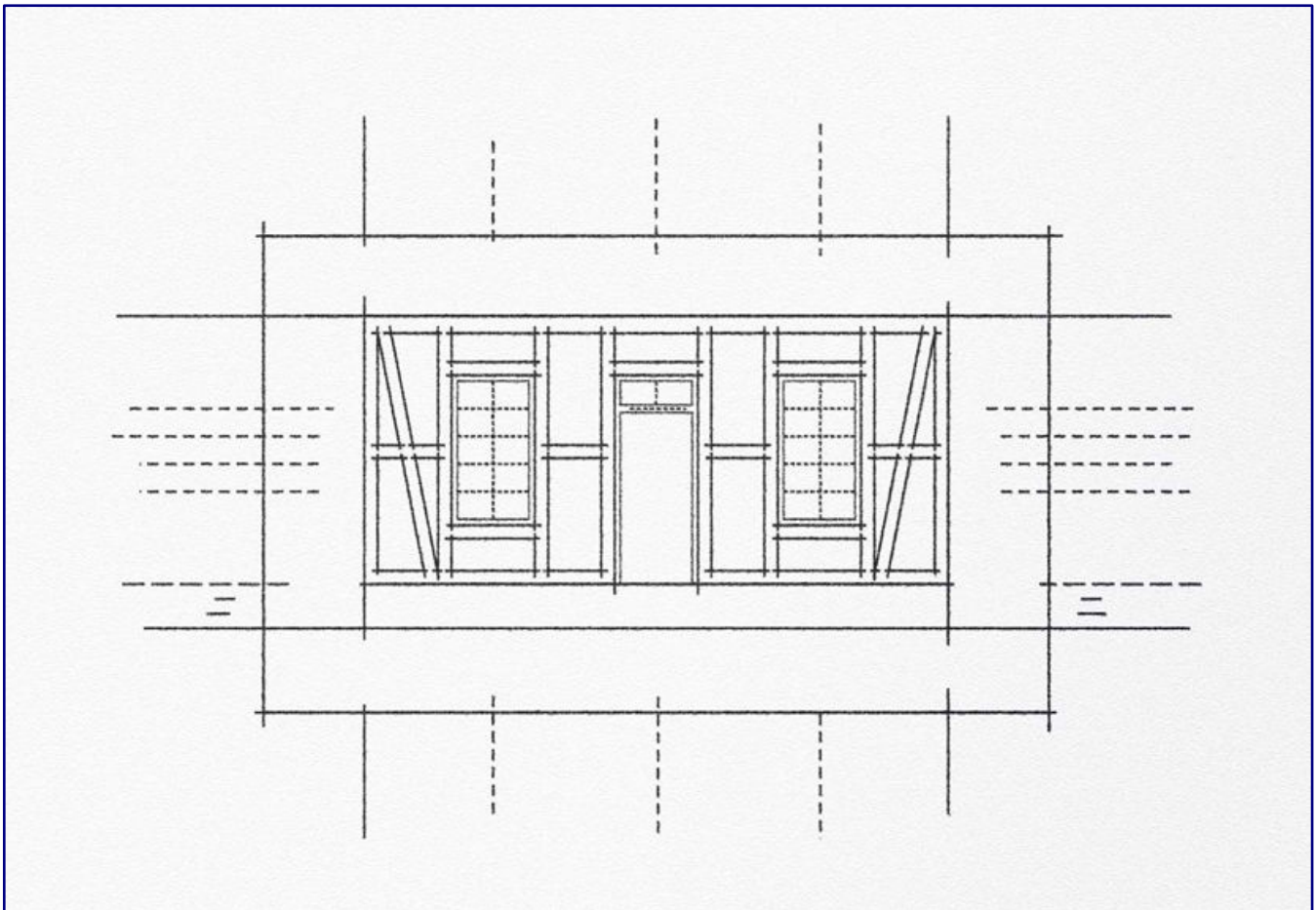
Our material of choice is crystal-clear polystyrene. Alternatively, CD sleeves can also be processed.

It is strange that there are either only very thin, transparent polystyrene sheets (Evergreen 0.13 - 0.4 mm) or very thick ones from 2 mm. The former is usually too weak in terms of construction; the alternative is already quite thick for Z gauge: 1 mm would be ideal in most cases.

One source of crystal-clear material of the desired thickness are transparent CD covers. If you don't happen to have any empty ones, you can buy empty CD covers cheaply. Transparent acrylic sheets are available from 1 mm thickness; their disadvantage, however, is that they can only be bonded with special solvents or acrylic adhesives.

The substrate should be considerably larger than the wall to be created. This creates the necessary space when working. I always apply a protective layer to the back if the material does not have one. Masking film or painter's tape is ideally suited for this.

If the windows do not need to be transparent, a black, high-gloss material could also be used. A black polystyrene sheet with a high-gloss clear coat applied or a white sheet that is subsequently painted in high-gloss black are both possible options.



As a template for our house wall, we first make a drawing in which important markings are to be carried over the edge.

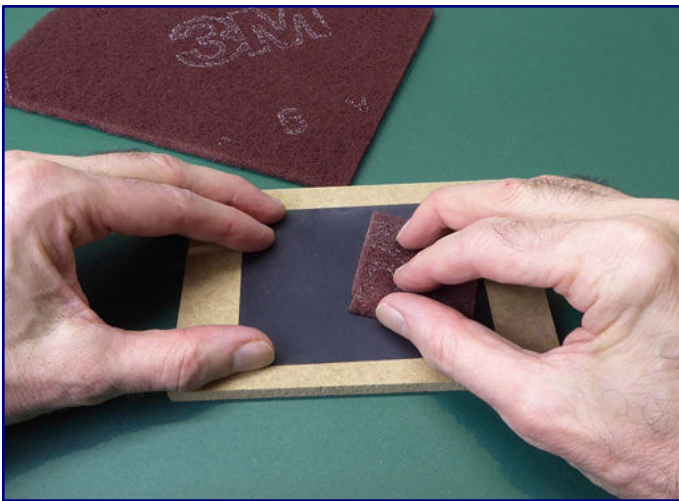
Here we go

It all starts with a drawing. This can be very simple. In this case, we will use a half-timbered house wall as a template, which can be perfectly reproduced using vinyl because the beams do not protrude above the plaster surfaces.

My drawing shows, with a few additions, how the work can be made easier. The lines are slightly extended at the corners so that we have a reference when cutting to show where the cut should begin and end. Reference lines can also be found. The drawing is then copied once, or several times and the original is retained.

A helpful hint: Make the drawing 200 % or 400 % larger than desired and then reduce it to 50 % or 25 % when copying. This makes drawing much easier.

Then place a piece of vinyl film on a board with adhesive tape and tarnish it. The easiest way to do this is with an abrasive fleece (such as '3M ScotchBrite'). It is important to make irregular movements to avoid accidentally creating a pattern on the vinyl. Using 600 or 1000 grit sandpaper may also work. However, it is more difficult to achieve an even result.



Vinyl film is tarnished by hand using a sanding fleece (photo left) or with the help of a delta sander (photo right).

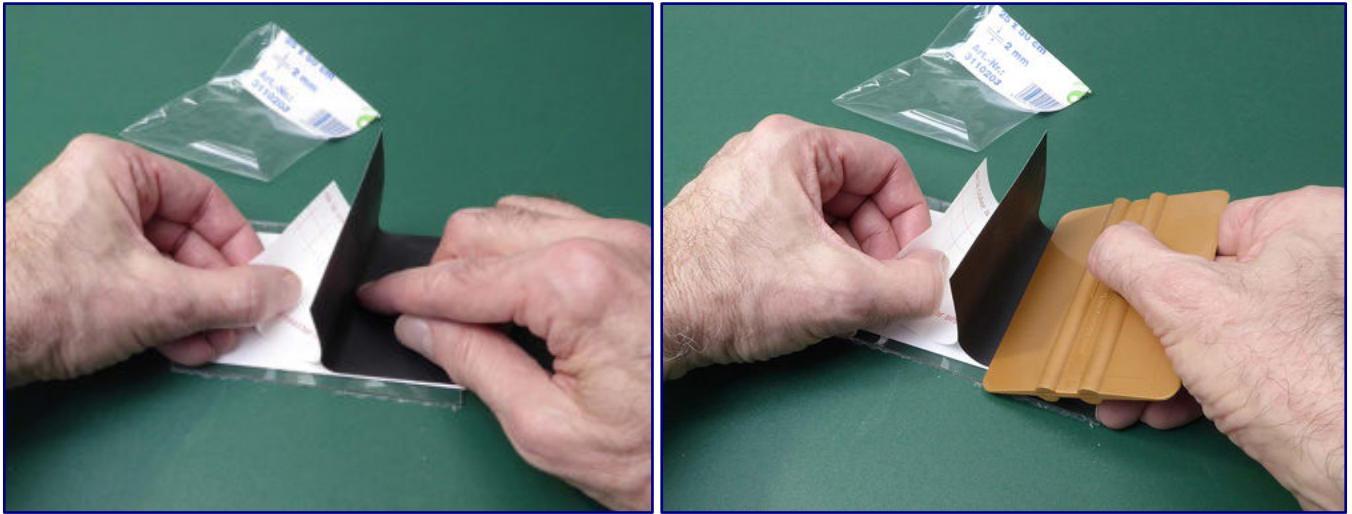
An alternative is sanding with a small sanding machine fitted with the sanding fleece. In this case, the advice regarding irregular movements and the request not to press on the device also applies.

The grain size of the sanding material must not be too coarse, but also not too fine, otherwise either the material removal will be too great, or the vinyl will begin to shine more. For machine sanding, the 'Very Fine' or 'Red' non-woven abrasive variant is recommended. The red variant should be used for hand sanding.

The protective layer is now removed from the transparent substrate on one side. Two layers of tarnished foil, in this case first white and then black, are cut to size and applied.

Just like the substrate, the pieces of vinyl are chosen to be significantly larger than the finished wall. Precise positioning is now less important in the list of requirements, and we can concentrate entirely on the flawless application of the film (without air bubbles and air pockets).

But please do not pull on the film during application! If it is overstretched, it will return to its previous shape even after bonding is complete. After a few months, unwanted seams will appear. I once experienced this painfully with my first trials.



The vinyl film is applied to the substrate using the protective film from the vinyl. This application without bubbles is done either with your fingers (left image) or with a squeegee (right image).

There are several ways to stick the film on. Because the surfaces in Z gauge are very small, you can simply pull a piece of film completely off the backing paper and then stick it on. A slightly finer method is to pull the backing paper loose just a little, then apply the film to one side, rub the paper firmly with your fingers and continue to pull it off piece by piece.

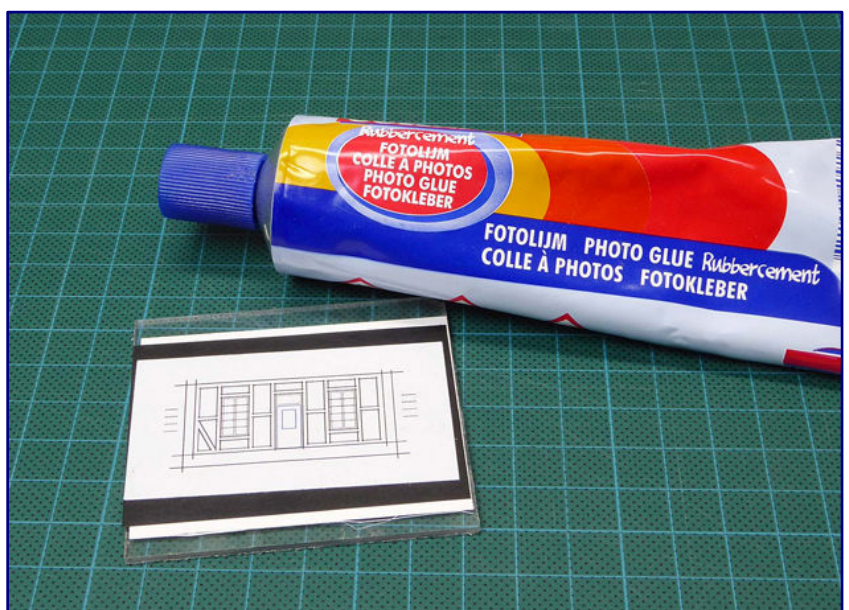
A squeegee, which is commonly used for vinyl processing in the professional sector, can also be used as a tool. I will not describe the equally widespread method of applying the vinyl to a film of soapy water and spreading it out to the edges with the squeegee as I don't consider it necessary for the small surfaces of our scale.

Now affix the drawing

At this point, we glue a copy of the drawing onto the material. One advantage of this procedure is that we no longer have to measure, align or mark anything on the material – this saves a lot of time thanks to the copies made, especially when producing several identical or very similar parts. And this procedure also works for any other material.

The right choice of adhesive is important because it should stick firmly, but at the same time it should not prevent easy and residue-free removal of the drawing afterwards. My choice fell on what graphic designers call 'rubber cement'.

We also come across it under the terms 'elastic mounting adhesive' or 'photo adhesive'. Incidentally, a similar adhesive is also used to repair bicycle inner tubes and is simply referred to as 'tube glue' or similar.

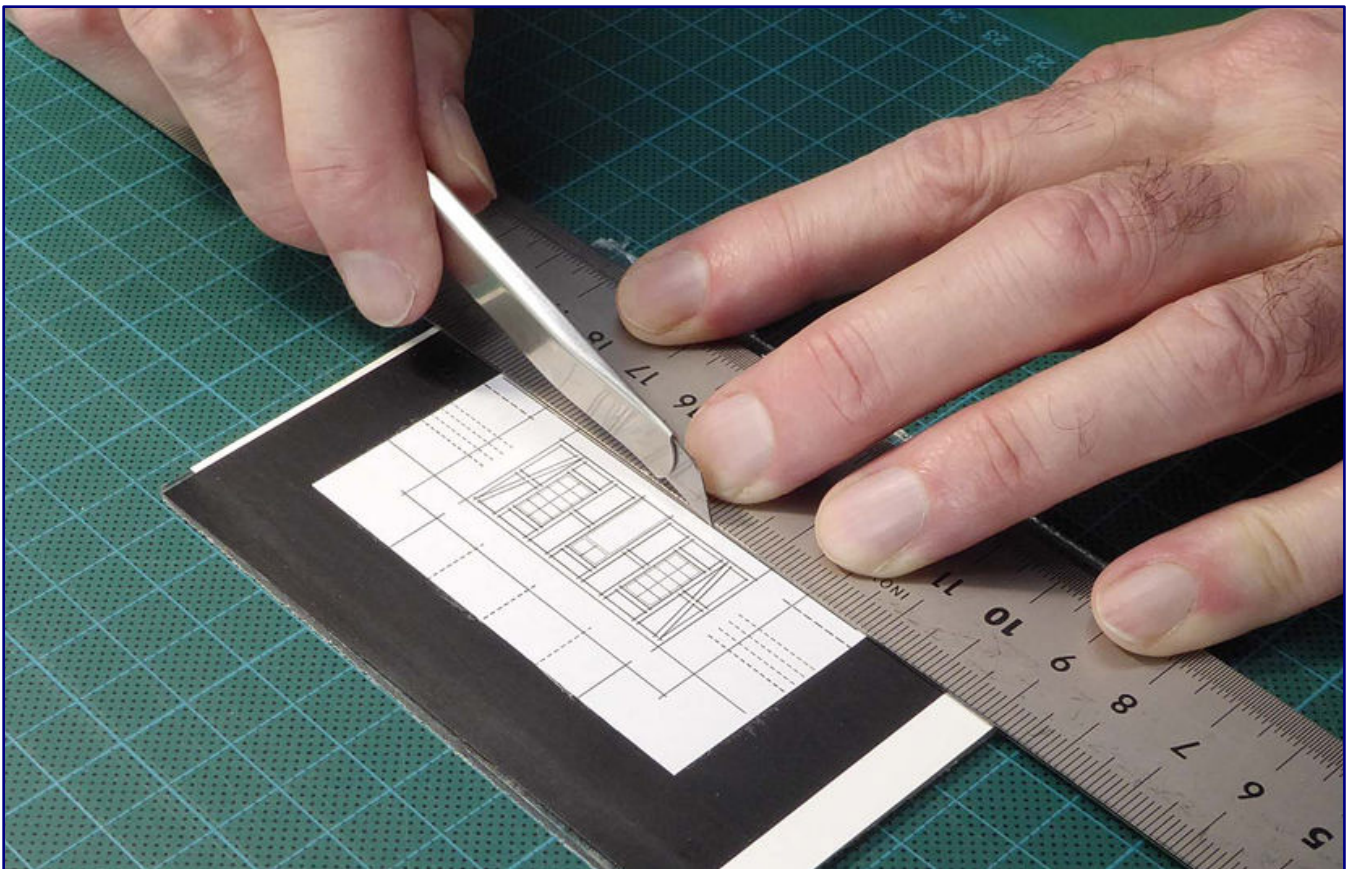


For easy adhesion, it is applied wet, not using the contact method: apply a thin coat to one surface only and apply immediately before the surface dries. The drying time is ten to twenty minutes. This simple application method is usually sufficient for film construction. For a strong bond, apply a thin coat to both surfaces and only press them together after drying (contact bonding). The bond is then immediately complete.

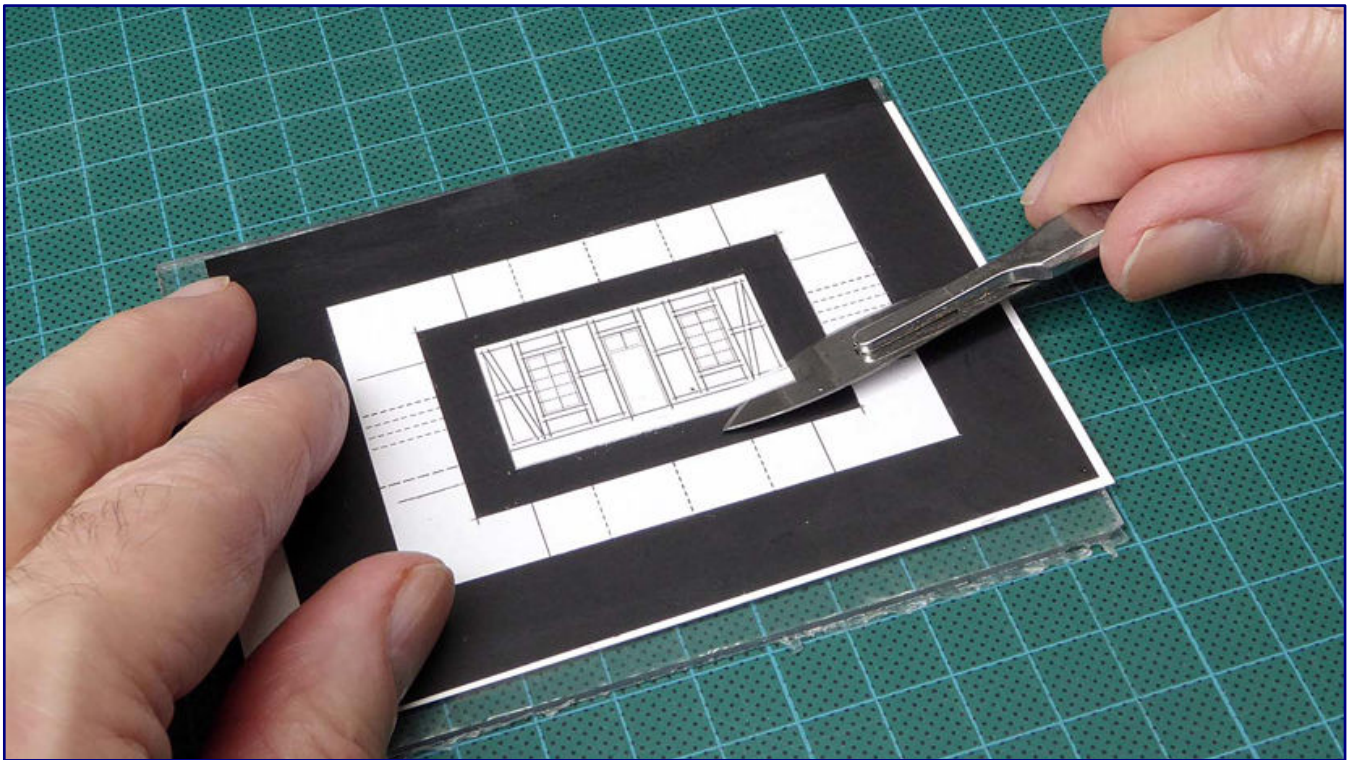
After sticking on the drawing, any adhesive residue is removed. This can be done easily and without leaving any residue by lightly rubbing it off. Vinyl is not affected by 'Rubber Cement,' polystyrene at least not significantly. Sources of supply for this adhesive are shops for graphic designers, artists, or architectural supplies, for the tube alternative the bicycle dealer or for both also the Internet.

As an alternative, I tested a universal adhesive (Pattex-Multi or similar) on one side, which I applied in a thin layer to the paper and allowed to dry for 2-½ to 3 minutes. Then the drawing was glued on and pressed down firmly, otherwise I didn't get a sufficiently strong bond. The drying time and a noticeable dependence on the type of paper or room temperature remain critical.

I have also tested removable spray adhesives from the 3M brand. When I removed them afterwards, they always left unpleasant adhesive residues that could only be removed with solvent. I, therefore, do not recommend them for this purpose.



The drawing and the top layer get now cut with a very sharp and thin knife, in my case a knife with snap-off blades. It is guided along a steel ruler.



After the necessary cuts have been made, the drawing is removed with the sharp blade of the scalpel.

It is important to break the blade regularly in order to always have a very sharp knife in your hand! With other types of knives, it then comes down to replacing the blade or resharpening it if possible.

In principle, it is not a problem if the lines are cut through to the ground, as all parts adhere to the ground. In H0 scale this usually works, but, in Z scale, the parts are so small that the timber-frame fillings are easily torn away when the remaining pieces are removed. It is important to be aware of this and to work very carefully.

For this reason, it is definitely better not to cut any deeper than is absolutely necessary. In the case of timber framing, this only applies to the beam layer, with the exception of the windows. However, this sounds more difficult than it actually is. After a little practice, we can feel whether the correct cutting depth has been achieved.

Theoretically, we could also cut through every beam of the timber frame, as this cut would be invisible afterwards; here too, H0 gauge has the edge.

In Z gauge, however, the beams are very narrow and therefore do not adhere as well. It is, therefore, more helpful to have the entire framework as a coherent frame at the end.

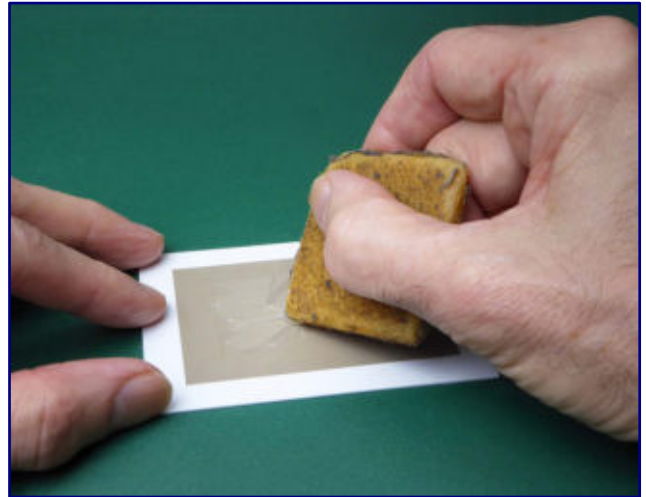
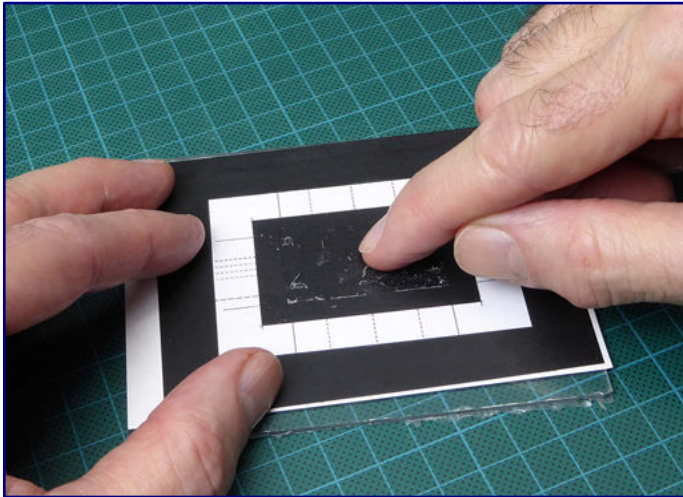
If, despite practising, you are not confident enough to make the depth of a cut so precisely, you could make yourself a simple aid. I will introduce such a tool later.

Tips for cutting

If you have never cut film before, you should always practise before starting your building project!

- Depending on the paper, film, the number of layers or the type of blade, it is sometimes advisable to cut a line lightly several times rather than trying to cut through everything straight away. It is always better to have control over the blade, than to apply a lot of force.
- Always work slowly and with concentration.
- When I use snap-off blades, I cut difficult corners from two sides so that the tip can get into the corner easily. With a very sharp blade such as "scalpel blade no. 11", however, this is usually not necessary.

We have now reached the point where we want to remove the drawing. If it is too stuck, a scalpel with a round blade will help. Keep the knife very flat – the blade must be sharp. It is very important that the outer edge of the drawing is not removed, as we still need it (see accompanying photo on page 24).



We remove adhesive residues with a finger (photo left) or with the help of a piece of rubber (photo right), for example from the sole of a shoe.

Next, we also remove the adhesive residue by rubbing. Professionals use a piece of shoe sole (rubber) to do this, but it works just as well with your fingers.

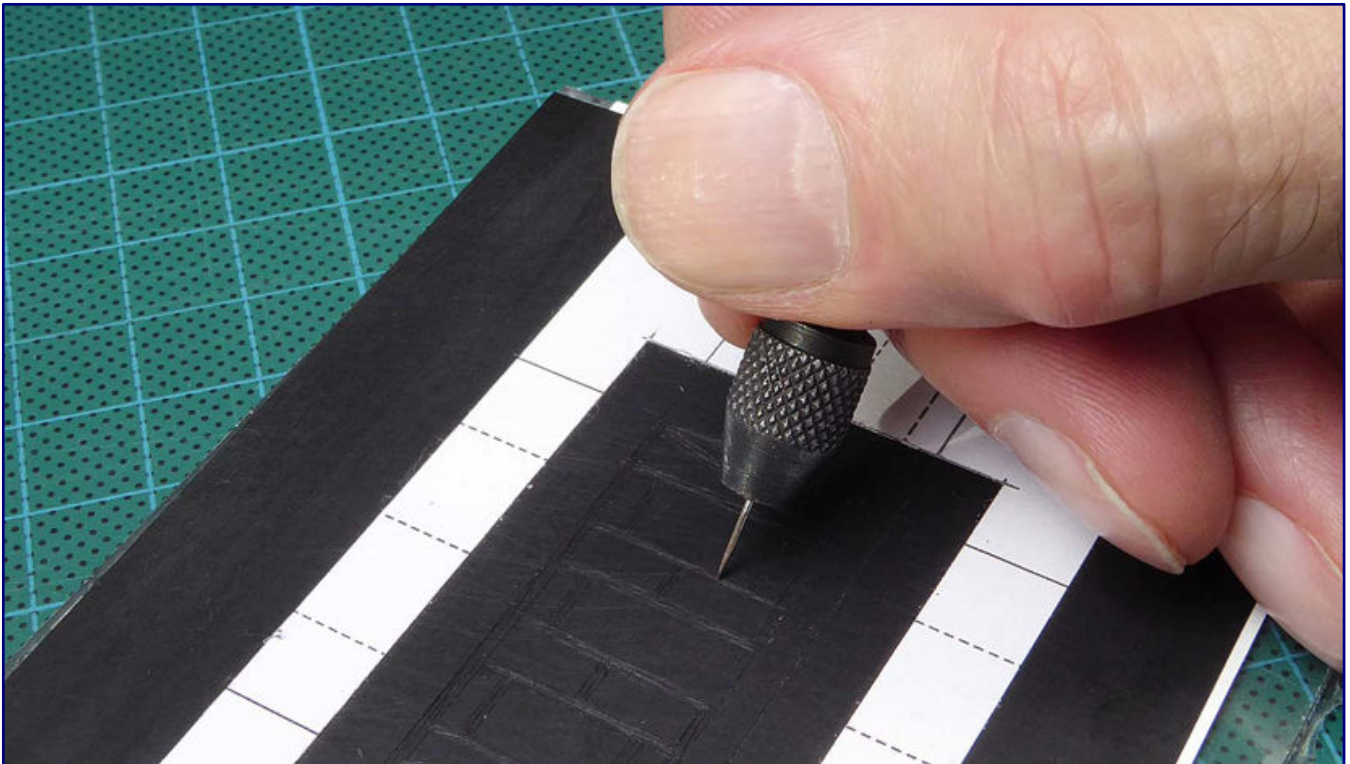
It is now possible to work on the timber frame without damaging the walls. We can either carve a wood grain using a not too sharp pin or create weathered effects with paint.

As the wall remains covered, painting is very easy, and it doesn't matter if some paint ends up outside the timber frame beams. As the vinyl is fully coloured, corrections can also be made easily by scraping off the paint with a sharp knife, like erasing.

Afterwards, all remaining pieces are removed (called 'weeding' among vinyl professionals). The best way to do this is to use a pin vice and insert a needle into it. The skilful removal of these remnants is an important and critical aspect of the foil method for our scale. Attention must be paid to the following:

- The needle should always be moved very flat.
- The needle should not be inserted diagonally into a field to be removed, but parallel to one side primarily. This pushes the film away rather than tearing it out. This not only works better, but also protects the substrate, especially if it is transparent. Once you have made a start, remove the side that is perpendicular to the first stitch and then the remaining sides. But please never try to tear out the remaining piece. If necessary, use a small screwdriver to gently press down neighbouring pieces to protect them.
- Do not pull off the remaining pieces upwards, but, as flat as possible, to the side.
- If the film is very sticky, tweezers can be used to remove it after loosening with a needle. Again, pull the piece away at a sharp angle.

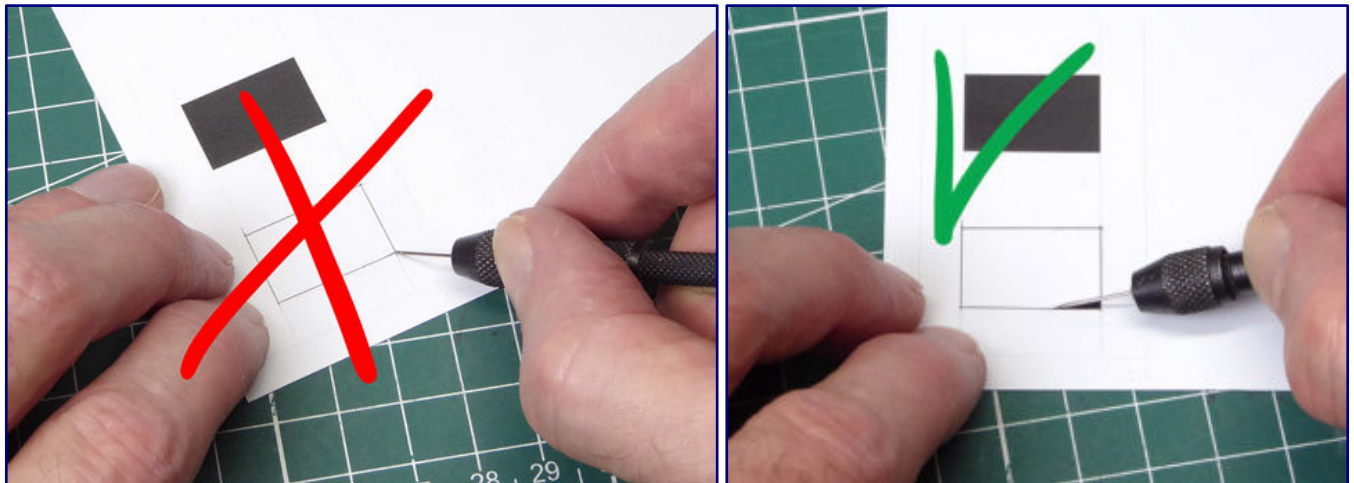
- In the case of very fine elements such as timber framing (half-timber), we ensure that we always work in the direction of the still closed fields. This prevents damage and distortion to the timber frame beams.
- Very small elements can also be carefully held in place with a fine screwdriver or toothpick when removing the film all round.
- If the film to be removed fits snugly around a designed part, it should be cut / divided into several pieces, which can then be lifted off individually.
- If a remnant does not come off easily, it is better to stop immediately and re-cut it if necessary to avoid accidentally removing any of the designed areas.
- It is important at this stage not to remove the outer sides of the drawing with their reference lines yet!



It makes sense to engrave a wood imitation into the vinyl film. A (glazed) patina can then be applied with colours.

Correcting errors, cleaning and details

If the needle was not inserted deep enough when removing the remaining pieces, the vinyl can often be easily pushed back with a blunt piece of wood or mini-screwdriver. Sometimes it is not a problem if a small piece of damage remains visible, as it certainly enhances the wall. In reality, too, there are often uneven areas and plaster damage. If a scratch is too large or deep, we simply present it as missing plaster.



An incorrect (photo left) and the correct blade guidance (photo right) when removing remnants is shown here.

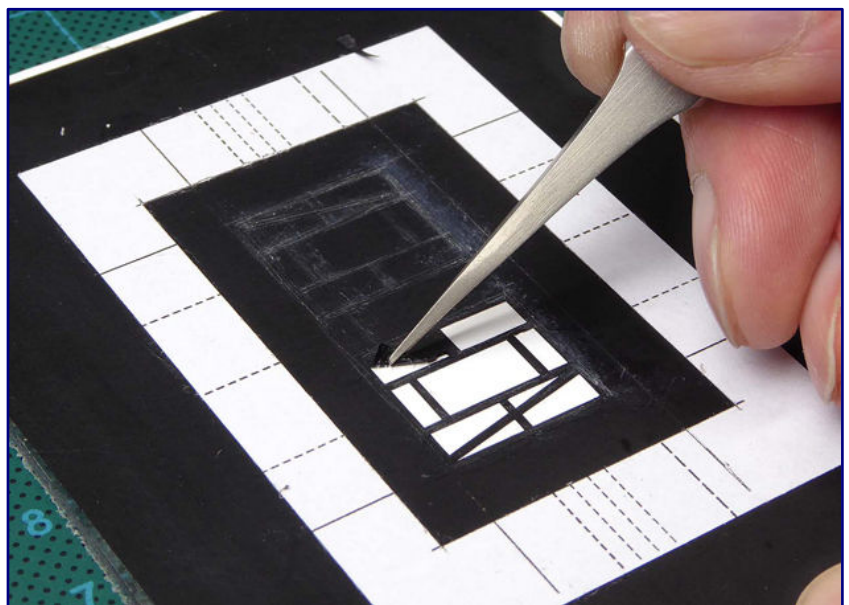
Of course, such damage can also be made invisible using modelling filler. Acrylic modelling filler is ideal, as long as it is sufficiently flexible and water-based. If the cutting lines have not been drawn all the way through to the corners or are not deep enough when removing remnants, the only thing that helps is re-cutting with the tools mentioned.

If it only becomes apparent after removing the drawing that individual cuts are missing, these are simply recut directly on the vinyl. In the case of half-timber framing that has been cut freehand, they are then recut in the same way so that the rustic look is retained.

Beams that are too wide are carefully cut narrower. The same applies to window frames that are too wide. It is more difficult if an element is too narrow: beams that are too thin or damaged are cut out and removed.

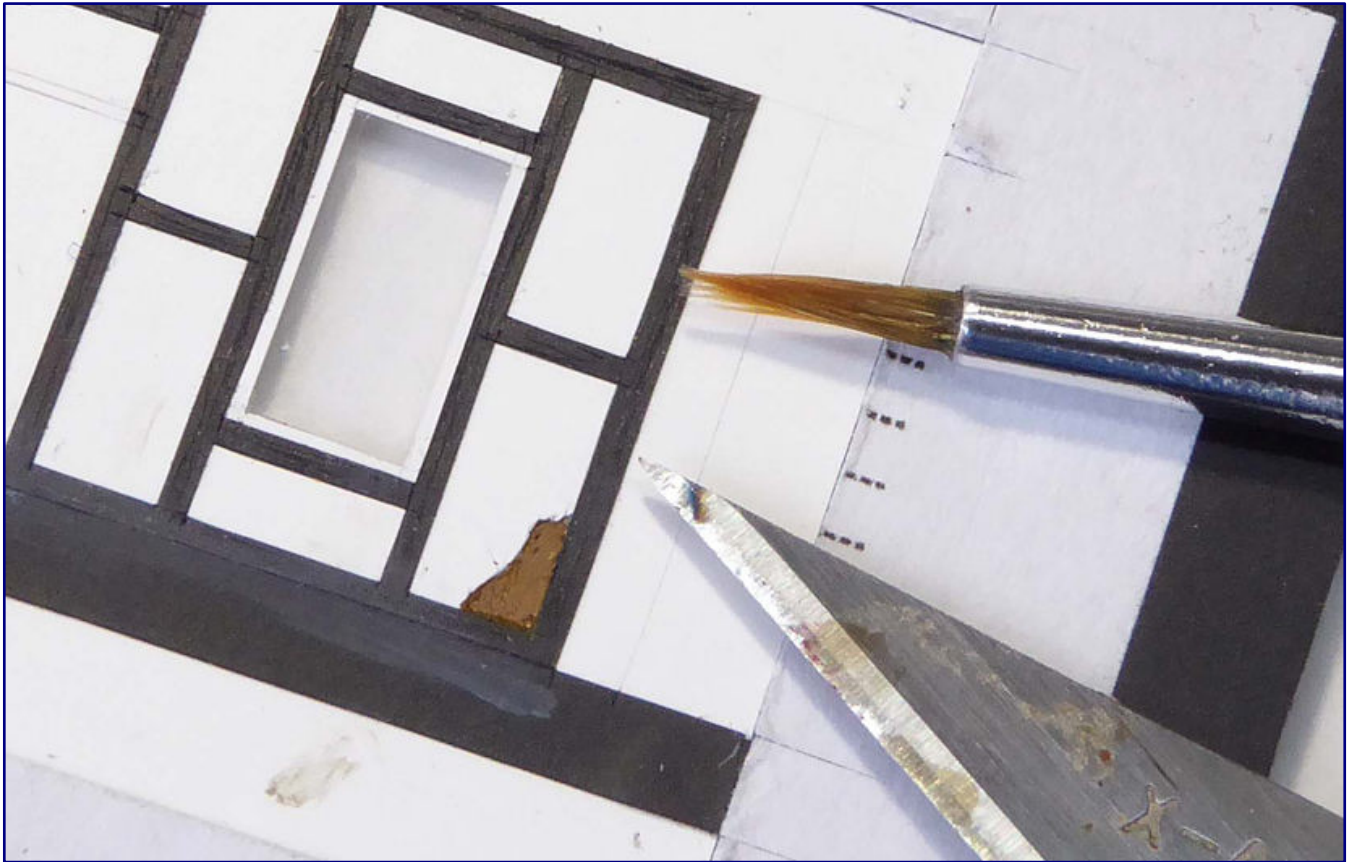
A replacement piece of the correct size can then be affixed individually. This strip should be longer than the missing part. The replacement is applied to the correct position on both sides, overlapping in length, and then shortened to fit.

If a small gap is found between the beam and the timber frame infill, this is only a problem in illuminated buildings. Otherwise, we recommend applying a coat of black paint on the inside to prevent light from escaping.



Carefully lift off the remaining pieces of black, cut film. The white foil is now revealed underneath, reproducing the plastered compartments.

Failed window frames are replaced using the same technique as just described for beams that are too thin or damaged. Tiny pieces of film that no longer adhere sufficiently to the surface are fixed with superglue. We use a strip of paper as a medium to transport the tiny amount of glue with precision, never a finger or the tip of the glue container.



Faulty parts do not always have to be replaced straight away. Here, a piece of vinyl film has been removed down to the base material and repaired with paint. This shows the damaged plaster.

I usually consider small mistakes to be 'happy accidents.' They seem to bear witness to life and time, i.e., the traces that the environment leaves on every real object. Believe me, this has all happened to me several times over the years.

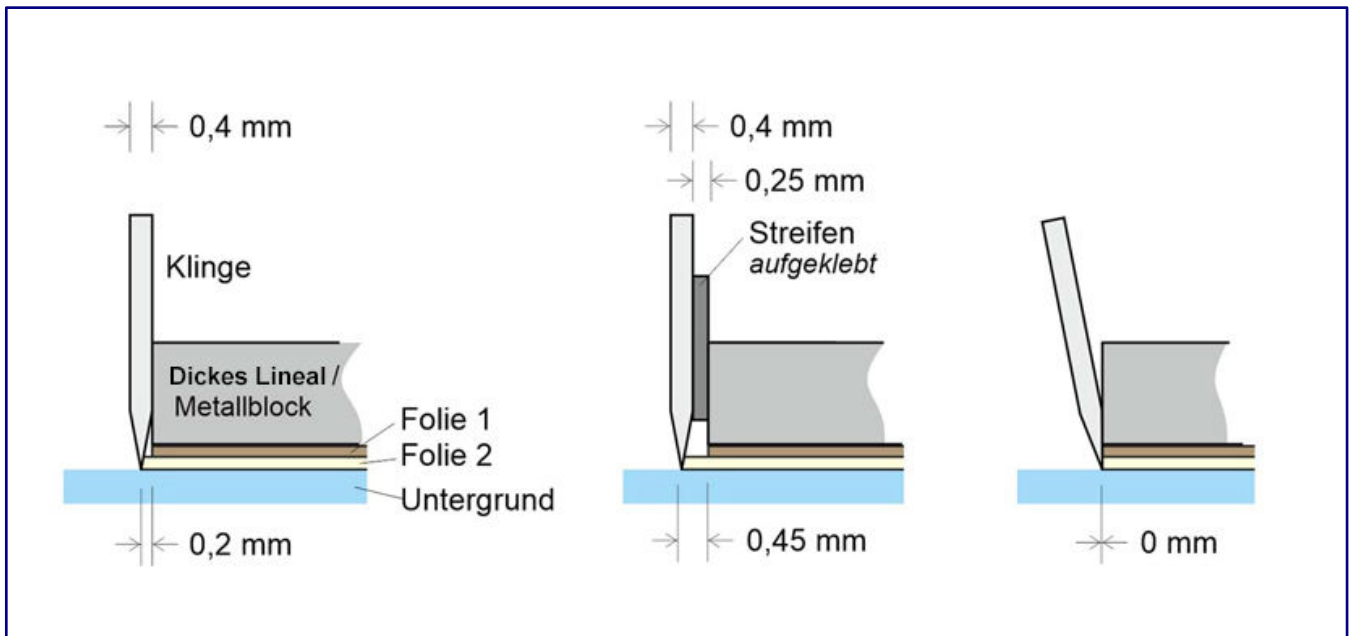
It may now be necessary to remove any adhesive residue. To do this, carefully wipe the surfaces with isopropanol (2-propanol) or cleaner's solvent. A cotton bud is helpful here. With some foils, this step can also be omitted.

The next step is to cut the window frames. To do this, glue a piece of polystyrene to a snap-off blade using superglue. The thickness of the piece determines the width of the frame to be cut.

In my case, the blade is 0.4 mm thick and symmetrically sharpened, so the cutting edge is in the centre at a material height of 0.2 mm. The polystyrene here is 0.25 mm thick. This results in a total cutting width of 0.45 mm.

A sharp-edged and straight piece of metal with a thickness of about 10 mm or more is placed as a ruler exactly along one edge of the window opening on the timber frame. This is relatively easy to do because of the black and white contrast on the timber frame.

The knife is now guided vertically, with the polystyrene piece pressed against the ruler. We now cut all the frames in this way. Before removing the remaining pieces, it is still possible to apply an ageing treatment, as the windowpanes are still covered at this stage. They can then be removed as described above.



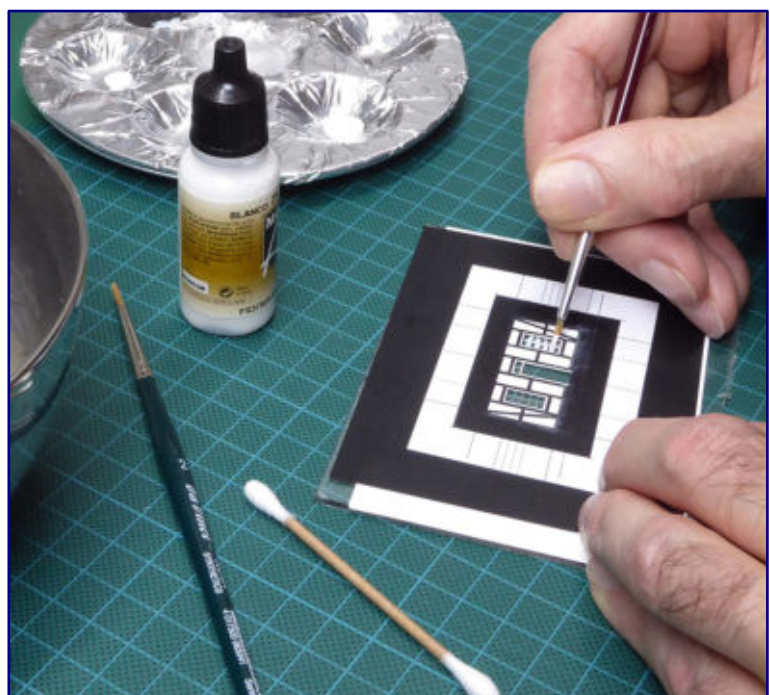
The position of the cutting blade and spacer strip determine the position of the cut on the film.

We then scratch the window braces into the transparent plastic using a needle. The lines of the division are drawn through to the outer edge on the drawing (dotted lines), which helps us now. We work our way from two directions until we reach the side of the frame without damaging it.

We then remove plastic shavings. We then have to decide whether the result is satisfactory or whether the window's mullions and transoms crosses should be re-coloured with white paint. In some cases, water-based white paint is applied and then carefully wiped off with a damp cloth; this only leaves colour in the recesses.

A door is still missing. It is simply modelled directly on the base with paint. If it turns out to be too transparent, the back of the glass plate is also coloured black. Previously, wood grain structures could also be engraved into the substrate.

After engraving the window's mullions and transoms and cleaning the chips, white paint is poured into the newly created recesses.



An alternative is a door made of foil. Cut precisely from foil, it is then glued into the door frame with the flexible mounting adhesive. Wooden structures can also be carved into the foil.

We now remove the black film strip from the underside of the wall to reveal white vinyl. The easiest way is to paint this strip cement grey to imitate a concrete or plaster foundation.

A more ambitious approach is to emboss stone joints using a needle. Reference lines were also included in the drawing for this purpose. Some texture in concrete or stone can be added to the vinyl using 80 to 180 grain sandpaper.



The finished wall rests on its base material. Below the foundation strips, we show the differences between the alternatives: Z scale wall panels from Slaters (above) and Kibri (below), prove to be out of scale.

However, it is also possible to remove the vinyl completely and adhere polystyrene wall strips. Suitable building panels can be found in the Slaters or Kibri programmes, but they are still a little out of scale for Z gauge. A building base made of a grey foil strip is also conceivable.

Finally, it should also be mentioned that you could also reverse the order of the beam and plaster layers. This would replicate buildings where the plaster structure overhangs the beam edges.

continued on page 33

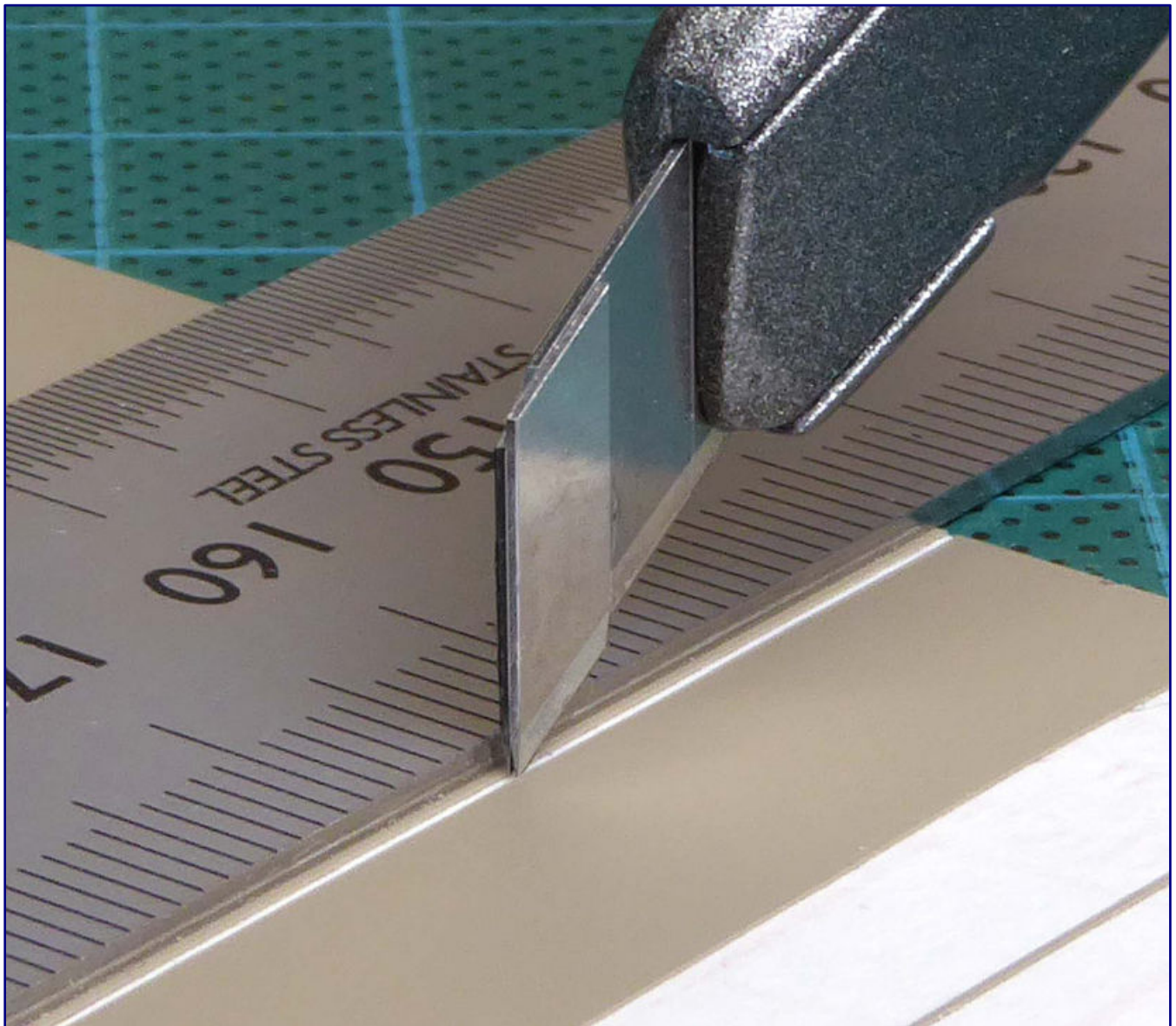
Excursus

Cut, fit, and fix microstrips

If window divisions are not too complicated and you are not afraid of tricky work, vinyl strips can also be used. Firstly, a snap-off blade is prepared. We break off one part of the blade.

This must of course be sharp. The resulting fragment is then glued back onto the blade remaining on the knife using superglue, making sure that the cutting edges are at the same height. In this way, a double cut is made in one movement, which produces a very fine and absolutely precise strip.

Snap-off blades are 0.4 mm thick. This means that two blades glued together produce a 0.4 mm wide strip – fine enough for our window's mullions and transoms.



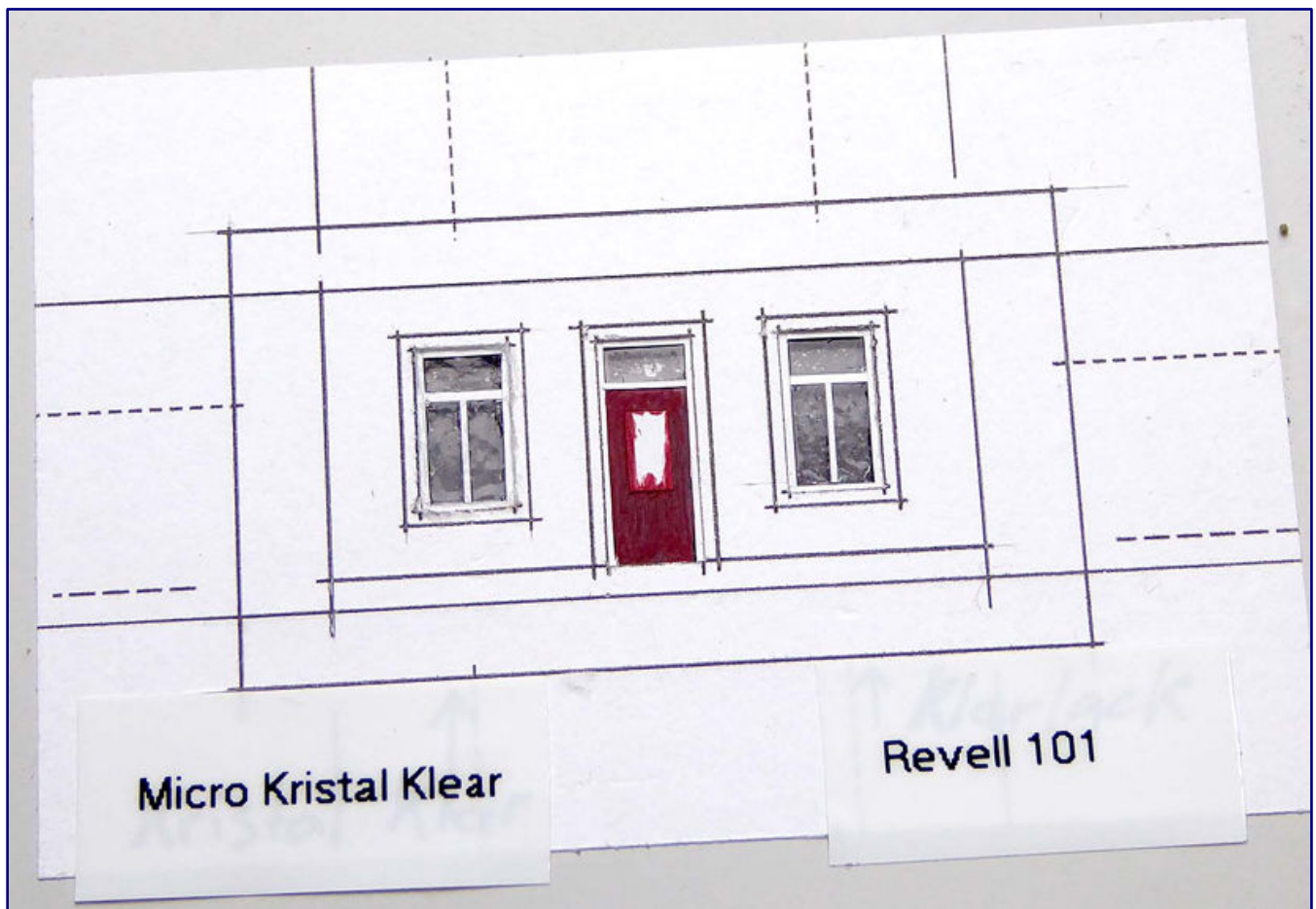
A piece of this strip, longer than the window opening to be covered, is then placed at one end of the window frame. This side is held in place with a finger and then a 'secret weapon' of the Z-gauge model builder is used: a single-edged razor blade. In German, it is also known as a 'Bügelklinge'.

It is extremely thin (0.25 mm) and – nomen es omen (the name speaks for itself) – razor-sharp, which means it can cut very precisely. However, this is even more important because vinyl is soft, and the part is extremely small. This means that it is not pushed aside, as is quickly the case with thicker blades.

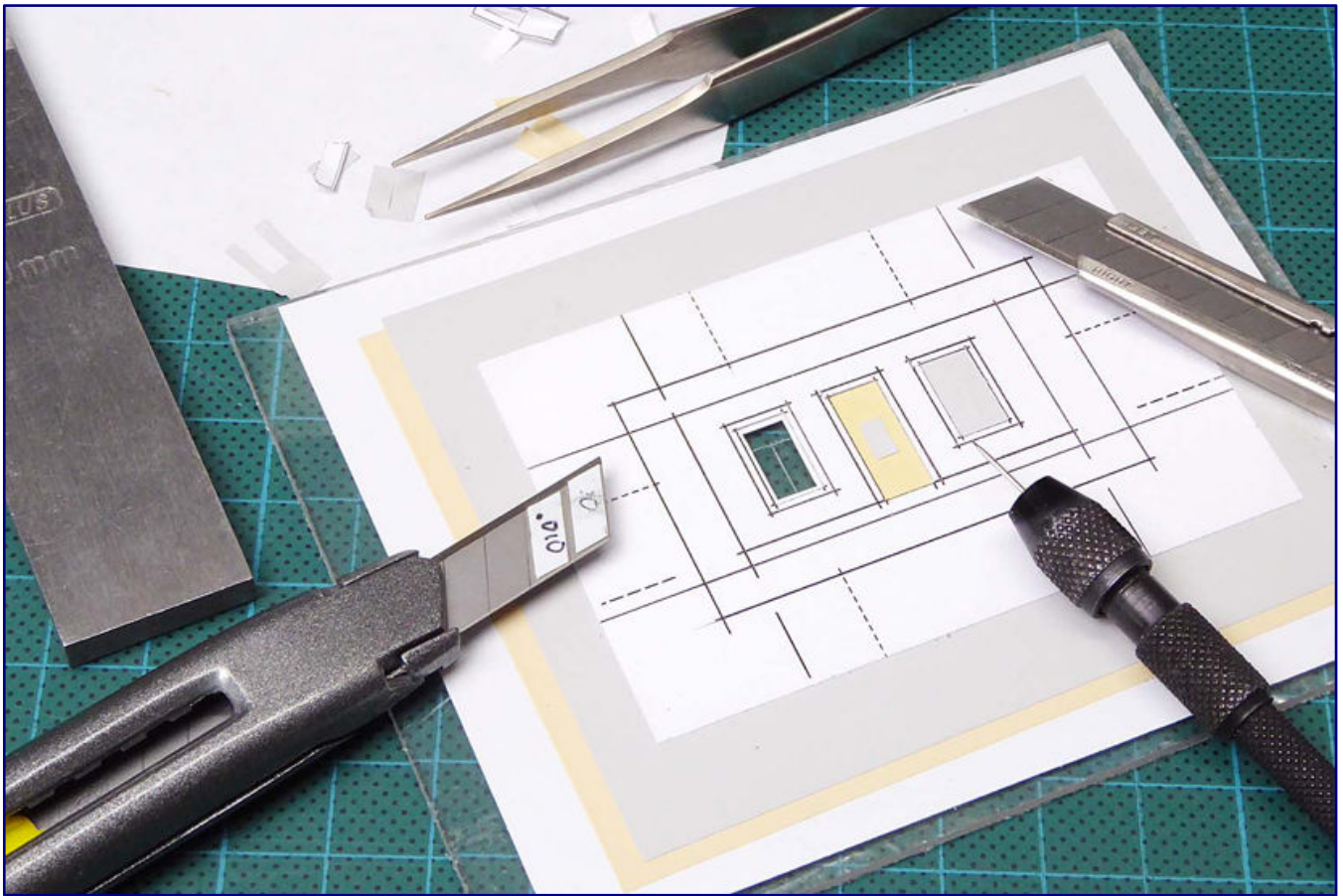
If a small gap remains after cutting, it can be repaired with a tiny drop of white paint. Incidentally, it is not a problem if stripes cross each other on the windowpane. This is not noticeable on the finished building.

However, we are not yet finished after sticking them on. The vinyl strips are so small that they hardly adhere and would shift very quickly. High-gloss clear varnish provides a remedy in this case. We use it to fill the windowpanes or paint the entire window, including the strips and frame.

After drying, the strips are firmly fixed. As the drawing is still glued on, we could also think about spray painting with clear varnish. Hand-applied varnish gives the effect of old glass, which is perhaps better for historical buildings from earlier centuries.



I also tried the well-known Micro Kristal Klear from Microscale (adhesive varnish). However, I didn't like it in this case, because it is too thick to apply.



From right to left: Four work steps, three times cutting and one time engraving, produce the illustrated work result.

Method 1a: alternative

Most of today's buildings do not have timber framing. This is an opportunity to emphasise some aspects that have not yet been described. I will not completely repeat steps that are identical.

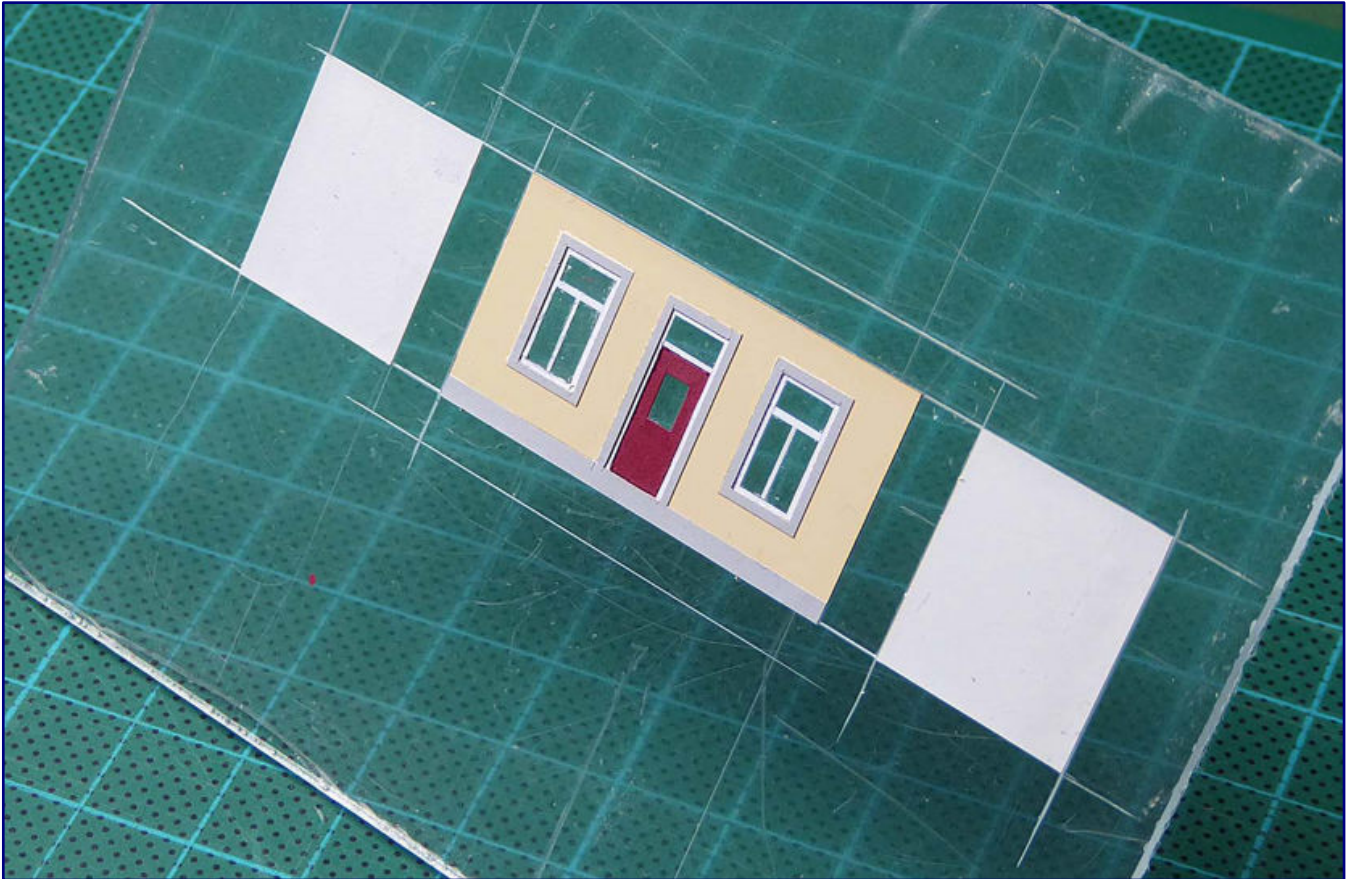
In this case, three layers of self-adhesive vinyl film are applied to the transparent substrate. From bottom to top, these are white, pastel yellow and grey. A copy of our drawing (template) is then applied on top.

Now the window openings are cut out layer by layer so that the windowpanes (the base material) become visible. In contrast to method 1, the drawing is not removed afterwards. Window and door frames as well as the window's mullions and transoms can now be carved. If there are no guidelines on the sides of the drawing, simply place a copy of the drawing under the workpiece. Adhesive tape is then helpful for fixing.

The door is reproduced in colour, as before. This time, however, a piece of the white film remains attached and serves as a mask for a window in the more modern door. Finally, we remove the drawing and the remaining grey pieces.

After finishing the vinyl layers, cut the workpiece to the size of the respective outer wall using a jigsaw. The easiest way to do this is to saw slightly outside the edge and do the finishing work with a file or sanding block.

Thin, transparent CD cover material up to 1 mm thick can usually be notched and broken off in the same way as polystyrene sheets of the same thickness. Thinner polystyrene (0.2 - 0.4 mm) can be cut through completely with a few careful cuts.



The finished plastered wall is ready for further use. The vinyl parts still stuck to the sides can be used as a reference for further work. Cutting lines drawn through the drawing are also helpful for reworking.

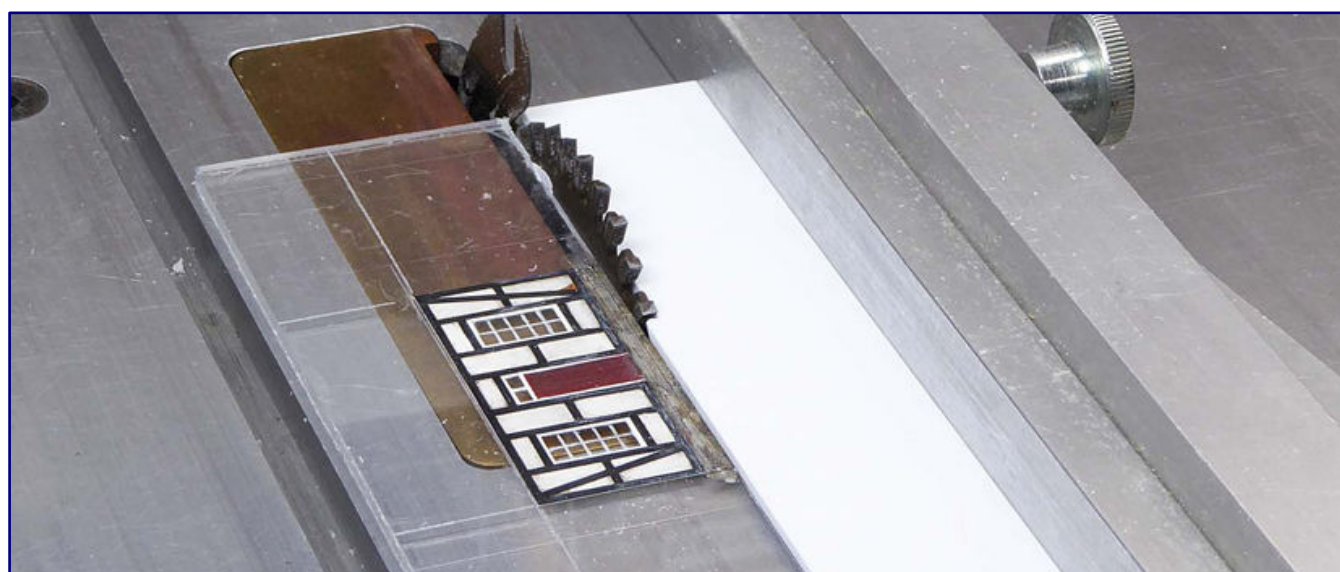
Working with a modelling table mitre saw is a luxury option. As the foil layers and the drawing have been applied freely, i.e., not completely parallel to an outer edge, the question arises: How am I supposed to saw so precisely here?

There is a trick for this. We can simply cut or saw a piece of 1 mm thick polystyrene sheet with parallel sides. It should be pre-cut wider than the distance between the bottom edge of the house wall and the edge side of the substrate.

This piece is then aligned with the underside of the model wall and glued to the substrate. This gives us a reference that we can use for the rip fence of the table mitre saw. The remaining three sides can subsequently be sawn precisely too.

Finally, I create a 45° mitre on the vertical outer edges. I use a file, a sanding block, or the bench grinder for this. It goes without saying that the protective film on the underside of our 'glass body' should only be removed once all this work has been completed.

In the following part 2 of this small series, I will present a second construction method with deep-set windows.



After completing the vinyl layers, the entire part is cut to size using a jigsaw (picture above). An alternative is to use a table mitre saw, but we need an auxiliary strip to align and fix it to the rip fence.

All photos: Reinder Rutgers

Supplier webpages and sources of supply:

<https://www.faller.de>
<https://www.gerstaecker.de>
<https://www.patdex.de>
<http://www.peter-post-werkzeuge.de>

<https://www.slatersplastikard.com>
<https://tiptopcarbon.de>
<https://viessmann-modell.com>
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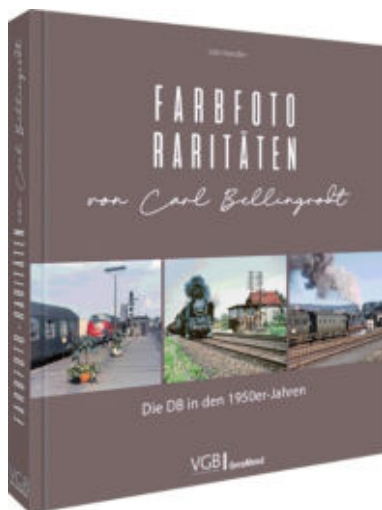
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www.z-freunde-international.de

Note for English readers: The literature section that follows is not translated into English because the original texts of the books involved are in the German language. The original German is left here for information purposes only.

Bunte Fünfziger Rare Motive in Farbe

Carl Bellingrodt gilt als Altmeister der Eisenbahnfotografie. Schon deshalb sollten sich Bücher mit seinen Aufnahmen bis heute auch problemlos verkaufen. Doch längst dürften alle seine Werke bekannt sein – dachten wir. Das vorliegende Buch widmet sich seltenen Aufnahmen, die nur wenig Wiedererkennungswert besitzen.



Udo Kandler
Farbfoto-Raritäten von Carl Bellingrodt
Die DB in den 1950er-Jahren

VGB | Geramond Media GmbH
München 2023

Gebundenes Buch
Format 26,8 x 28,9 cm
192 Seiten mit ca. 200 farbigen Abbildungen

ISBN 978-3-96453-643-3
Preis 49,99 EUR (Deutschland)

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Udo Kandler hat schon viele Bücher veröffentlicht. Sein leidenschaftliches Thema sind jene, die sich mit der frühen Bundesbahnzeit beschäftigen. So hat er auch den Nachlass von Reinhold Palm und dem Hamburger Direktionsfotografen Walter Hollnagel ausgewertet.

Dieses Mal hat der 1958 in Düsseldorf geborene Autor im Farbbildbestand von Carl Bellingrodt, einem Pionier der Eisenbahnfotografie gestöbert und daraus einen weiteren Bildband zusammengestellt.

Wegen seiner Leidenschaft für die Geschichte und Entwicklung der Eisenbahn dürfte der Schwerpunkt seiner Werke kaum verwundern. Sich mit den wenig bekannten Farbaufnahmen von Carl Bellingrodt auseinanderzusetzen, lag irgendwie auf der Hand. Und für den Verlag verspricht dieser Name wohl eh einen risikolosen Erfolg.

Rund 200 kostbare Farbfotos des berühmten Eisenbahnfotografen, die überwiegend, aber eben nicht ausschließlich aus den fünfziger Jahren stammen, hat der Verfasser des Buches ausgewählt. Ergänzt wurden sie allerdings auch um Motive, die bereits in den Sechzigern zu datieren sind.

Den Einstieg in die Lektüre bildet ganz klassisch ein Vorwort. Darin setzt sich Udo Kandler mit seiner Idee und dem Anspruch ans Buch auseinander. Er versucht darzulegen, warum er ein weiteres Bellingrodt-Buch für sinnvoll hielt, obwohl längst alle Aufnahmen dieses Fotografen veröffentlicht sein dürften.

Carl Bellingrodt gilt nun mal als Altmeister der Eisenbahnfotografie in Deutschland. Deshalb sind seine Schwarz-Weiß-Bilder längst durch zahlreiche Bildbände bekannt, zumal er auch zu Lebzeiten selbst veröffentlicht hat.

Erste Versuche mit Farbaufnahmen unternahm er bereits 1939, sie wurden durch den Kriegsausbruch aber jäh beendet. Es dauerte nach Kriegsende dann auch noch einige Jahre, bis er wieder an farbige Bilder denken konnte. Und wieder gehörte er zu den Pionieren.

Kaum ein Fotograf stieg so früh in die Farbfotografie ein und auch Carl Bellingrodt nahm hier keinen radikalen Wandel vor. So blieben auch seine Farbfotos Raritäten, die aber hervorragend die Wirtschaftswunderjahre mit dem Fokus auf die Schiene dokumentieren.

Abwechslungsreich belegen sie den Bahnbetrieb bei der DB in den Fünfzigern und Teilen der Sechziger. Dabei sind selbst manche Blickwinkel für Carl Bellingrodt eher untypisch und überraschen den Betrachter, weil sie neue Einblicke in sein fotografisches Schaffen ermöglichen.

Auch wenn einigen Aufnahmen ihr Alter deutlich anzusehen ist, rechtfertigen die Motive das Berücksichtigen bei der Auswahl auf jeden Fall. Der Autor erläutert eindrucksvoll, in welchem Zustand sich einige der zu digitalisierenden Vorlagen befanden. So hat sich auch Ausschuss ergeben, der nicht im Buch gezeigt wird. Welche Arbeit einfluss, lässt sich erahnen, wenn wir nun auf die großformatig gedruckten Bilder schauen.

Sinnvoll gewählt erscheint uns auch die Gliederung der Kapitel: Zunächst erfolgt ein Abriss des Lebens von Carl Bellingrodt, dass sich nicht nur auf sein fotografisches Schaffen beschränkt. Berufliche Tätigkeit, Umzüge und Familienleben hängen eng damit zusammen und werden ebenso wiedergegeben. Eine Chronik am Ende des Werks fasst alle Stationen noch mal zusammen.

Perfekten Anschluss finden dann die Aufnahmen, die er in seiner näheren Umgebung anfertigte. Ausgewählt wurden hier und anderswo im Buch dafür auch Bilder, die nicht nur die Eisenbahn zeigen. Auch Straßen- oder Überlandbahnen sowie Innenstadt- und Bahnhofsbereiche wurden im Bild festgehalten.

Rheinromantik bietet das Folgekapitel. Wo sich Felsen, Wasser, Schiffe und Bahn begegnen, da sind spannende Motive vorprogrammiert. Auf sie folgen Bahnbetriebswerke und die frühen Schienenfahrzeuge der Bundesbahn. So erhalten wir einen Überblick vom Betrieb hinter den Kulissen und dem modernen Erscheinungsbild, dass die DB sich geben wollte.

Quer durch die Republik führt das Kapitel „Die Bundesbahn in den Fünfzigerjahren“. Unter dieser Überschrift lässt sich ja alles vereinen, was der Buchtitel verspricht – und hier fanden wir auch die Motive aus den Sechzigern.

Das bunte Bild von Landschaften und unterschiedlichsten Fahrzeugen ist nicht nur eine Augenweide. Es vermittelt dem vordigitalisierten Modellbahner einen unverfälschten Eindruck von Zügen, Zugzusammenstellungen und der Zugbildung jener Jahre, die sie oder er gern im Modell wiedergeben möchte.

Auch sind solche Dokumente vergangener Zeiten eine große Hilfe, wenn das Straßenbild oder die Areale nahe der Schiene authentisch gestaltet werden sollen. Denn kaum einer unserer Leser wird sich exakt erinnern können, wie die Umwelt im Detail wirklich in seiner Jugend ausgesehen hat – und hier gehen wir ja noch viele weitere Jahre auf dem zeitstrahl zurück.

Das Buch lädt also zum Stöbern ein und will entdeckt werden. Wertvoll und sehenswert ist es aber auch schon ohne jeden Hang zur Modellbahn. Eingang ins Werk fanden ja in erster Linie seltener abgedruckte Bellingrodt-Motive, weshalb zu keinem Zeitpunkt der Eindruck aufkommt, all das doch schon mal gesehen zu haben.

Lok-Archiv vervollständigt Ein Reihenschluss

Mit den Bänden des Lok- und Wagen-Archivs hat Transpress einen Klassiker der Eisenbahnliteratur wiederbelebt. Die Bücher waren mit Daten und Zeichnungen stets eine gute Quelle für Modellbahner, die ihre Fahrzeuge umbauen wollten oder auch selbst eines zu konstruieren wussten. So werfen wir heute auch einen kritischen Blick auf die letzten beiden Bände, die das Gesamtwerk nun wieder vervollständigen.

Rainer Zschech
Akku- und Elektrotriebwagen
Deutsche Reichsbahn-Gesellschaft • Deutsche Reichsbahn • Deutsche Bundesbahn
aus der Reihe „Deutsches Lok-Archiv“

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Treu möchten wir der Vorgehensweise bleiben, die jeweils zeitgleich wiedererschienenen Bände zusammen vorzustellen. Da es sich um unveränderte Wiederauflagen früherer Bücher handelt, erscheint uns eine dadurch verkürzte Rezension völlig ausreichend.

Den Ursprung haben alle Bücher der Reihe in Titeln, die in der früheren DDR erschienen sind und dann auch den Weg in den Westen fanden – vermutlich dürften sie gut als Devisenbringer getaucht haben. So erweiterten die Autoren einst auch ihren Fokus von den DR- auf die DB-Maschinen.

So wurden die Wagen- und Lok-Archiv-Bücher zu solchen mit einem breiten Querschnitt: Sie blickten auf die frühere DRG und behandelten die Nachkriegsentwicklungen sowohl von DR als auch DB. Anderenfalls wäre der Nutzen dieser Lektüre für Bundesbahner auch sehr eingeschränkt gewesen und das Feld durch Alternativen besetzt worden.

Nachdem nach und nach, begonnen mit Dampflokomotiven und ihren Tendern, über Diesel- und Elektrolokomotiven sowie Güter- und Personenwagen alle historischen Bände in den überarbeiteten Fassungen wiederaufgelegt worden waren, blieben nur noch zwei Titel übrig.

Diese liegen nun vor uns und technisch sinnvoll gegeneinander abgegrenzt worden. So sind auch die Triebwagen insgesamt zwei Büchern zugeteilt worden: Akkumulator-Fahrzeuge wurden den ihnen nahestehenden elektrischen Triebwagen mit Stromabnahme aus der Oberleitung zugewiesen, die wenigen Dampftriebwagen ließen sich der Dieseltraktion zuordnen, ohne jenen Band zu überladen.

Beide Titel grenzen die behandelten Baureihen aber nicht ganz richtig ab: Es ist keinesfalls so, dass der Inhalt erst bei der späteren DRG, also etwa um 1920, einsetzt. Einleitend finden wir in beiden Werken eine Zusammenfassung der Entwicklungsgeschichte, die auch Meilensteine der Länderbahnen aufgreift und Zeichnungen dieser Triebwagen präsentiert. So fanden sie auch ohne einen Steckbrief ihren Platz und vervollständigen den Inhalt in sinnvoller Weise.

Wären die nur noch antiquarisch erhältlichen Büchern aus den Neunzigern noch mit einem festen Einband versehen, hat sich Transpress bei der Wiederauflage für die Form des Taschenbuchs bzw. der Broschüre entschieden. Hinsichtlich der Einbandgestaltung wurde eine einheitliche Linie gewählt und beibehalten, womit alle Bände auf Anhieb als zusammenhängende Reihe erkennbar bleiben.

Vorbei ist die Suche in Antiquariaten, die bestenfalls über viele Suchen und mehrere Jahre zu einem Gesamtwerk führte. Allerdings dürfen wir auch nicht vergessen, dass hier 30 Jahre alte Daten und ebenso altes Wissen unverändert nachgedruckt wurde.

Die Zeichnungen (Maßskizzen) von damals haben nicht an Wert verloren und erfüllen auch heute ihren Zweck ohne jede Einschränkung. Die ebenso weiter verwendeten Bildaufnahmen erleichtern das Einordnen der Baureihen, wären heute bei einer Überarbeitung aber sicher in bunter Wiedergabe gewünscht.

Die Schwächen der gesamten Reihe zeigen sich leider bei diesen beiden abschließenden Büchern am deutlichsten: Fehlten zuvor natürlich auch die modernen Entwicklungen der Diesel- und Elektrolokomotiven, so blieb deren Gesamtzahl noch einigermaßen überschaubar.

Im Bereich der Triebzüge und Triebwagen hat sich hingegen weitaus mehr getan, weil nicht nur die Deutsche Bahn AG, die hier komplett fehlt, verstärkt auf diese Fahrzeuge setzt. So ist das modernste Fahrzeug der elektrischen Traktion der ICE 1 in Serienausführung. Selbst der heute schon etwa betagte ICE 3 der Baureihen 403 und 406 erschien bereits mehr als fünf Jahre nach der letzten Aktualisierung.

Bei den Dieseltriebwagen sieht es nicht anders aus: Den Schlusspunkt markiert der „deutsche Pendolino“ Baureihe 610, der bereits vollständig ausgemustert ist. Alle Triebwagen, die in der Folge der Neuordnung des Nahverkehrs ab 1994 von der Bahnindustrie entwickelt wurden, fehlen komplett.

So erhalten wir hier keine Informationen über den Regioshuttle RS 1, den Siemens Desiro Classic oder auch die erfolgreiche LINT-Reihe von Bombardier. Selbst die Neigetechnik-Züge der Baureihen 611 und 612 suchen wir hier vergebens.

Dessen sollten sich die Käufer der Bücher bewusst sein. Mit einem nur historischen Interesse sind sie hingegen gut bedient und werden sich über die gelieferten technischen Daten ebenso freuen. Da tritt auch unsere Beobachtung zurück, dass der mit 364 Seiten pralle Band zu Dampf- und Dieselfahrzeugen, rein historisch bedingt, mit gerade mal 179 Bilddarstellungen auskommen muss.

Publishing pages:
: <https://www.motorbuch.de>
: <https://www.motorbuch-versand.de>

The On traXS in Utrecht **Show of Superlatives**

'Het Spoorwegmuseum' in Utrecht is no longer an insider tip for railway fans. The annual On traXS event held here has also contributed significantly to this. This year's 15th edition included a Z gauge layout for the third time. So, we also travelled to the Netherlands to take part in this small anniversary.

The annual 'On traXS' exhibition at the Spoorwegmuseum Utrecht (Netherlands) is a very special show. And this is not only due to the fantastic layouts, but also the special backdrop of historic railway vehicles and the format of presentation that is so special to this museum.

There is no doubt that this museum is well worth a visit even without a model railway exhibition. The historic 'Mailebaanstation' railway station has been modified to meet the new requirements, and additional halls have been added for the new purpose.



Thirty minutes before the exhibition opens, long queues form at the entrance to the former Maliebaan station: the On traXS 2024 attracts model railway friends from near and far.

In addition to the outdoor area, which also houses a turntable, a functional mechanical signal box, a coaling station, and small warehouses, these are used to store the various prototype vehicles. The railway history of the Netherlands from its beginnings to the present day is documented there.

There is even a glimpse into the possible future of the railway. A visit becomes a family experience thanks to the various adventure worlds that bring the exhibits to life. For example, a 3D rollercoaster is used to travel through different countries and times on the railway.

The 'Stalen Monsters' ride, in which the spectator travels in a gondola through a maintenance workshop, looks like a ghost train. Here, the effort and hard work involved in keeping steam locomotives operational and repairing them can be followed.



The atmosphere of model railways amid historical railway exhibits is unique, which is impressively demonstrated by the large crowds. The Mitropa stand can be seen at the front right, where modelling demonstrations are given, and questions answered. Photo: Nicole Späing

'The ground breaking invention' also takes us on a journey through time: We get into a lift and travel deep into an English mine of the early 19th century. We experience how lorries were put on rails to roll better. Eventually, people realised that iron wheels on iron rails had less rolling friction.

As we step out into the daylight, we see one of the first steam engines, which uses a lever to drive a pump to drain the shafts. The railway had not yet been invented, but the idea of putting the steam engine on wheels and rails was not far off.

As we continue our way, an arrow labelled 'Longridge' points us to our destination: we come across the workshop of Michael Longridge, George and Robert Stephenson. It was here that pioneering steam locomotives were constructed that heralded the success of the railways on the continent.

In the engineering office and workshop, this period in the first half of the 19th century is brought vividly and seemingly to life. The legendary 'Rocket,' which won the Rainhill railway race, can be seen here as a model. The German 'Adler' and the first steam locomotive in the Netherlands also originate from this site.

In 1839, it was still running on a broad gauge from d'Eenhonderd Roe station to Haarlem, and it marked the beginning of the railway era in our neighbouring country. As we step out of the workshop, it immediately catches our eye: The station is festively decorated and 'De Arend' is waiting in front of the building on the track, ready to depart with the inaugural train. The first steam locomotive in the Netherlands was rebuilt in 1938 and is one of the most beautiful pieces in the railway museum.



We were just in the locomotive workshop at Longridge, but now we are standing at the station and taking part in a historic event as we look over the standing boiler of the "De Arend" ("Eagle"). Photo: Nicole Späing

There are a few more themed worlds to discover, but we have now introduced you to the most spectacular ones in terms of presentation. We would now like to take you on a short tour of On traXS 2024.

Like a championship

Exhibitors cannot apply for On traXS; they are invited. Throughout the year, representatives of the organising 'Team Mitropa' travel around the country and abroad to discover and examine suitable exhibits.

Ideally, anything that fulfils the requirements of this exhibition and has not yet been shown in Utrecht – this also applies to other trade fairs and exhibitions in this city – will then lead to an invitation being sent to the builder of the piece.

Preference is given to installations of a manageable size with their own lighting that can be easily integrated into any part of the museum. The peep-box system is perfect because it provides a fixed viewing side and shields from interfering and stray light. These preferences appeal to the public, but also fit in best with the overall scenery on site.

Installations that work with illusions and can simulate great depth for the viewer are always very popular. This only works from previously defined angles because the design runs towards a fixed vanishing point that must follow the viewer's gaze.



“Rijk von Nijmegen” created the perfect illusion of a kilometre-deep layout, with trains, lorries, ships and even a zppelin moving in the rear areas. Accordingly, the spectator prize also went to its builder Loek Bronkhorst.

The perfect example of such a concept is 'Rijk von Nijmegen', with which builder Loek Bronkhorst won this year's On traXS. He has repeatedly amazed visitors with this concept in many ways, but the depth effect of this exhibit surpasses all previous ones by far. He has amazed visitors with this concept in many different ways, but the depth of this exhibit surpasses all previous ones by far.

In any case, the highest possible quality of landscape design is mandatory for a selection for this exhibition. It is therefore fair to say that On traXS can be seen as a European championship of model railway construction. Anyone who has something new to offer and is invited to participate will certainly not turn it down.

It is not possible to honour all the presented layouts in this report, as we would lose the focus of this magazine. Instead, we would like to highlight a few representative examples that present as colourful a picture as possible and are particularly appealing to us for various reasons.

Let's start with 'Ontario' by Maurice Kleverwal. It is not only the beautiful Canadian forest scenery that generates excitement in this case, with the 'Northlander' passing through, formed from former NS and SBB TEE multiple units, a train that is very popular in Europe.

A dam formed by tree trunks in the river, which crosses under the railway, is sure to catch the eye. Beavers have clearly "shaped" the landscape here and three of the rodents and the beaver lodge can also be recognised nearby. We spot wolves on the rocks above the watercourse. This gives the impression of unspoilt nature.



Maurice Kleverwal's "Ontario" layout is home to the legendary Northlander. Its wonderful natural scenery behind the bridge is formed by a beaver lodge and dam, complete with rodents and wolves howling on a rock.



Scene with figures on “Merzebach”(photo above) and manual unloading of coal from an open PKP wagon on “Wysoka Gorzowska” (photo below).



French small-town scene on “57 bis rue Eiffefe la Suite” by Henri François Joyau (photo above) and “Ode aan de modelbouwer” by Huib Maaskant (photo below), where Z gauge depicts a garden railway.

The 'Merzebach' layout realised in scale 0 by the Vames club from Apeldoorn also seems extraordinary to us. With a length of around 11 metres, it is probably the largest at the exhibition, and with many of its own constructions, which by no means only concern the buildings, it is also something special. Its branch line motifs fit in very well with the '75 years of the German Federal Railway,' which would be celebrated this year.

A title favourite from our point of view is also the 'Wysoka Gorzowska' by Tomasz Florczak. We have captured a very nice loading line motif from this layout, which benefits from its harmony of landscape and railway with working life. In fact, it took second place in the spectator ranking.

Henri François Joyau's '57 bis rue Eiffefe la Suite' layout features a variety of small French town motifs, which he presumably found in his home country. Here, too, it is always worth letting your eye roam the streets to discover delightful little scenes.



"Witlov" by Marc van Nieuwenhove offers a peep box with two different stages, here the back with the Campenhout brewery.

The small railway depicted on "Witlov" by Marc van Nieuwenhove offers a peep box with two different stages. Realised in 0m gauge, the tram-like trains and a small locomotive with goods wagons run through different streets of the town, which is based on the prototype.

Z gauge can also serve as a model railway on a model railway. This is particularly evident in the showpiece "Ode aan de modelbouwer" by Huib Maaskant, presented in a picture frame. Here, Z gauge vehicles serve as locomotives in a park railway format, which the operators use tools to run up the track or drive past the house while the driver sits on the first carriage behind the locomotive.

And that brings us to the real reason for our trip: Another Z gauge participation has lured us to Utrecht. Dietmar Allekotte's small "Waterkant" peep-box layout with railway station, lighthouse, jetty and sandy beach section, which was presented last year at Intermodellbau, also found its way to On traXS.



A class 64 tender locomotive stands with its silver locomotive at Sieltief station. The layout of the same name was Dietmar Allekotte's contribution to the exhibition.

In terms of design, it is perfectly capable of keeping up with the other exhibits on a larger scale, but we must also honestly note that the themes unfortunately appear to be repetitive. After all, this is the fourth time that the builder has presented a layout that interprets the theme 'branch line on the North Sea coast' and it always includes the same design elements.

This is not to belittle this beautiful work, as it has been successfully realised. We have therefore shared our impression with Dietmar personally. After all, such repetitions can also lead to a model railway artist being reduced to a single theme. And then his creative skills are in danger of only being recognised to a limited extent - and that would certainly be a shame.

A farewell anniversary

We have always admired the shunting game of Jan Reijnders, who has been performing at exhibitions as 'Meester Jan' for many years. He attended On traXS for the 15th time in 2024 and has therefore attended every year of this event.

But the retired teacher, who is happy to give us an interview about his way of working with young people, tells us that it must end at some point. This 15th participation is to be his last and we are certainly not the only ones who will miss him.

We don't yet know whether anyone will continue his work, but this fantastic and well-received programme certainly deserves it, just as it deserves to be copied by other clubs and groups. What will definitely remain is the house construction offer at the exhibition, where children can gain their first modelling experience.

The children's layout is also very popular: the little ones can run various trains from the Märklin-my-World programme with the hand lever remote control on different routes. And the children are busy and focussed.

They move their high-speed trains quickly along the tracks, but we don't see any accidents despite the many protagonists. Showing consideration and slowing down from time to time are obviously the order of the day, even without the intervention of adults.



Jan Reijnders, alias Meester Jan (left), who has been attending the event from the very beginning, has now announced his retirement. Trainini® helper Kristin Späing (right) received one of the last shunting diplomas he was to issue.

What we see here makes us happy about the next generation of model railway fans, but also sad when we think about how an On traXS without Meester Jan will look. We look forward to seeing an equally committed successor next year and very much hope that this idea will continue.

By the way, various model railway and accessory manufacturers also take part in the event with their regional sales companies. These are joined by smaller suppliers such as Artitec or classic small series manufacturers. This means that there is always something on offer for our scale that is not yet widely known.

continued on page 52





Around the Mitropa booth, some outstanding works were on display. Here, for example, you can see how realistic freight wagons with traces of use and repair patches look to the observer.

Photo on page 51:

Locomotive 9902 from RXP is now advertising a children's book with a railway theme, and, therefore, fitted perfectly into the exhibition as a guest during On traXS.

Our contact at the museum suggests that we come back in 2025. This is an easy decision for us, as the museum and exhibition have their own special appeal. And if the Z gauge can establish itself here permanently and annually, then the deal should be clear: In this case, we will also become a permanent guest of On traXS!



Webpages of the railway museum:

<https://www.spoorwegmuseum.nl>

Commercial exhibitors with Z gauge relevance:

<https://artitec.nl>

<https://mbrmodel.eu>

<https://www.rts-greenkeeper.de>

<https://scenery.shop>

Report on Trainini TV (Episode 26):

<https://www.youtube.com/TraininiTV>


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Readers' letters and messages

Zetties and Trainini in Dialogue

Thank you for each letter to the editor and all the feedback that reaches us. Write us (contact details are in imprint) - Trainini® lives from dialogue with you! Of course, this also applies to all suppliers in Z gauge, who would like to introduce innovations here. A representative sample is our goal. Likewise, here we note any events or meetings with significance to Z gauge reference, if we are informed in time.

The topic of "pantographs" is moving:

I'm referring to the mail from reader Dietrich Frank (it's a coincidence that we're both from Düsseldorf; I don't know Mr. Frank) on the subject of catenary lines and pantographs and can only support him, but, also, Mr. Pfannenschmidt (on the same subject).

I was just as disgruntled about the last Trainini (February), but I think almost more so about the current March issue. I've had my Z scale for just over 40 years and my first locomotive was a BR 103. The overhead line was added as quickly as possible as a matter of course, because anything else would not be prototypical in my eyes.

Over the years, my focus has remained on electric traction. Steam makes up 5 % of my traction, diesel about 15 %. All lines used by the electric locomotives are equipped with catenary lines, even in the depot with transfer table and over sidings.

Both the catenary line and the pantographs (always in contact with the catenary line!) have worked perfectly throughout the entire time (over 30 years with electrical function), and I have never had to replace a pantograph after derailments, etc.



Märklin itself has also taken steps to improve the appearance of the pantographs, but has not retained them: On the right, the class 189 (item no. 88191) with red lower shears, which we had chosen as the best new release of the year 2008, on the left one of several successor models without this feature. Photo: Rainer Hecker

I find the comparison with Rokuhan inappropriate on this point, in particular. I also have a BR 181, but the pantograph has no contact with the catenary line. In my view, this is a weak point, not to mention the lack of function. I also don't want to imagine what would happen if the pantograph were to get stuck somewhere.

In my opinion, if you want to advance Z gauge in terms of prototypes, Märklin could have continued on the path it took years ago. One of the first variants of the BR 189 not only had very precisely and flatly aligned pantographs, but the lower scissors were also red. On a more recent model, the pantographs are of the same design, but not quite as precisely aligned and do not appear as fine (see photo).

On the other hand, Sommerfeldt's direction is also very constructive. My Ae 6/6s are fitted with Sommerfeldt pantographs, which fit the locomotives well and are also stable, but also somewhat more delicate. Finally, the pantographs are also made of metal and not plastic. To be honest, I have never seen a prototype locomotive with plastic pantographs! ;-)

P.S.: I would also be interested to know how representative the dealer survey was that led to the verification?

Rainer Hecker, Düsseldorf

Editor's reply: Apart from plastic pantographs, we have not yet seen any locomotives in the prototype whose superstructure was made entirely from such a material. We would like to add a portion of this, because the prototype and model are hardly comparable in terms of design.

We also like the Sommerfeldt pantographs very much, which we have also communicated to the manufacturer. At the same time, we suggested that the DBS 54 pantographs, which are so typical of German locomotives, should also be constructed to scale with the correct scissors. We see great sales potential here as replacement parts.

However, such components are always a subject that is judged very differently, depending on personal preferences and personal taste. Readers, who are now presumably silent out of approval, have often expressed their views to us on other occasions and in previous years, which we have set out and defended in this report.

With regard to the representativeness of the dealer contacts, we would like to point out that we focussed on a few companies with higher sales, which together probably generate around 50 % of German Z gauge sales. The information was clear and unambiguous and also reflects the findings from discussions we have had with the manufacturer in the past. The main figures used here were metres of track and catenary line sold.



Jan Reijnders (right) in an interview with Holger Späing for Trainini TV. Photo: Nicole Späing

Feedback on episode 26 of Trainini TV:

I watched the film with great interest and pleasure. I'm glad your daughter found it very entertaining. For me, it was the last time I visited On traXs as Master Jan.

I've been there from the start and have issued almost 1,700 shunting diplomas in total. There is a detailed report about On traXs 2024 in the magazine "Railmagazine," including photos of me surrounded by lots of children in action on the children's track.

Perhaps this is also of interest to you. Before the On TraXs awards ceremony took place, I was honoured by the director of the railway museum for my contributions to On TraXs. Many thanks for the film.

Jan Reijnders alias Meister Jan, Eersel (Niederlande)

Editor's response: Dear Jan, you have definitely earned this award and we are delighted that your work has also been explicitly recognised by the museum. Personally, we very much regret not seeing you in your familiar role at this exhibition. But, at some point, it has to end and, of course, we fully understand that. So, it is now up to us to take this opportunity to thank you for your incomparable commitment to young model railway enthusiasts, and to wish that you will find many imitators.

New from Yellow Dwarf:

Yellow Dwarf from the Czech Republic is providing storage accessories in 1:220 scale this month. The "Shelves III" (item no. 60244) are suitable for storing various goods (on shelves to be inserted), and there are also the "Storage Accessories I" and "Storage Accessories II" (60246 / 60247) sets. Behind these are loose Euro pallets and pallets that, with the exception of one, are loaded with sacks.



The inventory programme also includes various bag loads, which are also stacked on pallets for transport.

However, these show different layering states and are, therefore, well suited to making the processes in commercial operations colourful and varied together with the new products.

The manufacturer can be contacted at the following address: <https://www.yellowdwarf.eu>.



Yellow Dwarf is constantly expanding its product range, which is why several products and solutions are already available for individual topics. New this month are "Shelving III" (item no. 60244; photo top left) as well as "Storage Accessories I" and "Storage Accessories II" (60246 / 60247; photos below). Photos: Yellow Dwarf

Märklin deliveries in April:

Märklin delivered a class 41 steam locomotive with a new boiler (item no. 88277) during the reporting period. The 41 069 from the Osnabrück Hbf depot (Münster depot) was reproduced in its summer 1960 operating condition.

In keeping with the prototype, this locomotive bears replica aluminium plates with so-called "wide digits" in the Pr VII 35, 2nd edition font, which also applied to some other Bundesbahn locomotives for a long time.



The class 41 coal (item no. 88277) that has now been delivered is a design variant that differs from the previous oil engines not only in the tender. Among other things, this locomotive does not have a steam bell, in keeping with the prototype.

The two raised sandboxes on each side of the car are incorrect, this arrangement belongs to the 03¹⁰ series, from which Märklin derived its model.

It is also interesting that Märklin has reproduced a chimney without a chimney cap on this model. This was to be observed more frequently on newly-boilered steam locomotives with coal firing on the DB, while their oil-fired sisters were fitted with a chimney top. However, this affected remarkably few class 41 coal-fired locomotives and we were unable to document this for the 41 069, which was taken out of service in Emden as early as 1970.



With the SBB Re 6/6 (88240) in red livery, a new design was also introduced to the specialised trade in April. This locomotive, which is very important for Swiss rail transport, was already presented with the spring 2022 new products.

Fortunately, however, the 2'2" T 34 tender has been reworked or moulded from a different mould, as this time the three lanterns on its rear are much narrower and closer to the prototype. The modelled coal supply has remained unchanged. In this model, too, the front edge of the cab has not been painted red, which somewhat detracts from the "face" of the locomotive. All in all, this is an attractive model with minor flaws and compromises.

The Deutsche Bahn AG three-phase locomotive 120 140-9 (88529), a limited-edition model in orient red livery, was delivered shortly before. It shows the well-known advertising lettering "Nice here. But have you ever been to Baden-Württemberg?" on the long sides.

This locomotive corresponds technically to other, current editions of this series and, according to the manufacturer, was produced in a limited edition of 100 units. It was not or not yet to be found in the product database at the time of going to press.



An attractive new product and splash of colour on the layout is the "DB Netz with BR 120 electric locomotive" train set (81528), which was not yet fully available at the time of going to press.

The SBB class Re 6/6 electric locomotive (88240) in a red paint scheme is now also available in speciality shops. This new model, which was a long time in coming, will be presented in detail in the future because of its chassis design, which differs from all previous Märklin vehicles.



Märklin's track planning programme in version 11.0 is based on the well-known Wintrack.

Only a few words need to be written about the "DB Holiday Train" (81304) train set, which comes from familiar moulds: The class 140 locomotive in chrome oxide green differs from the earlier 8840 model not only in the LED lighting and its bell-shaped armature motor, but also in the roof design.

Although a model with rubber strips instead of a surrounding rain gutter has been reproduced again, the roof area has now been given an umbra grey instead of white aluminium-coloured design. The front of this model is now not decorated with an Ege biscuit. Three pairs of B3yge (2nd class) conversion coaches are attached to it.

The "DB Netz with Class 120 Electric Locomotive" train set (81528) is also arriving at dealers these days. The yellow express locomotive, former 120 160-7, in Era VI condition is pulling a RAILab 1 measuring car and a Dienstmz 307 cab

control car. The cab control car in particular has a very elaborate colour scheme and thus attracts attention in a very attractive way.

Shortly before the editorial deadline, the Märklin programme "Track Planning 2D/3D" arrived in version 11.0 on a USB stick. We also want to take a closer look at this planning aid in an article.

Half-time discount with the load specialist:

Spur-Z-Ladegut Josephine Küpper is celebrating its 30th anniversary this year. To mark the occasion, the sprightly couple are offering their customers a "half-time discount" of 15% on all orders in the second quarter of 2024.

This is not calculated and deducted automatically during the ordering process, but only afterwards when the invoice is issued. For this reason, customers should not pay in advance, but wait for the invoice. We would like to use this kind gesture to thank them for their many years of commitment.

The order pages for loads, some accessories, spare parts, and used goods can be found at <https://spur-z-ladegut.de>. Parts of the programme can also be purchased at the Trafofuchs stand in Altenbeken.

Dead spruce wood from Busch:

Was it the long drought or did the bark beetle strike? The answer to this question is irrelevant for model railways, but thanks to Busch, the subsequent damage that can still be observed in many forests can now also be reproduced on a small scale.

The Viernheim specialist now offers the dead spruces with the remaining, now brown needles in three size combinations, all of which are suitable for Z gauge if the trees are to be given a prototypical height.

Packs of two are available with a height of 130 mm (item no. 6166), 160 / 180 mm (6167) and 180 / 190 mm (6168). Let's hope that we only have to get used to such a sight on the model railway and that our flora will once again have enough water to live on in the future.



April at AZL:

The Union Pacific EMD diesel locomotive SD70ACE has been delivered in a D&RGW nostalgic livery (item no. 63109-2B), which shows it with the details of today's operating condition. It is accompanied, at least as a model, by the General Electric ES44AC demonstration locomotive (62416-1).

In this diorama, which illustrates the atmosphere created by the new products, Busch has installed specimens from all three packs that have now been delivered. Photo: Busch

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German Magazine for Z Gauge

There are also other versions of the EMD SD40-2, for example for the Milwaukee Road (64204-1 to -3), but also Conrail (64208-1 to -3). It is complemented by models of the EMD SD45 from the same manufacturer (63206-1 to -3) from earlier production.



Union Pacific diesel locomotive SD70ACE in D&RGW nostalgic livery (item no. 63109-2B; photo left) and General Electric demonstration locomotive ES44AC (62416-1; photo right). Photos: AZL / Ztrack

Among the wagons, the Northern Pacific heavy half-baggage wagon (74033-1 / -2) and the Ortnier bulk goods wagons, which are offered with the Conrail inscriptions to match the focus of the locomotive models, stand out. They are available as a double pack (905362-1) and a four-pack (905312-1).



Northern Pacific's heavy half-luggage wagon. Photo: AZL / Ztrack

The only thing missing from our list is the wide-view goods train escort car in the Burlington Northern design (921019-3 / -4). Product pictures of all new products can be found on the supplier pages at <https://www.americanzline.com>.

A major innovation at NoBa-Modelle is ready:

Before the summer break (20 April to 20 October 2024), the duo from NoBa-Modelle (<https://www.noba-modelle.de>) have released some of their new products. First, there is the Mercedes Benz NG 1632 "On the move" as a finished model (item no. 6926RF).

One of this year's two main new products also made it into the delivery programme in time. However, due to the high demand, which still exceeds expectations, new orders cannot be processed until after the summer break.



With the Touropa couchette coach Bc4ümg-53 (item no. 5109RF), one of the two main new products 2024 has now been delivered. Photo: NoBa-Modelle (customer photo)

We are talking about the DB's first type of couchette coach, the Bc4ümg-53 (later Bcüm 251), which initially travelled for tour operator Touropa. Its sapphire blue paintwork in combination with an iron-grey roof and apron was not the only thing that made it stand out from the rest of the Bundesbahn's rolling stock.

We offer blanks (5109R), which can be completed as a kit and which we are also preparing for a contribution, as well as finished models (5109RF), which are then delivered to the customer painted and labelled.

The supplier went to great lengths to obtain authentic operating data for an example based at the Dortmund railway depot for the sliding pictures for these coaches. The tinkerers also carried out various tests to determine the most suitable lettering colour for the distinctive Touropa lettering and the DB letters.

Many deliveries from Noch:

The "micro-rooms" LED interior lighting systems for buildings from Noch, which we first presented in the February issue, have now arrived at specialist retailers. However, we have received a veritable flood of new products from a production technology company.

Noch is the first manufacturer to use innovative 3D colour printing technology for its series production of 3D master figures. This technology makes even the smallest details visible, as we have now been able to see for ourselves. The matt appearance of all the figures that have now been delivered also ensures a realistic look.

This technique can also be used to depict checked shirts, striped blouses, colour gradations and gradients, which was previously impossible with hand-painting. As a result, new details are possible that were previously impossible to achieve with hand painting.



The travellers (item no. 44520) are one of ten new figure packs supplied by the manufacturer Noch from Wangen (Allgäu).

Ten figure packs announced last year are now available. The packs each contain six figures and some accessories: firefighters (item no. 44500), construction workers (44501), railway staff (44510), shunting staff (44511), travellers (44520), bathers (44530) as well as mountain hikers with summit cross (44531) and cows (44540), deer (44541) and horses (44542).



The newly delivered shunting staff (44511) are now also hard at work on Z gauge locomotives and wagons.

This means that, in addition to the car models, only the seated models (44521) are still outstanding from the spring 2023 new items, which should be available at the end of July or beginning of August. At this point, we would like to give you an important tip on how to handle these: Due to the material and production method, the filigree figures have less residual flexibility than PS injection moulded figures. This means that there is a greater risk of breakage if they are handled carelessly!

All the figures have also been depicted in very realistic poses, which makes them very appropriate for layout design. Hopefully, the photos provided here can already convey this.

However, we will also take up and present these new products in more detail in the two reports still to come from last year's annual focus topic "Marginal phenomena" and show practical application examples.



This is what the new special model of the 185² class looks like that Märklin is issuing for the European Championship in Germany. Illustration: Märklin

Announced at the Intermodellbau:

At the beginning of this year's Intermodellbau in Dortmund, Märklin announced a special model for the upcoming European Football Championship. The decision was also made at short notice in Göppingen to add a Z scale model (item no. 88488) to the H0 scale model.

This is a class 1852 electric locomotive in a fictitious design for the sporting event of the year (see photo on previous page). A bell-type armature motor drives all axles of both bogies, warm white headlights and red tail lights from LEDs alternate at the ends of the locomotive depending on the direction of travel.

The functional, gold-plated pantographs contrast with the black nickel-plated wheelsets. The elaborate design shows a football stadium, a waving German flag and a football flying high. The lettering "2024 Germany" reveals the reason for the special edition.

High profile visit to Hamburg:

After more than 150,000 hours of work and over EUR 5 million in construction costs, Prince Albert II, Princess Charlène and their twins Prince Jacques and Princess Gabriella opened the new Monaco section of Miniatur Wunderland Hamburg at 5:30 pm on 25 April 2024.

The two Braun brothers thus achieved an incredible PR coup that they had been working towards for years. The Princely Family was allowed to start a Formula 1 race, which only went off without a hitch at the second attempt and was won by the racing car chosen by the Princess.



The two Braun brothers Gerrit (far left) and Frederik (far right) welcomed the Monegasque princely couple Grimaldi and their children to Hamburg for the opening of the Monaco section of Miniatur Wunderland. Photo: Miniatur-Wunderland

This 70 square metre section, which merges into the Provence landscape, adds another attraction to Wunderland. The Formula 1 track technology alone took eleven years to develop! Another highlight in this area is the black and white design of the Prince's wedding from 1956, by which his son Albert felt very honoured.

New Herpa aeroplanes:

According to our selection criteria, only one aircraft remains from Herpa's Wings new products for the 1:200 scale, which is scheduled for delivery in May / June 2024:

Malév Hungarian Airlines Ilyushin IL-62M (Art.-Nr. 573047).

Among the Snapfit models, we found three 1:200 scale models and two 1:250 scale models (Boeing 747 "Jumbo Jet"):

TAP Air Portugal Airbus A330-900neo (612227-002),
Virgin Atlantic Airbus A330-900neo (614085),
DHL Aviation (European Air Transport) Airbus A330-200F (614139),
Braniff International Boeing 747-100 "Big Pumpkin" (614146), and
Pan Am Boeing 747-100 (614153).

On 29 June 2024, Herpa will also celebrate its 75th anniversary at the Diethenhofen site with the traditional summer party, including special models and special offers.

Imprint

ISSN 2512-8035

Bibliographic information of the German National Library: The German National Library lists this publication in the German National Bibliography. Detailed bibliographical data and editions can be found in the DNB catalogue at <https://portal.dnb.de>.

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Publisher and Responsible in terms of German press law (V.i.S.d.P.) is Holger Späing, Am Rondell 119, 44319 Dortmund; Contact: 49 (0)231 9598 7867 or by e-mail to [redaktion\[at\]trainini.de](mailto:redaktion[at]trainini.de).

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