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in the scale 1:220
and Prototype

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German Magazine for Z Gauge



Z Gauge Weekend in Altenbeken

Bringing Figures to Life
Model Building Renovation

Introduction

Dear Readers,

This issue has taken an extraordinary amount of time. There was a lot to analyse, photograph, and edit before we were able to present you with another packed magazine.

One important reason for this, but not the only one, was the Z Gauge Weekend in Altenbeken. The pandemic is over and we were excited – our magazine was well represented at the event – about the number of visitors and participation.

And unfortunately, we have to and want to criticise. We had a lot of fun and saw a lot of great work. But that can't hide the fact that many table metres remained unused and the number of visitors left something to be desired from our point of view.

We will have to talk about this in order to uncover and analyse the causes and draw conclusions for the future. Unfortunately, we have so far had the impression that precisely this process is not taking place, and that the course has already been set to continue the downward slide that has already begun.

We don't want to have to ask ourselves in a few years' time who was right, because this focus is always only on the guilty parties. Our aim is to be honest and self-critical, and to develop suitable solutions for a successful future.

Altenbeken is still a long way from sinking into insignificance within our Z gauge, but let's be honest: Who is aware of this world's largest Z gauge meeting outside our community? Not many people do, and it's bad that this is especially true for the immediate neighbourhood.

Such events are always the most expressive form of public relations work and it is precisely this that almost never takes place. Potential must be recognised and also raised, otherwise, the circle of insiders will only become smaller over time, and with it the number of visitors will continue to decline.

But let's look ahead: today we have the honour of presenting a new small series supplier for our nominal scale with its first product. We also have the honour of delving deeper into a top-class self-build topic.

And things are also happening among the major manufacturers. Noch has been particularly innovative and has known how to use colour 3D printing almost perfectly for our scale. We have therefore included a separate article on human figures and how to set them up effectively.

As always, we supplement the topics with two literature presentations, news items and, above all, letters to the editor. My colleagues and I would like to express our sincere thanks for the current very high level of interest from countries outside Germany. This shows us how important and appreciated our work is. I hope you enjoy reading this issue!

Sin-Z-erely,

Holger Späing



Holger Späing
Editor-in-chief

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We thank Reinder Rutgers for his contribution and Eisenbahnstiftung for their photo support.

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Cover photo:

The Siemens Europrinter 127 001-6 was tested in passenger and freight traffic before it was later used almost exclusively to transport freight as a Dispolok. Even before it was repainted in yellow / silver, it is seen here travelling on a diorama by Phillip Meyer and is reflected in the water of the lake below.

Market entry of Nordmodell

A different Kind of half-timbered House

On the layout, half-timbered houses are among the most popular building models and can be found in the programme of almost all kit suppliers. Laser-cut hard cardboard has also become a common standard and is no longer unusual. And yet, the supplier Nordmodell still managed to surprise us. We would now like to explain why this is the case.

Nordmodell is a manufacturer that has so far only produced for the N nominal scale. In this scale, it is known for fine and accurately fitting models at a high level. This small business works with light cutting technology and 3D printing. Together, they enable a wide variety of shapes and models that can also be produced in small quantities.

These are actually ideal prerequisites for getting involved in the Z gauge market. And that is exactly what has now happened: Eberhard Herbst has informed us that he has decided to gradually offer his programme in this scale as well. He cites the customer response and increasing demand that he has heard at trade fairs and exhibitions as the reason for this, as Nordmodell is regularly present at such public events.



The two manufacturer's samples of the "half-timbered building in refurbishment" (item no. LC-220-332) show different construction variants that can be freely selected by the customer.

The premiere in 1:220 scale takes place with a half-timbered house, labelled "Half-timbered building under renovation" (item no. LC-220-332). The item number indicates the hard cardboard material used and the Lasercut (LC) production process, while the end number indicates the model selected, as it is already known from N scale.

We also find a very apt description on the manufacturer's website that perfectly summarises the appearance, possible history, and function: "A pretty, small half-timbered building that is in need of renovation or is currently being renovated. It is a small residential building, formerly probably part of a part-time farm, which is now being converted into a residential building."



The plastered half-timbering makes for a harmonious-looking building. The panelling of the gable is worth a note: with wood as a natural material, there is always the possibility of a surface with a disturbing appearance. In such a case, painting all similar parts before installation would be a sensible measure.

The building offers a degree of flexibility that is unusual for construction kits, as the degree of visible, i.e., already completed, renovation work can be individually selected and displayed. This is made possible by selected components, which are included in two versions. There is the option of displaying the old compartments, which have been filled with straw and clay plaster, as well as building them with brickwork.

Windows, doors, and gates, on the other hand, always represent the historical and very attractive condition. This not only fits in perfectly with the former purpose, but is also a stylistic element for modernisation work in order to permanently preserve the special charm of such buildings.



Both house models present a view of walls and wall surfaces that have already been renovated. The typical structure of the gable walls of many historic buildings can also be clearly seen from this perspective.

The conservation regulations can also have an influence on the model. The impression that the entrances lead to the stable and a hallway, as in earlier times, definitely has a positive effect on the viewer. The majority of our readers will probably remember templates that have been and are being maintained in an exemplary manner using this approach.

Looking at the miniatures

The manufacturer provided us with two sample buildings showing different superstructure variants of the same kit.

We have used this to convey to our readers the versatility that leads to a very individual photo on the layout and makes the kit universally applicable – after all, half-timbered houses have not been just a regional phenomenon.



If we continue upwards with the camera from the same perspective as above, we can also see a very attractive building from an elevated position.

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These two photos show one of the two show houses from all four sides: The street side is completely renovated with brick-filled compartments, while the courtyard side still shows plaster infill. Refurbishment work is already continuing on one of the two long sides.

Hard cardboard, photo cardboard, and real wood were used, which was cut and engraved using a laser. This can easily be seen on the finished building. The core of the building, on the other hand, is made of grey cardboard, which can only be seen on the underside after assembly.

As this material has a lower density than hard cardboard and can absorb moisture more quickly, we suggest that you post-harden these inner components, at your own discretion, before joining them together.

Pre-treatment with a deep penetrating primer, as recommended by another building manufacturer, or impregnation with liquid superglue, which is absorbed and not only seals but also stiffens the parts, would be conceivable.

With both materials, however, it should be noted that soaked grey cardboard parts must be protected against warping and waves until the moisture has been completely released into the ambient air! The same applies to colour treatment, which is not necessary but can also be an individual requirement. Optional ageing can be applied with powder paints.



The floor of the building and the interior walls are made of grey cardboard. As this material is more sensitive to moisture than hardboard, it may be worth considering sealing these parts with a deep penetrating primer before installation.

A sharp craft knife with a cutting mat, nail scissors, tweezers, toothpicks and wood or laser-cut glue are required for assembly, alternatively a superglue (liquid or gel). We recommend an all-purpose adhesive such as Uhu Kraft for gluing film behind the windows to imitate glass panes.

We would also like to briefly summarise the scope of delivery: In addition to the grey cardboard basic structure already mentioned, finely engraved wall elements in clinker brick and plaster imitation, very fine



We also show a refurbished gable wall in a macro shot. Here, too, the house shows no weaknesses and satisfies the viewer. The natural stone plinth, which forms the foundation of the historic building, is now clearly visible.

window imitations made of through-dyed photo cardboard and gable boarding, as well as half-timbered parts made of real wood await the buyer.

On the crafting table, the half-timbered house grows from the inside outwards and slowly upwards at the same time. This is also no different to all the hard cardboard buildings we have already presented here.



The views of the interior from various construction stages illustrate the room layout, which both makes the interior design appear credible and allows only selected rooms to be illuminated. Incidentally, the photos are taken from the manufacturer's well-illustrated instructions. Photos: Nordmodell

However, it is not always a matter of course that a model is also equipped with interior walls including doors and storey ceilings. This ensures greater stability on the inside, but also opens up the opportunity to illuminate rooms individually or, if there is a view, also to fit them out.

This is certainly interesting here in the area of the fronts due to the larger and more pane surfaces, especially as the large doors can also be shown in the open state. To make things easier for yourself, both the base plate and the floor slabs should have cable openings in places that will not be visible later. It is best to place these in the edge area so that strands do not catch the eye when looking through the windows.

The unique selling point of the supplier Nordmodell remains the half-timbered infill panels. Two complete component arches are included in the scope of delivery. They allow the building to be built completely in red brick structure or plaster, as well as in a state during renovation, as is the case with our samples.



In addition to the parts for the tiled roof, the kits supplied also include a ridge and the elements required for the chimneys: Brick structure and ring anchor on its upper end.

Compared to the “Dörpede” and “Kallental” building series from the 1zu220-Shop, to which the chosen architectural style also fits well, a decision in favour of one or the other alternative does not have to be made before purchase.

Certainly not every building on a layout should be shown in a state of ongoing renovation, but for individual houses, this is certainly a very good idea. The façade, which then appears somewhat more restless, attracts attention and emphasises an individual half-timbered house from its surroundings. This opens the way for ideas in the detailed design that would otherwise probably go unnoticed.



The last view is from the perspective of our figures: the building easily withstands this, too. The large roof overhangs catch the eye, which were once deliberately chosen for the building, and make it stand out from many other half-timbered houses.

Looking back on what we have written, we recognise the launch of the new supplier for Z gauge as a very good incentive to build more individually and thus give your own layout a special feature. And also because of the combination possibilities with the offers of other manufacturers, we honour this first work for our scale with a nomination for the new releases of the year 2024 in the accessories category.

Manufacturer of the models:
<https://www.modellbausatz-nord.de>

Layout details (part 7) **Smaller than Life**

Today, we can finally continue our unintentionally interrupted 2023 focus topic series on layout details. This penultimate part is dedicated to the people that breathe life into our layouts. Nobody can or wants to do without them, but Z scale figures can be a challenging topic, especially when they simply don't want to seem alive.

As long as there have been model railways, there have also been manufacturers producing miniature figures to complement the scenery. The classic that has been around for decades is Preiser, which has outlived many other brands. Its injection-moulded tiny figures were also present right from the start of Z scale.

In recent years, however, things around Preiser figures have, unfortunately, become quieter, and hardly any new figures in previously unknown poses or areas of life have seen the light of day. At the same time, products from small volume producers have become all the more important, while traditional accessory suppliers such as Faller and Noch have recently also introduced their own figures series.



Figures bring layouts to life, like here on a module by our editor Harald Fried. But, it's not just a sufficient number of human replicas that is crucial: it is also important to use them in a targeted way that allows us to recognise scenes from real life.

The most innovative new products have come from the Allgäu region-based company Noch. They are employing a completely new manufacturing process whose results we would like to discuss here. But, first, we would like to take a moment to reflect on what actually brings model railway scenes to life. Only in this way will we be able to select our figures correctly and set them up appropriately.

As so often at this point, it is now time to get out into the “wild” and explore some prototype situations! Unfortunately, it is no longer so easy to photograph people and capture interesting scenes and document them so that we can recreate them at home.

The magic word in this context is “right to one's own image” and the consequent necessity to adhere to the strict requirements of the European General Data Protection Regulation. It is no longer possible to take targeted photos of other people without prior authorisation. We believe this is understandable and correct, even if it imposes restrictions: If we ask people beforehand and receive their permission, the resulting images will certainly seem staged and not very random or natural.



The best stories are still written by life itself, but, when it comes real-life images, we usually have to resort to historical scenes: Travellers looking for a train connection on the departure board at Passau main station on 4 May 1962 draw our attention to the timetable with the direction of their gaze. Photo: Walter Hollnagel, Eisenbahnstiftung

So, for the most part we can only observe and later tap into our mentally recorded images. But, sometimes, we can also fall back on photographs in which people were unintentionally captured as part of a scenery and therefore can now provide us with some information after all.

However, since most of us are modelling era III and IV situations, historical photographs are also a valuable source of inspiration. Although only a few railway photographers have specifically targeted people in photos, they do exist: one prominent example is Reinhold Palm, who frequently produced photographs in which people take centre stage or even form the main motif. He did this for advertising purposes in the service of the German Federal Railways.

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Fortunately, his negatives and diapositives were preserved by the Eisenbahnstiftung (Railway Foundation) and today make for a valuable contribution to its photographic archives. This is also a lucky coincidence for you and us, who are thus able to draw on selected images for this article.

Of course, these are mostly scenes that were taken at railway stations or in their immediate vicinity, but some scenes could equally be transposed to a pedestrian zone, for example. Now then, let's give free rein to our imagination!

Staged or natural?

Everyone may have had the experience: Soon after purchasing a pack of scale figures and carefully distributing and placing them on the platform, we start to having our doubts. Although the eye can see a figure in every corner, the scene just doesn't work. It doesn't give the impression of authentic, pulsating life.

People in real life wait for the train, go to the station kiosk, linger at the magazine or ice-cream trolley, or rummage nervously in their pockets for their tickets. But, that's exactly what the figures we've just put up don't convey.

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View of the platform at Frankfurt Central Station in 1964: We see many people waiting for their train, walking calmly or in a hurry to the platform and strolling along together. However, the viewer of these scenes immediately realises that a random moment has been captured here and that it is not a staged scene. Photo: Reinhold Palm, Eisenbahnstiftung

Photo on page 14:

Two railway men in the Berlin-Pankow marshalling yard posing for the photographer in 1942, even though he was clearly trying for a natural shot. Photo: RVM (Ittenbach), Eisenbahnstiftung



Figure scenes on the model railway must appear plausible, otherwise they lose their naturalness: The driver of the Beetle (photo above) seems annoyed by the long wait at the level crossing and has gotten out to stretch his legs – the closed vehicle door doesn't even matter. Father and son on the bench next to the building (photo below) seem to be silent. Nevertheless, the scene looks extremely realistic thanks to the relaxed postures given to them by the designers at Noch.

If we look at each one individually, we come to the conclusion that everything seems fine and that it cannot be due to the selected object. So, what is the key to success? We must first realise that, unlike the trains, our figures do not move. What is possible for car models with the Z-Car system is not possible for our human miniatures.

No matter which figure we choose and look at, it will always remain a tiny, three-dimensional statue. If we see them as groups, we perceive them as an equally three-dimensional photograph, a frozen snapshot.

Let's take a look at old family photos as a template. Even decades later, we can usually tell straight away whether we are looking at a staged scene, or whether the photo was taken by chance at a random moment.



What makes for a natural effect? The answers certainly include the different roles that people perceive in a situation. The gentleman and lady on the left are engaged in a brief conversation with their porter on the platform of Stettin station in Berlin in 1929, while the gentleman in the hat has averted his gaze – today, he would probably be looking at a mobile phone. Photo: RVM, Eisenbahnstiftung

When the photographer drew attention to himself, all eyes turned to him and the camera. At the coffee table, almost everyone suddenly assumed the same position to present themselves upright, smiling and with their eyes open. (Non-verbal) communication only took place with the photographer at the moment the shutter was released.

The situation was different, however, when the camera was triggered in an unobserved moment. In this case, conversations between two or more people were recorded, with all eyes focussed on the person speaking. The rest of the relatives were perhaps focussing on the cup or the piece of cake. They are clearly not looking at the person with the camera in their hand.

As viewers of the model railway layout, we find ourselves in precisely this role: we take part in the lives of others, our figures. For them, we are not even present. They are talking to each other or have been “frozen” in a very specific situation. Their posture and gestures give them expression.

Transferring this vividly and credibly to a model is one of the great strengths of three Z scale accessory manufacturers: Trafofuchs has been one of them for many years, because co-owner Birgit Foken-Brock has never limited herself to simply adding paint to the mouldings.



Postures, clothing, and tools make scenes authentic: the couple in the foreground maintain physical contact, the gentleman's left arm allows us to perceive the dog lead, which has not been reproduced at all. The farmer in his overalls behind the barrier also attracts our attention, as his posture draws our attention to the tractor, which might have some problem.

According to the customer's individual wishes and requirements, she used to give them typical and unique postures, matching clothing and sometimes even tools.

This is still the case today, but her unique figures are no longer created by dismantling and reassembling various body parts of standard figures and adding accessories. Instead, they are now designed on the computer and subsequently 3D printed.

And while, as far as we know, every figure at Preiser is still modelled by hand from wax, CAD design has long since won out at accessories specialist Noch. They have had their own ranges of figures or many years, which were also extended to Z scale seven years ago.

And whilst the Noch figures tended to be of a shorter and more voluminous body shape, Preiser (including their acquired brand Merten) favoured, and still favours, tall people with a slender frame. Only a mix of figures from both producers did make for a welcome change on a layout and a representative reflection of reality.

However, the current highlight of product development is the recently released 3D printed figures from Noch. What has always made the difference at Trafofuchs is now also available “off the peg” from a large-volume producer.

The Wangen-based company knew better than any other figure manufacturer how to design highly lifelike miniatures. In fact, they appear to be frozen in the middle of a typical movement that is easily recognisable, even when we set them up in studio conditions without the necessary backdrop.



New figures from Artitec convey a special sense of authenticity. For the designs, the company's own employees slip into historical costumes and are then 3D-scanned, as soon as they have assumed the appropriate posture.

So, we recognise how a beach goer inflates a rubber animal, the shunter lays down a brake shoe, the angler casts out his line or a mountaineer scrambles up a rock face. Let's think of the many police officers who have been offered their jobs over five decades: If even one of them were to clip a parking ticket to the windscreen wiper, we certainly wouldn't need to think about what he was (still) holding in his hand, given the position of his arms, or?

We are delighted with the momentum that the figure market has recently experienced. Artitec has also recently joined the market with two releases, which is why the Amsterdam-based company deserves to be mentioned as the third supplier. Here, too, the postures of the farmers and bricklayers are so clearly recognisable that there is no risk of misinterpretation.

Dynamics and interaction

Typical movements and postures that are characteristic of a recognisable situation or profession apparently allow our brain to put ourselves in the situations depicted. Even if it is actually only a static situation that we see, we subconsciously perceive action or sequence of movements.

The dynamics of the moment are therefore created in our heads. We believe we are experiencing a sequence of events that does not actually exist. And that is what makes the difference between successful model railway scenes and those that do not inspire us to dream.



Who hasn't experienced this? Women can spend hours looking at shop windows while he looks annoyed at his watch and fears missing an appointment. In this scene, two figures interact without making eye contact or communicating with each other. This scene was created using misappropriated content from the 3D printed "Figures" pack from the still new products 2023.

It is crucial to think about the scene to be depicted in advance, to let it take place in your mind and to select exactly those figures from the range that fit the desired image. And, of course, they must not all be orientated towards the viewer. They live their life on the layout, and we just happen to be watching from the outside.

We are thinking, for example, of the postman on his bike, which can be found in the Trafofuchs range. Navigating a long curve, we see him leaning at a decent angle, which should in principle make him tip over. But we can almost feel the speed he has picked up to quickly distribute the many letters in his bag and look forward to the end of the working day.

The man from the Klingenhöfer Miniaturen figure range is much more relaxed as he leads a Golden Retriever along a forest path. He is walking at a leisurely pace and is completely focused on leading the leash while enjoying the sounds of the forest.

This is also an expression of interaction between individual figures: humans and dogs are travelling together, communicating non-verbally via the leash. Their behaviour adapts to each other through action and reaction. This only has a coherent effect if the connection between humans and animals is also credibly portrayed.



The postman on the bicycle lends this scene the necessary dynamism with his tilted position and the hand held protectively on his cap. Meanwhile, the yellow colour of the vehicle ensures that this scene cannot be overlooked, even in the middle of the layout.

The same applies to the father on the platform (Trafofuchs), who is waiting for his family. After the train has stopped and the wife heads towards her husband, the small child rushes off excitedly. It runs towards its father, who opens his arms to welcome his little boy and bends down to pick him up.

If we were to turn the figures by just a few degrees so that their eyes no longer meet, the entire scene would no longer be effective. Comparable discrepancies in detail can also render family photos, which we have already used as a reference, worthless.

Today, photos in which a person is photographed with a blink of an eye or eating seem downright strange. The eyelids are only closed for a fraction of a second, making the person photographed appear to be asleep, usually in a very questionable posture.

A chewing movement frozen in the photo disfigures every face because it loses its familiar symmetry. Art and skill are required when we look at purchased figures and try to imagine what situation they could be in.

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Man and dog (photo above) from Klingenhöfer Miniaturen radiate familiar cosiness, photographed together on a walk in the forest in the evening sun. Farewell and reunion scenes are part of everyday life at the railway station: Trafofuchs' little child runs overjoyed into his father's arms (photo below).

In most cases, the product name tells us what the manufacturer had in mind, but we can perhaps see much more in it. If we use them just as credibly in a completely different context, then the viewer will probably not even recognise them, which is an advantage especially with figures from large volume producers Preiser, Merten, Faller, or Noch.

The ability to transfer between different contexts can then help us to reproduce typical everyday situations or professional activities without having to wait for a character who is also intended to do exactly that. And, remember how important communication is.



On 26 June 1961, the mobile sales stand at Hamburg Central Station is bustling with people. The many people in the center and background interact and communicate with each other. Even without movement and sound, it is easy to understand what is happening. Photo: Walter Hollnagel, Eisenbahnstiftung

People chat and talk to each other, several times a day and in almost all situations. This doesn't just apply to a table in a beer garden or a large group waiting for the bus or train. Even a little chat between two neighbours while hanging out the laundry is easy to spot from a distance. It is always important that the people communicating make eye contact.

Aiming at consistency

However, there are also gaps in the now large, and in some cases difficult to navigate range of products on the market. For Z scale, there is often a lack of everyday animal companions such as cats or dogs, and especially children's figures.

Although something has changed in this area over the last ten years, the focus is still on replicas of adults in summer clothing, roughly divided equally between the male and female sexes.

Filling a playground with a whole host of smaller children in a wide variety of poses can quickly become a challenge. This becomes particularly exciting when we also travel back in time: Whether it's the imperial era, the "golden twenties" or the economic miracle period, there are still many gaps to be filled here.

Winter is a good example of how strange it can be when the figure and the environment don't match. Imagine the typical female figure in a skirt and showing a lot of leg, waiting for the train next to large piles of snow on the platform. The icicles on the edges of the roof reveal the icy cold that prevails on a morning like this, when commuters have to get to work for better or worse.



This scene is unmistakably set on a frosty winter morning. If the rushing figures weren't wearing jackets and headgear, the arrangement wouldn't work. Winter-clad figures are almost exclusively to be found in the Trafofuchs programme.

Our figures should therefore also match the season depicted on the layout, which in our example means that long trousers, thick coats, scarves and gloves are probably more appropriate. So far, the almost only producer catering to the segment of winter figures is Trafofuchs, which incidentally are also in the form of children playing with sledges and snowmen.

This leads us to a brief overview of the market: The most traditional manufacturer here is Preiser. In most cases, six figures are put together in one box. Some of the basic shapes were and are also offered in different colours. For example, shapes of the railway staff and the policemen are identical.

However, the Preiser range generally does not include highly specialised figures. Priests, bridal couples and wedding guests, for example, were always in great demand. These figures were a classic in Merten's range, which was later absorbed by Preiser. Many Z scale enthusiasts have already been waiting for new editions for over 20 years, but so far there have only been announcements.

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Children's figures are simply indispensable on a layout but are still hard to source from most manufacturers: Mother and child have parked their bicycles (photo above) and are looking at the water. A single, strategically placed figure can also have a great effect (photo below), as shown by this no longer so sprightly senior citizen, who still has a long walk ahead of him.

If you looked closely, you could rediscover some of these figures at Faller (and also Märklin, by the way). Apparently, the Gütenbach-based company bought them in order to promote sales of their own building kits with thematically matching figures. Gradually, however, we are also recognising replacements by their own creations, which will certainly also arrive in Z scale.

The next large-volume supplier was Noch. The brand from the Allgäu region had already made a name for itself for well over a decade with a wide range of injection-moulded plastic figures.

Together with the co-operation with Rokuhan to support Japanese sales in Europe, the decisive impulse seemed to have been given to also produce important figure sets in 1:220 scale.

Noch's 3D printed figures have been just released and announced for this year appear to be the next evolutionary stage. They allow a very intricate reproduction of the smallest details and also of colour gradients and patterns in the clothing, something that was previously not economically feasible on our scale.



The comparison of two plastic injection-moulded conductor figures (photo left) from Noch (left) and Preiser (right) reveals different shapes, but also subtleties in body parts and posture. The new, multi-coloured 3D printed figures from Noch (photo right), on the other hand, represent a completely new generation of human miniatures.

3D printing, although not in colour, has now even arrived in small volume production. The pioneer Trafofuchs was joined here by Klingenhöfer Miniaturen, both of which specialise in special themes and thus play a firm and reliable role in our scale.

We currently categorise Artitec between large and small volume production. In addition to its direct sales platform, the Dutch supplier also has a dealer network and impresses with extremely credibly reproduced miniatures, but they are still so new on the market that they first have to find their way onto the layouts. We have no doubt that they will do so!

NoBa-Modelle is not really a manufacturer of figures, but we would also like to briefly mention this company. At least there were a few exceptions, because their petrol lawnmower also wanted to be pushed by somebody.

KoMi-Miniaturen deserves a historical mention. When this specialist first started out, it also focussed heavily on figures. We remember golfers, who also characterised the brand image, a nativity scene or a pig butchering scene.

Wherever we go, nothing works on the model railway without figures. Everyone recognised this early on. However, the decisive factor is how we now know which scenes we define, select, and, perhaps, also adapt.



Special situations can also be reproduced with the lifelike figures from Noch's new products: This shunting locomotive driver with a radio remote control stands on the platform of the class 361 and moves along with the model.

We should also think carefully about how and where we place them. Because in their final location, they should tell us stories from life as we know it. And they always do this in silence. This is where the old adage comes true: "Photo is worth a thousand words."

Current figure suppliers for Z gauge:

<https://artitec.nl>
<https://www.faller.de>
<https://www.klingenhoefer.com>

<https://www.noch.de>
<https://www.preiserfiguren.de>
<http://www.trafofuchs.de>

Image gallery of the Eisenbahnstiftung:

<https://eisenbahnstiftung.de/bildergalerie>,

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Alternative building construction (Part 2)

Deep-set Windows

Buildings with windows that are almost or completely flush with the wall are quite prototypical. This applies not only to modern architecture, but also to some older, even historic, buildings. However, there are many buildings where the windows are considerably deeper in the wall. We now show how vinyl film can also be used in such situations.

By Reinder Rutgers. The basis for our work today is a sheet of opaque polystyrene: we choose a 0.8 mm thick, white version. It should be larger than the part to be produced, as with the method described in the last part 1.

This panel is covered with vinyl or painted with modelling paint or spray-painted. Then a layer of foil in the colour of the beams or wall details is glued over it to create the framework or, in the case of plastered buildings, the wall elements. This can be done in the same way as with method 1 / 1A (see part 1), which is the simplest method and recommended for beginners.



As I don't want to deprive readers of an alternative, I will now describe how to produce one or more layers of vinyl independently of the background material. In this case, the vinyl remains on the backing paper and is then transferred to the base material using an intermediate carrier.

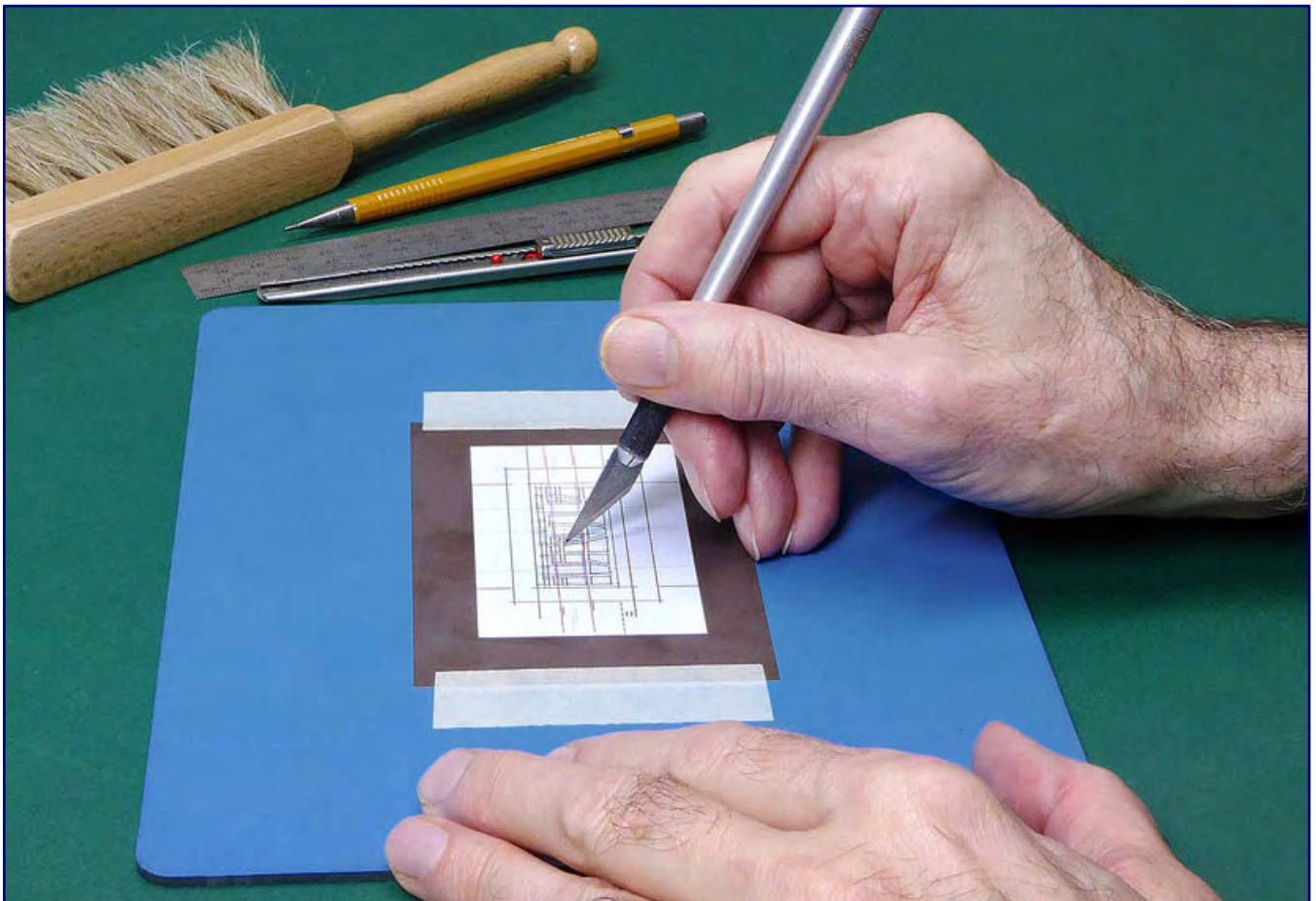
In principle, this is the standard procedure for transferring lettering to cars, advertising signs, windows, etc., on a 1:1 scale. Even if we work with a CNC cutting plotter for modelling purposes, it is a normal

procedure. It is less relevant when cutting by hand in Z scale, as described here; the reasons for this will become clear below.

Getting to work

A copy of the drawing is glued onto vinyl film with “Rubber Cement.” It is best to fix the whole thing to a small board with adhesive tape. In principle, you could also work without a board, but in this case, there is a risk that the vinyl will not lie flat, which could affect the dimensional accuracy of the workpiece.

In this case, the model is a romantic timber frame with crooked beams, as we see in rural buildings or historical half-timbered buildings – in this case, the model comes from the Palatinate. Therefore, with the exception of the outer lines, the beams are cut freehand. A pointed knife with an interchangeable blade is used for this purpose.



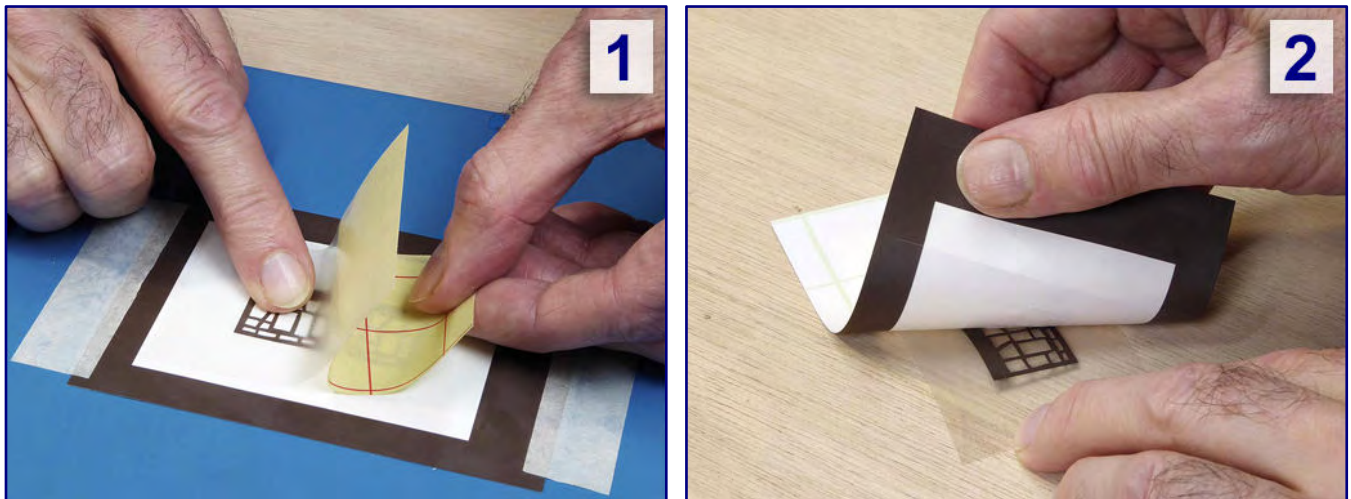
With the exception of the outer lines, the framework of our current template is cut freehand.

The drawing and remnant pieces are then removed. The part is exposed by removing the edge area. We then stick on the transfer film. Then carefully and slowly peel off the background paper from the vinyl film. It is best to unroll the paper, which is easy with DC fix, whereas, professional films make it more difficult with their thick background papers.

Important: If something does not detach from the backing paper of the vinyl, stop immediately and carefully try to detach it manually using specific grips. The framework is then located on the transfer foil.

We then stick the combination of these two layers of film onto the substrate. Then carefully remove the transfer film again, as you did when removing the backing paper. If something sticks to the transfer film when sticking it on, immediately roll it back and rework it. This is done by pressing the part firmly, for example with a small screwdriver.

Film should never be pulled directly upwards, but should always be unrolled as flat as possible to one side. This principle applies to all films. It helps if you work diagonally to the main direction of the wall. Finally, a piece of background paper is placed on top and rubbed down well.



For the planned transfer, the transparent transfer film is now applied to the framework (step 1). The transfer film is then carefully removed again, the framework should now adhere to it (step 2). Otherwise, proceed as described in the text.

This all sounds quite simple, but in practice it is unfortunately difficult with very small and filigree parts, as is often the case in Z gauge. Of course, you can also work with several layers with this method. However, this further increases the level of difficulty.

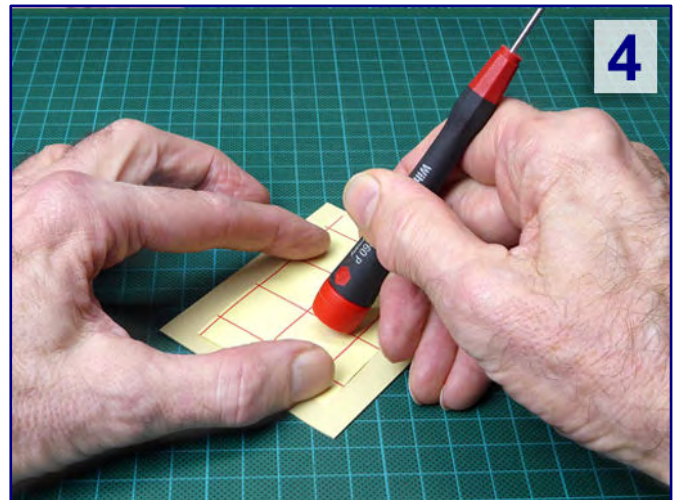
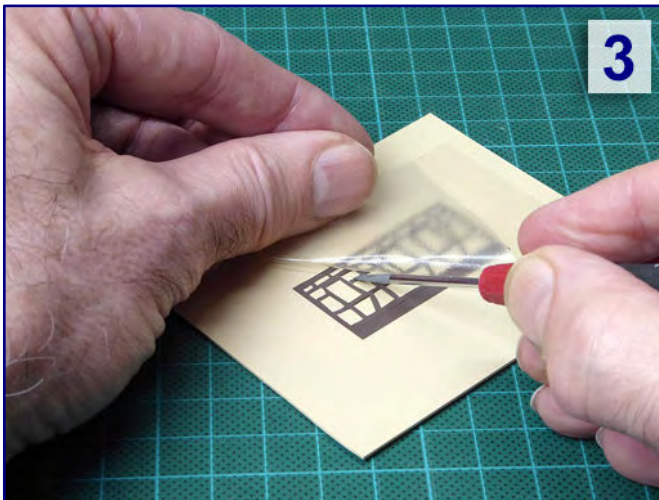
Cutting unglued vinyl

It must be cut more precisely if the vinyl is not firmly glued on. If the vinyl is glued on, for example, it makes little difference if a truss beam is accidentally cut through. Unfortunately, the situation is quite different here. It may then be difficult or even impossible to transfer the workpiece using the transfer film.

As building walls are so tiny and, in the case of timber framing, also very delicate, they easily stick to the backing paper instead of transferring to the film. They can also warp slightly when transferred to transfer film.

Then the dimensions are no longer correct and it is difficult or impossible to use a single base drawing to cut several parts. When transferring transfer film to the base, there is this risk again. If the vinyl surface is coloured, the transfer foil can damage the surface.

However, there are also advantages to cutting unglued vinyl. If a piece of vinyl fails, the substrate remains unaffected. There is also no risk of scratching the substrate when removing the remaining pieces.



If a bar sticks to the transfer foil when transferring the structure to the wall surface, we carefully help with a suitable tool — in this case, the tip of a screwdriver (step 3). In the last step, we place the background paper of the transfer film on top again and ensure good adhesion of the framework and wall surface by rubbing with gentle pressure (step 4).

In theory, you could also use transfer film to cover walls that have already been cut to size or buildings that have already been installed. However, it is difficult to stick them on accurately and can easily lead to errors which are not correctable.

Reworking

Once the framework has been transferred, the window openings are cut or sawn. Cutting thin polystyrene is relatively simple: score all four sides, score two cross lines from corner to corner and press through onto a suitable surface.

I use a board with several rectangular openings for this. It is best to cut them a little and finish them with a needle file. A flat needle file with a so-called 'saving edge' is recommended here, i.e., one side without a profile is used to guide the file in the corners without accidentally removing material in the wrong place.

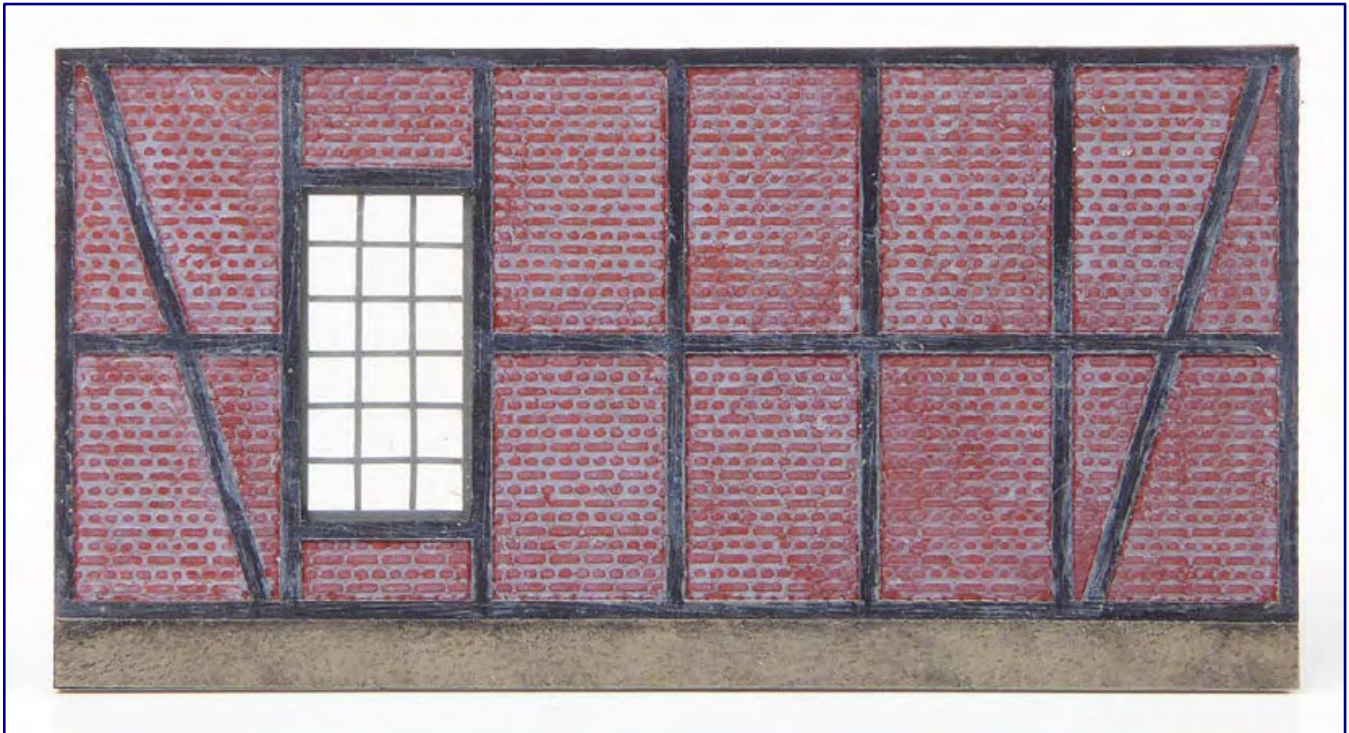


Cutting and clearing (left photo), reworking (centre photo) and painting (right photo) the window openings are the next steps on the way to creating windows deep in the building wall.

The inner sides of the window openings are then painted. Finally, the wall is cut to the final dimensions along the contours of the vinyl (notching and breaking off).

We could also ask ourselves: “Why not just paint the beams on instead of using the film?” The answer is actually quite obvious: Firstly, we have more control over the width of the bars when cutting than when painting.

Secondly, we have an almost infinite number of attempts because we use a copyable drawing, but also because the repositionable film can be removed again. In addition, there is the option of ageing with standard modelling techniques, whereby the small height differences of foil layers and the possibility of 'engraving' or embossing are helpful.



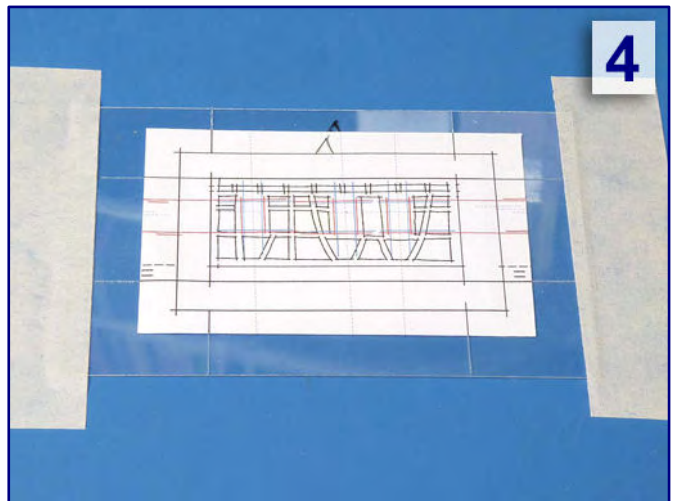
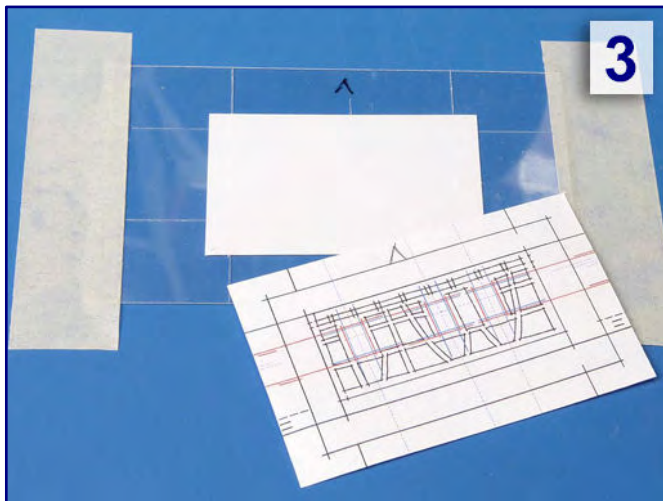
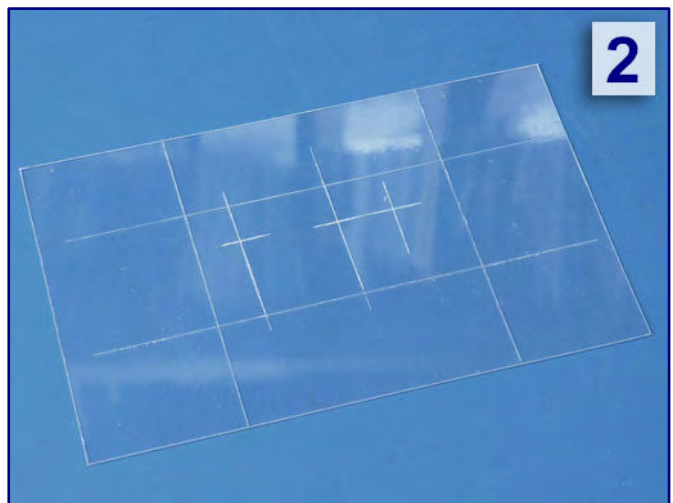
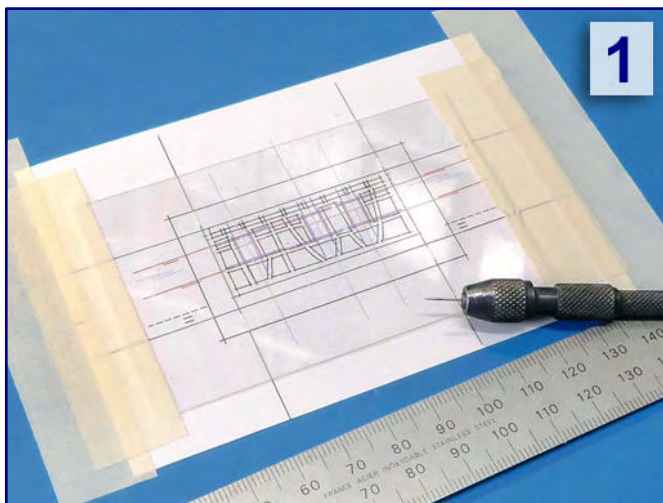
Commercial buildings often featured brick-filled half-timbering. The polystyrene sheet required for this comes from Slaters and was filled with grey acrylic paint. The half-timbered beams are cut from highly adhesive film because the contact surface to the embossed background is small. The window was created from separate vinyl strips 0.3 mm wide on 2 mm thick, transparent polystyrene.

And last but not least, thanks to these common techniques, it also looks more realistic, but at least that could also be a matter of personal taste. If we use textured brick panels instead of smooth polystyrene to create a lined timber frame, painted beams are not an alternative anyway.

Making the windows

Our windows are made separately. There are two alternatives. The first is a thick, transparent panel, as described in method 1 / 1A. This results in very stable buildings. However, if the wall already made is stable enough, we can also use a thin material.

In this case, I use a 0.4 mm thick polystyrene board from Evergreen. Together with the 0.8 mm thick truss wall, this results in a total thickness of 1.2 mm, which is sufficiently stable.



We place the material for the window reproduction over the drawing and attach both with adhesive tape (Step 1). The window divisions (window crosses) are then scratched in and coloured white, if necessary. It is important to apply reference lines, which can also be found on the drawing, for alignment on the plastic (Step 2).

Then we stick white vinyl over it (Step 3) - this piece should be larger than the wall, but smaller than the drawing. If thicker window frames are required, two layers of vinyl can also be glued on top of each other. Now cut out a copy of the drawing. Then align the reference lines on the drawing and on the glass and fix the drawing with rubber cement (Step 4). The openings in the window frames can then be cut into the vinyl. Using the same drawing every time ensures that windows and frames fit exactly.

A copy of the drawing is attached to a surface. Mildly adhesive masking tape, which is sold as masking tape for painting work, is recommended here. The transparent material is placed over the drawing and also attached with adhesive tape. The window divisions are scratched in and coloured white if necessary.

It is important to scratch in reference lines. These should also be recorded on the drawing. Then stick white vinyl over, or any other desired colour. The piece should be larger than the wall, but smaller than the drawing. If you want thicker window frames, stick two layers of white on top of each other. A copy of the drawing is cut out.

Now, the reference lines of the drawing and the glass can be aligned. The drawing is then glued on with rubber cement and aligned precisely. If there are only a few openings, tape is sufficient.

The openings of the window frames are then cut into the vinyl. By always using the same drawing, the glass distributions and window frames will match after removing the remaining pieces.

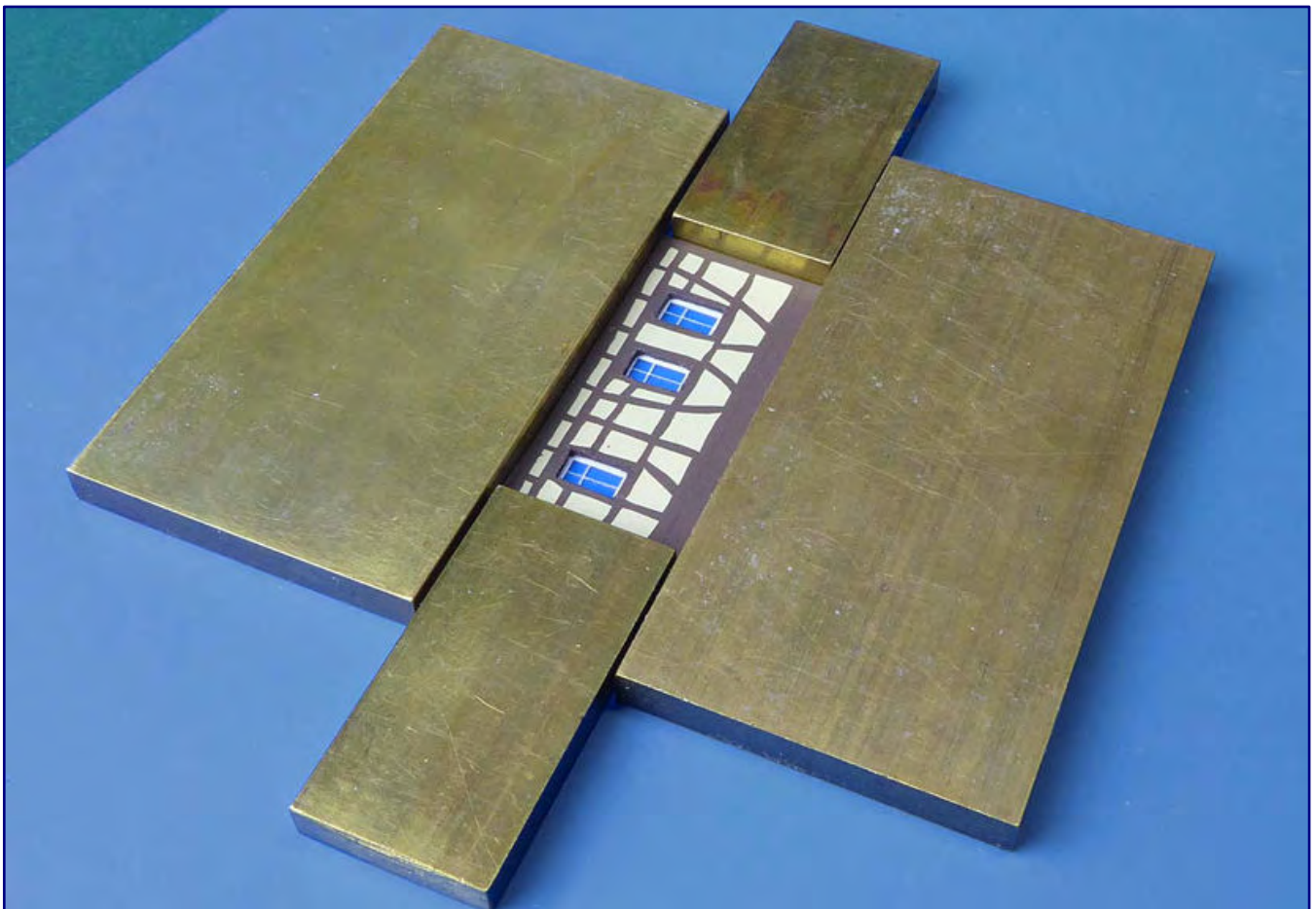
One difference to method 1 is that the inside lines of the window frames must be indicated on the drawing. In method 1, the frames are created almost 'automatically' by using a knife for cutting. This is not the case here.

In this model, two of the three windows are not horizontal, but slanted in the wall, as is often the case in old houses. For this reason, the reference lines for cutting the window frames are shown in colour on the drawing. In this way, we avoid confusion with the dividing lines of the window openings.

Assembling wall sections

The end result is a piece of white vinyl with a window. This now needs to be glued behind the finished polystyrene wall and this raises the question: which adhesive would be suitable for this because very few adhesives stick to soft vinyl.

I tested 17 adhesives in detail. What didn't work: Hard PVC adhesive, polystyrene adhesive, two-component epoxy resin, hard plastic adhesive, soft plastic adhesive, white glue ("wood glue") and plastic levelling compound.



During drying, the joined parts are weighted down so that the building wall and window parts hold together permanently.

“Loctite Super Glue-3 Power Gel” worked excellently. Caution: Do not get confused and confuse it with other Loctite gel instant adhesives, always look at the label! With this adhesive, you have about 30 seconds to align the workpiece. Please do not inhale the vapours.

“Pattex Multi Universal Adhesive” also proved to be suitable. Strangely enough, the supposedly stronger “Pattex Repair Extreme” did not work. The “Velpon Universal Adhesive” delivered satisfactory results. The advantage here is the large timeframe for alignment.



This photo shows the result of the work described so far: The white window frames are significantly lower than the half-timbered wall. The white window crosses also look good.

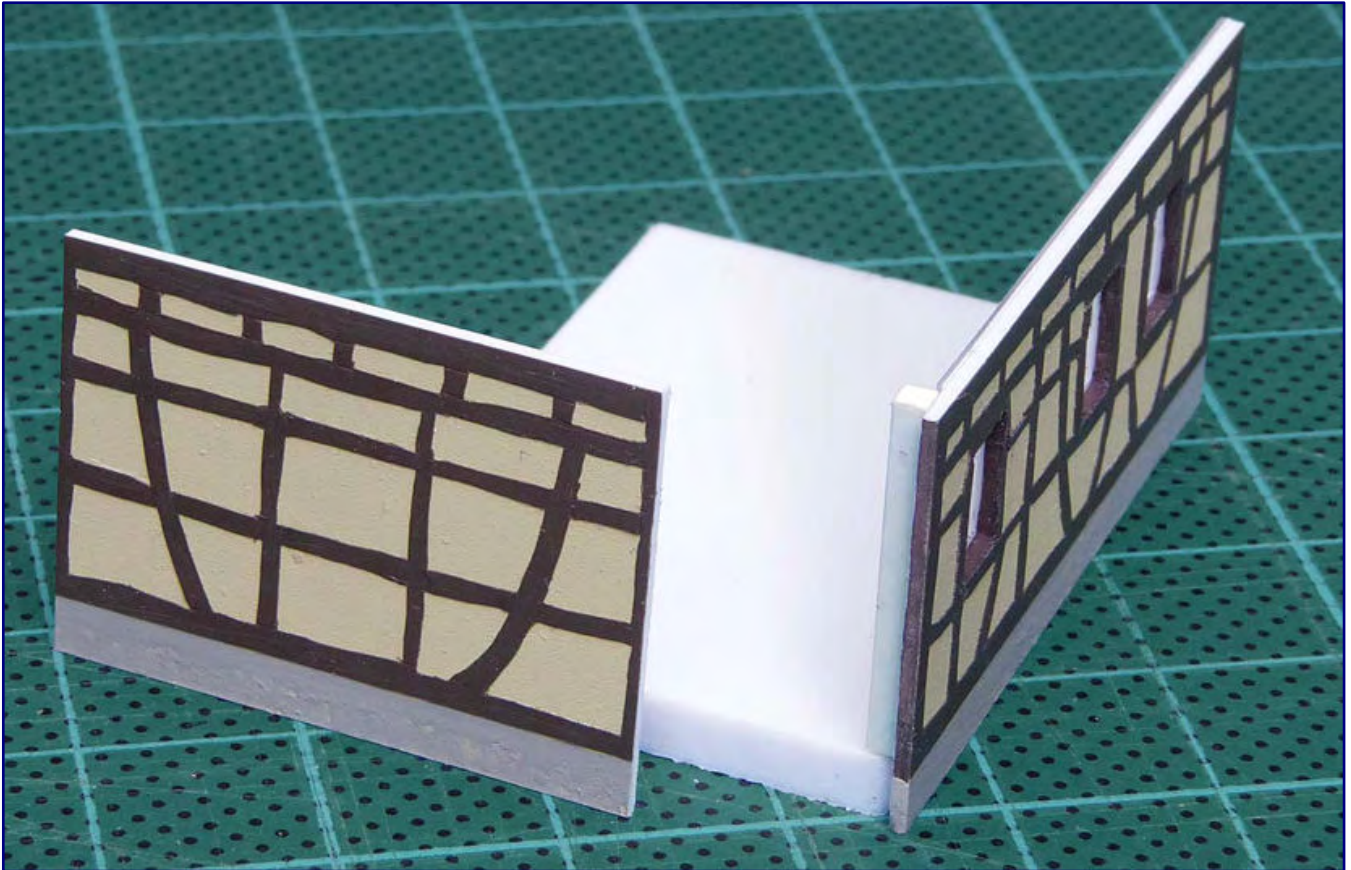
The disadvantage, however, is the very long drying time of around one day. Two other well-known universal adhesives did not work at all during testing. Obviously, it is not possible to predict which products will be usable, so the only option is to carry out the test series described above.

Low-viscosity superglue of the Bison brand (identical to Uhu, Griffon or Bostik) worked very well technically, but there is no time to align it, it has to sit correctly immediately, otherwise the part is lost for good.

As the window section and the wall were created using the same drawing, they should now fit together exactly. However, you want to avoid the parts “floating” when they lie on top of each other with an intermediate layer of liquid adhesive.

The danger is great if the drying time is several hours, as is the case with universal adhesive. To prevent this, I place heavy pieces of metal around the parts to be glued during the drying process. As the external dimensions of the wall and window panel are identical, this helps to achieve the desired exact match.

Finally, the wall sections are mitred again at 45°. This is necessary for method 1 because the walls are so thick. However, there is an alternative for method 2. Because the wall sections are relatively thin, a simple blunt corner joint is also one of the possible options.



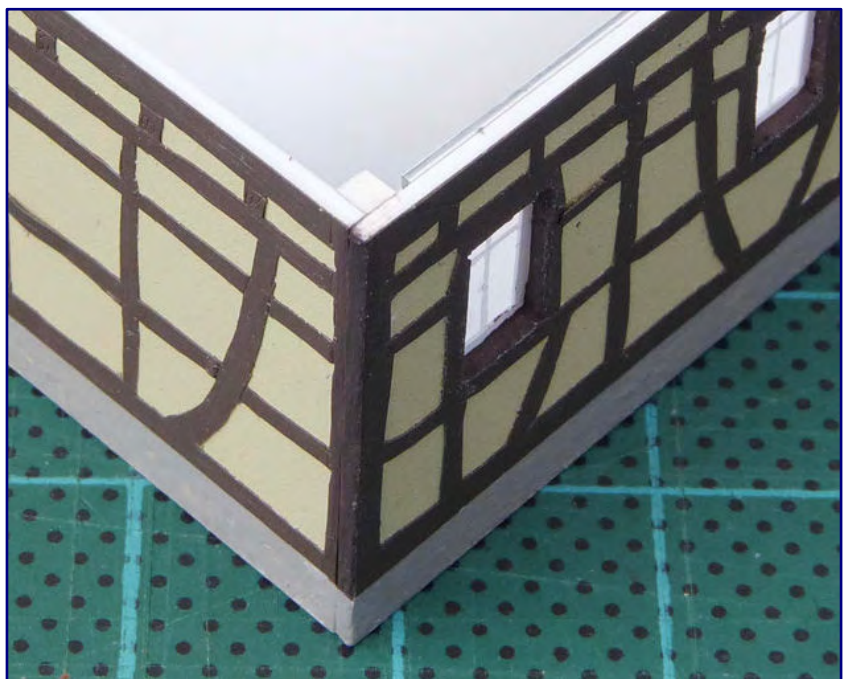
As the walls of the sample building are not too thick, a blunt corner joint is sufficient (photo above). One wall head side was therefore painted brown and grey so that the adhesive joint does not stand out due to a difference in colour after gluing (photo bottom right).

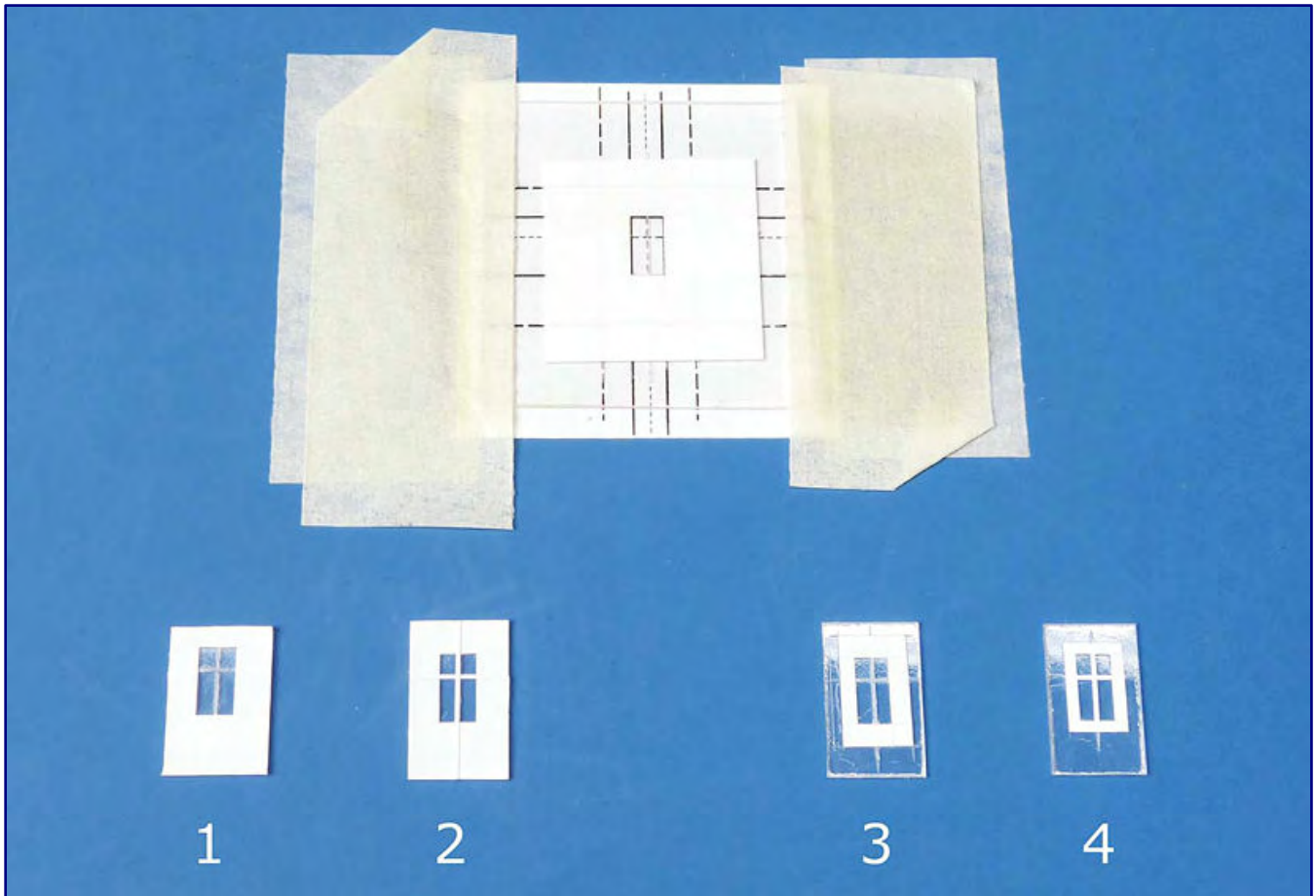
The seam can be concealed very well with a little paint, especially in timber-framed or wooden buildings.

If it is too rough, putty would be used first. For vinyl, we recommend a more flexible filler, similar to an acrylic filler.

The disadvantage, however, is that the glass plate must then be shorter than the front wall section. This means that both elements no longer fit exactly on top of each other.

Of course, there are some clever tricks. For example, the remaining strip of the window section could be kept to temporarily fill the gap when gluing them together. I leave it to the readers to find further solutions.





gluing them together. I leave it to the readers to find further solutions.

Incidentally, many people will already have realised that it is not absolutely necessary to use polystyrene as a substitute for glass in this construction method. As the glazing material does not play a role in connecting the walls, other transparent materials are just as suitable.

Separate windows

If a wall is already sufficiently stable, we can also produce the windows separately. Precisely fitting preparatory work on two larger parts is then not necessary. This method can also be used to customise commercially available kits, as their window frames and transoms are almost always too coarse.

The easiest way to make separate windows is to use a copy of the drawing again. The working method is basically the same as for the wall glazing in one piece. But here we work with several pieces of clear polystyrene.

I show here a template with a separate drawing for a window. As all the reference lines are now horizontal or vertical, it is not necessary to re-glue the drawing to the vinyl each time the frame opening is cut. We simply leave it glued to the substrate and make as many windows as we need using the same pattern.

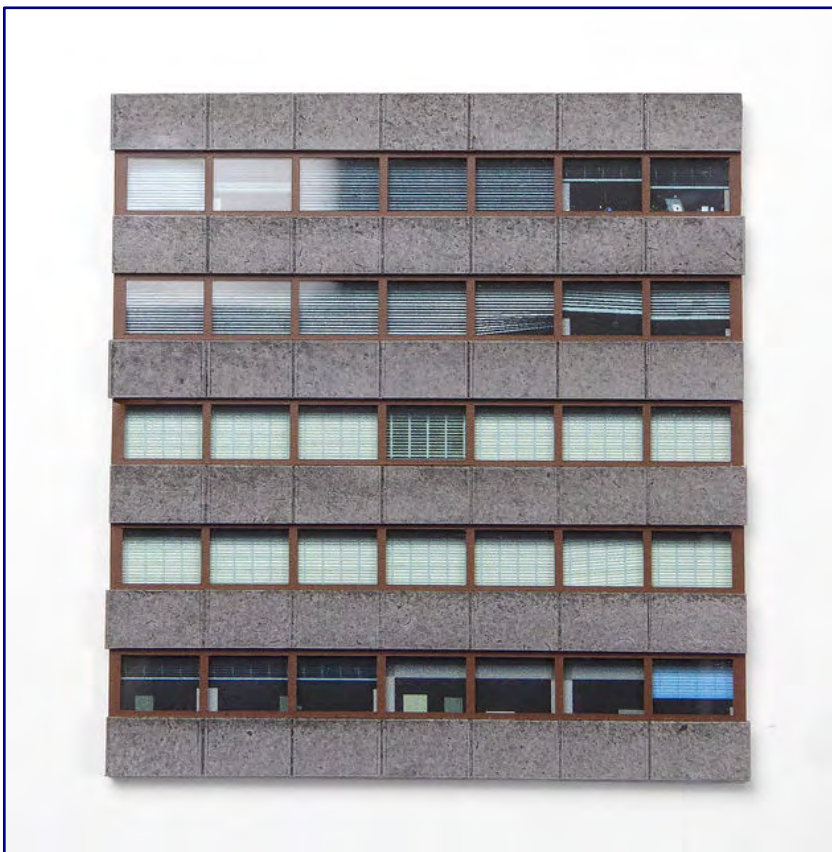
Window 1 in the accompanying photo (see page 38) is the same as the template for the half-timbered house: background completely covered with vinyl, window division scratched in, possibly coloured. Win-

dow 2 has vinyl strips for the window division, but these are not cut to size but simply stuck on. Pay attention to their length.

They therefore cross over each other and also overlap the window frame. This is not for purists, but it is not noticeable from a distance. The vinyl does not lie flat when glued in this way, but both universal adhesives that I rated as 'good' have no problems with this; they hold excellently despite the small distance between the wall and the glazing. The advantage is that the vinyl strips do not need to be fixed in place.

Another alternative is to make the window frames slightly larger than the window opening, just enough so as not to risk a gap in the end (windows 3 & 4 in the photo) and remove the edge film. This gives us the chance to glue the windows with polystyrene adhesive.

High-viscosity polystyrene adhesive is only just able to bridge the small space of 0.07 mm between the wall and the window glass caused by the film. However, the drying time is long, about one day.



The film method is also suitable for modern buildings, as they have a lot of glass. The building wall in the photo has only been given one layer of vinyl on a transparent panel to which 6 mm wide polystyrene strips have been glued. Engravings, colour, and a printed interior do the rest.

Faller Expert was tested here. The advantage is its precise dosing option and the long time for correcting the window position. Vinyl strips that are longer than the window frame (window 2) do not allow this procedure.

We would therefore have to cut the strips to size again and fix them with clear varnish or cover the gap between the glazing and the wall with small strips of polystyrene glued outside the window. The thinnest dimension is 0.13 mm (Evergreen sheet no. 9009 – sold by Faller).

I can imagine that mounting the windows with adhesive tape sounds temptingly simple, but, in Z gauge, it is tricky and often doesn't hold really well, so I would always prefer reliable gluing.

In the third and final part of this short series, I would like to introduce you to modern buildings and a few tricks. I will also give you some models to try out what you have learnt.

Sources of supply for tools and materials:

<https://www.amazon.de>
<https://www.conrad.de>
<https://www.faller.de>

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

All photos: Reinder Rutgers

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.

Funktionsweise einer Traktionsart erklärt **Hauptbaugruppen der Diesellok**

Wie funktioniert die Diesellok, fragt sich bestimmt so mancher Eisenbahnfreund. Außer dem Motor hat sie nicht viele Komponenten mit einem Auto gemein, das die meisten sicher noch recht überblicken. Unabhängig von den technischen Beschreibungen in Baureihenbänden ist ein grundsätzlicher Überblick zur Funktionsweise der einzelnen Komponenten sicher sinnvoll. Das Ergebnis solcher Überlegungen stellen wir nun vor.

Stefan Alkofer
So funktioniert die Diesellok

Transpress Verlag
Stuttgart 2024

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Das vorliegende Buch ist kein brandneuer Titel, sondern die aktualisierte Wiederauflage eines 2005 im gleichen Verlag erschienenen Werks. Autor ist damals wie heute Stefan Alkofer, heute Chefredakteur des Magazins Modelleisenbahner.

Da das Vorgängerwerk noch nicht bei uns besprochen wurde, bot sich die aktuelle Auflage für eine Rezension an. „So funktioniert die Diesellok“ ist ein sprechender Titel, aber je nach persönlichem Wissen und persönlicher Perspektive wird ihn wohl jeder mit abweichenden Erwartungen belegen.

Denkbar wäre etwas ein „Fahrschulbuch“ im Sinne von Anleitungen, wie eine Diesellok aufgerüstet, gestartet und gefahren wird. Ebenso möglich wäre ein Buch, das tief in die technischen Prozesse dieser Traktionsart eintaucht und Hauptmotor wie auch andere Aggregate und Hilfseinrichtungen im kleinsten Detail beschreibt.

Genau das birgt beim Spontanerwerb das Risiko eines Fehlkaufs, vermag zugleich aber auch wegen falscher Erwartungen vom Kauf abzuschrecken. So setzen wir uns nun mit den Beschreibungen des Verlags, dem Inhalt des Werks und auch seiner Zielgruppe auseinander.

Festzuhalten ist zunächst, dass sich die Lektüre nicht auf Fahrzeuge deutscher Eisenbahnen beschränkt, es ist also nicht baureihenspezifisch. Weltweit ist die Dieseltraktion die meistverwendete und außerhalb von Deutschland steht bei ihr die elektrische Leistungsübertragung im Mittelpunkt. Aber auch hierzulande zeigte sich die Entwicklung nach der Bahnreform sehr dynamisch.



Will der Autor also umfassend berichten, muss er alle denkbaren Antriebsspielarten berücksichtigen. Zunächst taucht Stefan Alkofer daher in die Geschichte ein. Es wird herausgearbeitet, was die Diesellok kennzeichnet und beschreibt das grundlegende Problem, dass ein Dieselmotor nicht unter Last gestartet werden kann.

Der weitere Abriss führt dann zu Klassifizierungen der Maschinen, technische Bezeichnungen in Deutschland (aber auch anderswo), wirft dabei aber auch einen Blick auf private Unternehmen und das Ausland. Nicht vergessen werden dürfen Dieseltriebwagen als besonderer Aspekt und auch Meilenstein der Geschichte.

Angeschlossen wird ein Kapitel zu physikalischen Grundlagen. Hier geht es um grundlegende Begriffe und deren Definition sowie die Einheiten, in denen hier das Messen erfolgt. Mechanik und Dynamik der Gase und Wärme in ihrer Wirkung wollen verstanden werden, um zu verstehen, wie ein effizient arbeitender Dieselmotor beschaffen sein muss.

Wegen der vorherrschenden elektrischen Leistungsübertragung werden auch die Elektromotoren in ihrer Vielfalt und Schaltungsmöglichkeiten mit Vor- und Nachteilen erklärt. Ebenso abgehandelt werden Generatoren, die moderne Drehstromtechnik und Strömungsmaschinen (Turbinen und Pumpen).

Auf Basis dieser Grundlagen werden dann Zwei- und Viertaktmotor erläutert und die einzelnen Bauteile sowie Betriebsstoffe beschrieben. Es folgen ähnlich aufgebaute Kapitel zur mechanischen, elektrischen und hydrodynamischen Kraftübertragung.

Beschreibungen der Nebeneinrichtungen, des mechanischen Teils und der Nebeneinrichtungen einer Diesellok schließen sich an, bis eine beliebige Lok in allen Bestandteilen erklärt wurde. Der Leser wird in die Lage versetzt, Sinn und Zweck der vielen Bauteile und -gruppen zu verstehen und ahnt, warum eine solche Maschine heute so komplex aufgebaut ist.

Ein Ingenieursstudium sind dabei weder Voraussetzung zum Verstehen noch Ziel der Wissensvermittlung. Die fachliche Tiefe wurde so gewählt, dass wichtige Entwicklungsstufen einzelner Komponenten nachvollziehbar werden und verstanden wird, worauf künftige Veränderungen zielen.

Dabei berücksichtigt der Verfasser auch die internationale Entwicklung, bis hin zu einer kleinen Typenkunde amerikanischer Dieselloks am Ende dieses Buchs. Zuvor ist der Leser aber dabei, wie in einer kurzen Reportage eine Vertreterin der Baureihe 218 binnen neun Minuten startklar gemacht wird und wann diese Zeit sehr knapp für den Lokführer wird.

Bildlich wird das Geschriebene recht umfangreich und geeignet unterstützt: Die gewählten Aufnahmen zeigen zwar teilweise vollständige Lokomotiven – nicht nur aus Deutschland – im Streckendienst, aber der Schwerpunkt richtet sich stets auf die jeweils im Kapitel behandelten Teile der Maschinen. So bleibt gewährleistet, dass die Ausführungen nachvollziehbar und zuordbar sind.

Dies führt uns zur Zielgruppe des Titels. Der Verlag selbst umschreibt diese wie folgt: „Damit bietet dieses Buch fundiertes Wissen für jeden, der sich für Technik und Funktion dieser wichtigen Fahrzeuge interessiert.“

Das ist sehr treffend zusammengefasst, denn hier kommen nicht nur Technikverliebte zum Zuge und zugleich ist es kein trockenes Fachbuch mit einem übermäßig hoch gewählten Niveau, dem nur die wenigsten folgen könnten. Es ist schlicht das, was wir in diesem Sachgebiet der Eisenbahn als massentauglich bezeichnen möchten.

Zweiter Bildband von Udo Kandler **Neue Sichten auf die Bundesbahn**

Reinhold Palm fotografierte für die Werbeabteilung der Deutschen Bundesbahn. Dies und seine Passion für die Eisenbahnfotografie brachten eine unglaubliche Vielfalt und Abwechslung an Lichtbildern hervor. Um Haaresbreite verloren gegangen, freuen wir uns heute über den Erhalt der Sammlung. Udo Kandler hat einen zweiten Bildband daraus zusammengestellt.

Udo Kandler
Die Bundesbahn
Fotoraritäten der 50er- und 60er-Jahre von Reinhold Palm

Geramond Media GmbH
München 2024

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Das an dieser Stelle vorgestellte Buch haben wir nicht grundlos ausgewählt: Es passt einfach bestens zum heutigen Teil unserer Reihe „Randerscheinungen“, in der wir uns mit wirkungsvollen Figurenszenen beschäftigen.

Um glaubhafte Szenen erreichen zu können, ist immer das Vorbild die Vorlage für unsere Modellwiedergaben. Doch woher bekommen wir historische Szenen, auf denen Menschen und nicht Eisenbahnfahrzeuge im Mittelpunkt stehen?

Reinhold Palm ist einer der wenigen Fotografen, die berufsbedingt eine sehr breite und bunte Palette an Themen abzuarbeiten hatten, weshalb nicht immer nur Lokomotiven und Triebzüge in seinem Fokus standen. Dazu gehört er zu den frühen Farbbildpionieren – ein Glücksfall für unseren Antritt. Reinhold Palm war ein Eisenbahnfotograf aus Passion, der nicht einfach aus Pflichtbewusstsein gehandelt hat.

Den Schatz seines Nachlasses hat die Eisenbahnstiftung im Dezember 2018 gehoben, sonst wäre er um Haaresbreite vernichtet worden. Udo Kandler hat den wohl einmaligen Bildbestand ausgiebig gesichtet und geeignete Aufnahmen zu einem zweiten Bildband zusammengestellt.

Den ersten hatten wir bereits in **Trainini®** 4/2022 rezensiert und auch den durch viele Publikationen eigentlich gut bekannten Autor kurz vorgestellt. Wiederholt wusste er Bildarchive auszuwerten und das gefundene Material durch einen roten Faden sinnvoll zu verbinden.

So schuf er auch Bücher über den bekannten Hamburger Direktionsfotografen Walter Hollnagel, quasi ein Kollege Reinhold Palms, wenngleich auch in anderer Form und viel weiter im Norden wirkend. Gewiss haben er und seine Kollegen aber auch Kunst und Können des hier bildlich Geehrten beeinflusst. Arbeitskollege und Direktionsfotograf Paul Trost war auf jeden Fall sein Lehrmeister.



Sinnvoll erscheint es deshalb, wenn Udo Kandler zunächst den beruflichen Weg von Reinhold Palm nachzeichnet und eben auch in einem separaten Kapitel Paul Trost und einige seiner Werke in angemessener Form vorstellt.

Ein Querschnitt verschiedener Bundesbahn-Impressionen widmet sich portraitierten Schienenfahrzeugen. Dies stellt nur einen Ausschnitt aus dem Schaffen vor, besticht aber durch das eingesetzte Farbmaterial, das sich bei kaum einen anderen zeitgenössischen Fotografen findet. Heute sind das wertvolle Geschichtsdokumente.

Ausgewählt haben wir diesen Titel aber, weil er eben auch abseits der Gleise Geschichte dokumentiert. Oft haben auch die Menschen jener Zeit hier eine wichtige Funktion. Da Reinhold Palm in seiner beruflichen Funktion Zutritt zu den Orten der DB hatten, die öffentlich nicht zugänglich waren, entstanden viele Aufnahmen, die sie bei der Arbeit oder anderswo im Dienst zeigen.

Berücksichtigt wurden auch Messen und Ausstellungen mit DB-Beteiligung, darüber hinaus sind Reisende oft mit auf Zelluloid verewigt worden. Auch seine eigene Familie bekam oft eine Statistenrolle zugewiesen. Selbst Kinder dienten gezielt als Motiv.

So erfüllt dieses Buch viele Zwecke: Für uns ist es ein Sammelband wertvoller Momentaufnahmen, unter denen wir den Fokus heute mal auf Menschen gerichtet haben, Bahngeschichtsinteressierte freuen sich über viele überraschende Motive und besondere Ansichten, mit denen die Entwicklung der Deutschen Bundesbahn für alle Zeit festgehalten wurde.

Die zeitgeschichtlich wertvollen Bilddokumente stammen übrigens aus den Jahren vor 1970. Reinhold Palms Schaffen war auch zu seinen Lebzeiten schon anerkannt: Bei Fotoausstellungen im In- und Ausland errang er zahlreiche Preise.

So besticht die getroffene Auswahl neben einer guten Reproduktion auch mit einer hervorragenden technischen Qualität. Wir können auch ohne gezielte Suche nach bestimmten Objekten oder Szenen diesen Band nicht einfach aus der Hand legen.

Schon das Blättern und „Aufsaugen“ der kurzweiligen Erläuterungen von Udo Kandler, mit denen die Kapitel eingeleitet und vorgestellt werden, fesselt uns in atemberaubender Weise. Fast schon wie eine Strafe wirkt es da, dass der Autor gleich zu Beginn seines Vorworts mitgibt, dass dies der zweite und letzte Palm-Bildband sei.

Zustimmen müssen wir ihm aber, wenn er festhält, dass man aufhören sollte, wenn es am schönsten ist. Das mag zunächst bedauerlich wirken, reitet eine solche Reihe aber nicht perspektivisch tot, weil das beste Material längst verarbeitet ist und die Qualität irgendwann nachlassen muss – wie dann auch das Kaufinteresse.

Und deshalb meinen wir, dass hier Zugreifen angesagt ist statt zu warten. Wenn das Beste bis zum Schluss aufgehoben wird, dann ist dieser Moment nun erreicht. Irgendwann ist auch dieses Werk mal ausverkauft. Wir würdigen die tolle Arbeit und Qualität mit dem Nominieren dieses Titels für die Neuerscheinungen des Jahres 2024 in der Kategorie Literatur.

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Z gauge weekend in Altenbeken

A Scale in Danger?

The Z gauge weekend in Altenbeken is a highlight for our scale every two years. In May 2024, there was once again plenty to see that catered to a wide variety of tastes. Exhibitors and participants once again justified the international standard. So, was it a complete success? Not quite, because we will also have to point out a few downsides.

“Imagine it's Altenbeken weekend and nobody goes there.” Unbelievable? Yes, fortunately it's not like that today, because the biennial meeting is known worldwide in our scene and attracts Zetties from near and far to the Eggegebirge.

Some visitors travel many hundreds of kilometres to get here, some of them even travelling well into the four-digit kilometre range. There is no clearer way of expressing how important this meeting is within our scene.

It was no different on 4 and 5 May 2024 for the 9th edition of the event. However, the official total of around 900 visitors is anything but a record, as it exceeded the edition held under pandemic conditions by just 12.5 %.



The Altenbeken memorial locomotive 044 389-5, which Märklin has also announced as a miniature as part of the museum locomotive series, has become a trademark of the town, and, thus, also of the Z gauge weekend.

In comparison, similar club exhibitions have returned to their former strength or have even been able to score with a significant increase in popularity. The recent desire to finally attend such events again has obviously bypassed Altenbeken. At the end of this report, we will ask why this was the case and analyse the figures.

Before that, we would like to take a tour of the exhibition hall. It was freshly renovated and partially remodelled. Those who suffered from the changes were the participants from ZIST1 from Berlin, who traditionally set up their layout and showpieces in the adjoining room.

As the access route has been changed and is now through a narrow door, which does not provide a view of this room, many guests did not notice this presentation. We can say that they missed something in this case.

As always, there were beautiful showpieces to see and with various trams based on Berlin models, this club also enriched the display with exhibits that are far too rarely included in layouts.



This arrangement by Thomas Heß, on which the Z gauge was assigned the role of a garden railway, spread a leisurely atmosphere. The reduced-length shorty of the "Glass Train" fits in perfectly. Photo: Thomas Heß

The large layout traditionally consists of club members modules. However, this group skilfully overcomes the crucial dilemma of a lack of depth: The narrow parts would otherwise also allow a ride on a pub table.

The oval, which must be made larger for exhibition purposes, is simply filled with trackless elements in the interior, which are designed in such a way that a different layout is always created and can be seen. We think this is a good way to demonstrate the basic idea to visitors without missing out on souvenir photos with a depth effect.

In terms of subject matter, this brings us to Thomas Buchner, the inventor of this tiny module idea. He was seated in the first aisle near the entrance area, where he successfully promoted his idea. His table neighbour Harald Hieber, also from Stammtisch Bayern, had discovered the ageing of locomotives and carriages for himself and demonstrated his skills with the spray gun.

Thomas Heß was particularly creative and dared to take a completely different approach after various layouts: based on a data carrier that has dominated the market for almost 30 years, he created a drivable circle of the same diameter, put it in the typical transparent cover and called his work "Zett-D", already presented in version 2.0.



To commemorate the event, the organisers again ordered a special car from Märklin (item no. 8617.147), which had different printing on both sides.

But the barely larger oval on a 1-gauge stake wagon was also well received, as the Z-gauge garden railway appeared here in front of larger figures, some of whom were enjoying beer. Thomas thus impressively demonstrated that there must be room for a bit of humour in today's world – let's call it just barely serious.

Elephant meeting and Shinkansen

Peter Sturm was only present on Saturday, filling a gap in the row of tables at short notice with a suitcase layout. This showed a small town with a winter theme, on the slopes of which the “Elephant Meeting” takes place – a winter gathering of enthusiastic motorcyclists in a large tent camp that really happens annually.

We almost walked past Hagen Sroka and Ronald “Larry” Schulz, two other creative pillars of our nominal scale. Hagen likes to keep things simple when he devotes himself to his many own and conversion projects. The results could be seen in operation on his “Draxlried” layout.

Larry preferred not only to present his exhibits in the display case, but also to demonstrate his work. As was to be expected, this was very well received, as many people are always wondering how he manages to produce his unusual delicate models and small series.



Ronald “Larry” Schulz demonstrated precision mechanical work. The customers were able to see the necessary reworking of cast replacement roofs for Märklin’s V 60 (see picture), where the cast burrs were removed.

On the opposite side of the booth, Ulrich Günther once again invited visitors to play shunting games and enter dialogue with him. Märklin, as a neighbour on the booth, was available to answer questions, demonstrated the exhibition layout and presented samples of current innovations. These included a hand sample of the V 60 for the first time, which is apparently made from series parts and not only for us increases the excitement for delivery.

Ralf Junius was present with his “Kistrath” layout and demonstrated quite modern railway operation. At the same time, he was also flying the flag for our magazine as editor. At least three editors and three translators were present in Altenbeken.

In addition to all the preparatory work for this report and our new episode on **Trainini TV**, this also gave us the opportunity to engage in dialogue with our readers. That makes us very happy, and we would like to take this opportunity to thank you for the many impressions and ideas you have given us.

Pantographs in our scale have been and remain a hot topic for months. Most of our readers would like to see much more delicate, but robust parts. In addition to the lack of scale, the non-flat support of the original Märklin parts is repeatedly criticised. Reader Michael Fuhry showed us another home-made solution using the class 111 model.



Our reader has reworked this class 111 locomotive so that the single-arm pantograph, which is not extended, lies flat on the roof and does not look too oversized. Photo: Michael Fuhry

Dieter Heckl from Heckl Kleinserien who returned as exhibitor will have been delighted. At his booth, he presented eight samples of different versions of the SBS 9 and SBS 10 pantograph types as a 2024 novelty. The HISE types and the SBS 39, which was widely used after 1945 and was mainly found on the E 18, E 19, E 44 and E 94 series, are also to follow.

The duo from KoMi-Miniaturen were probably not interested in any of this, as they usually focus on the years leading up to Era III. A small layout attracted the spectators, who then took a look at the extensive and perfectly designed modelling and equipment material.

We do not wish to list the many dealers with new and used material in full, as we are focussing on the exhibits on display. Christine Specht and Roland Kimmich also travelled from Stuttgart to display a colourful repertoire of the former Railex assortment. Of course, the sale of existing leftovers continues unchanged.

And the 1zu220 shop is also always significantly reducing sales space and is presenting many beautiful layouts and dioramas to inspire its customers again. The diorama "Am Lietwerk" provided by Markus Schöne and the Shinkansen diorama personally presented by Christoph Maier, which played a leading role in episode 21 of **Trainini TV**, were on display for the first time this year.

From the Taunus to northern Germany

Next door, we experienced Swiss train operation on the presentation diorama "Kesswil railway station on Lake Constance", built and operated by Karl Sinn, which was constructed according to the peep-box concept. This also applies to Jürgen Tuschick's "Heinzenberg", modelled on the former Weiltalbahn in

the Taunus. Jürgen also had a soft spot for children and offered them their own hands-on layout to control on their own.



Markus Schöne presented the diorama "Am Lietwerk" at the 1zu220-Shop booth, where it was well received.

Two digital suppliers had also placed their booths, in the area at the end of the hall. Oleksiy "Alex" Mark presented his latest digital decoder developments, and, at the corner of the next aisle, Michael Boost presented his remodelling range including the latest developments. By the way, for the first time, Velmo was not present in Altenbeken for personal reasons.

Azar Models celebrated a premiere in Altenbeken. A large selection from the current programme was on display on a layout based on southern French motifs, while a preview of the announced models was given in the showcases. There was a sample of the TGV made from 3D printed parts on display, as well as examples of the new models announced in the spring that are already well advanced.

Eckhard König presented his fine and customised track solutions, for which he had also brought along a large demonstration display. Rainer Tielke's double-decker bridge in Bullay was also very busy. He had brought along his familiar showpiece, as there was something new to see on the car system installed on it: An ambulance was now also doing its rounds non-stop, while on the Moselle an eight-man scull was demonstrating its rowing skills.

Booth neighbour Torsten Schubert is also well known for his colourful light show. He had a new small diorama in his luggage, which picks up on a current trend with "forgotten places" ("lost areas"). He has placed great emphasis on detail and has created a convincing showpiece.

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Unfortunately, we were only able to photograph the “Kesswil station on Lake Constance” (photo above) from the Spur-Z-Atelier without any rolling stock, as the dismantling of this layout began two hours before the end of the event. We had more success in “Heinzenberg” (photo below) by Jürgen Tuschick: Who can spot the escaped parrot, a bright red macaw, on this layout?

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German Magazine for Z Gauge

The Z Gauge Fans Hamburg presented a large modular layout. There were many well-known motifs here, of which the large railway station was certainly one of the most impressive.

Hans-Jörg Ottinger ("Otti") had also installed his new, gated level railway crossing at this end of the large layout, whose control system was now ready for demonstration after much effort and delighted the visitors. A first sample of the EL-16 locomotive from the Barkvieren studio was also on display.



This is also important to Jürgen Tuschick: his layout invites children to play.

What fixed images cannot say...
Many of the exhibits mentioned in this report can hardly or not at all be illustrated in order not to go beyond the scope of this edition.
We therefore refer you to episode 28 of **Trainini TV**, which also shows these aspects in motion pictures. You will find the link and a QR code to our magazine channel at the end of this report.

The Z Club Vienna once again made eyes light up with many small layouts, from club member's table layouts and in suitcases, and a wide variety of themes. The works of Manfred Forst, Günther Falkus and Hermann Kammler are also predominantly well-known. Nevertheless, the Magnorail track system, for example, which is used to move cars and ships, was well worth a visit.



A first example of the Norwegian EL-16 from the Barkvieren studio was on display on a platform of Hans-Jörg Ottinger's station.

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Peter Sturm's winter case (photo above) is dominated by the "Elephant Meeting", whose tent camp here extends right up to the railway line. Torsten Schubert, meanwhile, has focussed on forgotten places (photo below) and thus staged an abandoned burned-out ruin.



At the Azar Models booth, there were many samples of upcoming new products on display, which we would like to present separately. Among them was a model of the 1st class Corail carriage (photo above), which will be delivered from August. Other new products could also be discovered on the layout based on southern French themes (photo below): several examples of an Azar-Model special edition wagon can be seen here, which was offered as part of the financing campaign for the TGV, as well as various versions of a four-axle, covered SNCF goods wagon behind the diesel locomotive.

On one of his layouts Hermann had gone to great lengths to have a tipper lorry loaded at one place and unloaded at another. He knew how to create illusions with a train. The many movements on the showpieces mesmerised visitors for several minutes.

The Trafofuchs booth, on the other hand, was quiet. However, this is probably only due to the fact that figures are still part of the equipment that can only rarely be moved. Birgit Foken-Brock showed some recent and current innovations, including the Olsen gang, a children's playground, and various sales booths and vehicles for the weekly market, including matching figures.



JMC Scale Models exhibited a wide range of different road vehicles from different countries and eras, so there should have been something for everyone. One of the exotic vehicles was the streamlined Texaco tanker lorry from Great Britain, which had not made it beyond prototype status in the original.

JMC Scale Models was on site for the second time and had a sufficient stock of various car models in its luggage. The vehicles that we were able to announce in the February edition as spring 2024 novelties were also on display here.

Along the exhibition hall wall

We now begin our journey through the third hall aisle, always along the wall opposite the entrance. Before we enter this aisle, we come to a booth run jointly by Mr. and Mrs. Scholz from Heidenheim (Modellbahn Scholz) and Christian Ribatzky (CRZ Ulm).

Scholz presented the Westmodel ready-to-run model of the 93⁰⁻⁴ series on the current and ready-to-deliver state. The Prussian tender steam locomotive has now been fitted with the latest Märklin running gear, which offers both detailed valve gear and a bell-type armature motor. This means that the gem is now state of the art and has become even more attractive.

Meanwhile, Christian Ribatzky presented a selection of his locomotive circuit boards, which can be fitted with almost any decoder, for all those who are not yet familiar with his product range. This means that many Märklin models can be individually digitised by replacing the standard circuit board.

Just a few steps further on, Raffele Picollo was waiting for us. He had his Wuppertal layout with suspension railway in his luggage so that he could demonstrate some of his work. As he now also offers models in small series under the name "Mr Ztrax", he also had his own house lighting solution and various new car miniatures on display.



Modellbahn Scholz presented its Westmodel novelty of the 93⁰⁻⁴ series with full valve gear (photo above). At Mr Ztrax we found a wide range of new products, including two special edition models (photo below) for the meeting in Altenbeken.

Booth neighbour Avantgarde Modellbau (Phillip Meyer) impressed with perfectly and realistically designed dioramas that illustrate the full repertoire of his skills and products, which are depicted in his small series programme. As a novelty for this year, he also showed samples of his wagon detailing and patination announced under "AVA Modellbahnen," which should also raise the rolling stock to this level.

Oliver Kessler had travelled all the way from Poland to demonstrate his Z-Car system once again. He was able to illustrate his technology using an enlarged model and various courses that were travelled by chassis. These included two new ones, one of which is intended to help tractor models to drive in a prototypical manner.



Phillip Meyer (Avantgarde Modellbau) presented his landscaping material on beautiful dioramas, but also knew how to present his detailing of freight cars sold under AVA Modellbahnen.

As always, the Werstatt / Hafermalz duo had a great time, and that can usually be taken literally. Small trains, which are designed to inspire children in particular, run on strawberry pies, simple circles or even in an old television set. It's not too serious, because the focus here is on childish fun.

The new products that Klingenhöfer Miniaturen had to present certainly serve a different target group. In the middle of the current product range, there was also a new set of figures here, which is labelled "piggishness" (see report in **Trainini**® 5/2024).

The "Boischoot Statie" layout by Pieter Willems and Jan van Casteren is always nice to see. Colourful SNCB trains, often with a "round nose", could also be seen on this jewel at this year's event.

In addition, Werner Wendel presented a layout on which things often went up and down. Here, loads were lifted and swivelled with a crane, or the main line of the railway was interrupted when the lifting bridge stretched upwards over the canal.

Hans-Georg Müller (Z-Freunde Sachsen) had a whole ring binder folded up. This was even more surprising as it contained a complete Z-gauge landscape. It was designed in such a way that no opposing details got in each other's way.

The passionate paper modeller's layout showed a Project Eva 500 series Shinkansen in a rather abstract setting made of metal folding kits. Wilfried Pflugbeil was also represented at this booth, having built a T-gauge layout for his window, which will be on display there at Christmas time. It also found a place in Altenbeken because many of the buildings and parts of the landscape in 1:450 scale are based on his well-known Z gauge layout "Wiesenthal".

Michael Hering from Wilhelmshaven is a true artist of 3D printing.

He had set up a large display case showing the colourful range of rail vehicle and car constructions that he has created in the meantime.

Particularly impressive were classic Büssing lorries such as the LU11 with truck cab and the large Menck excavator M152 with high bucket.



The Büssing LU11 with long-distance lorry drivers cab (top right) and, above all, the Menck M152 cable excavator with high bucket are impressive vehicle models that Michael Hering designed, printed, and painted himself.

The Stammtisch Untereschbach e.V. always takes up a lot of space and always presents itself with a broad line-up. HOS Modellbahntechnik was also represented at the event, where, among other things, the pressure-tight coach crossovers for Intercity coaches were on display, which are a prerequisite for running on high-speed lines in the prototype, but were not reproduced on Märklin coaches in the model, with just one exception.



SIG coach crossovers (photo above) are accessories manufactured by HOS Modellbahntechnik, which can always be seen at the booth of the Z-Stammtisch Untereschbach e.V. The desert layout (photo below right) was also exhibited there, but we would not expect it to be located in North America.

New showpieces included a desert layout with camels and other inhabitants of hot sandy areas. A railway line runs through the landscape, on which rolling stock built in North America runs, as we could also experience in the USA.

A large fire station festival with an exhibition at the same booth not only offered the unique opportunity to show a large selection of available or previously offered fire engines, but also to stage them very effectively and present them to the visitors. Even without a railway siding, this diorama turned out to be an effective eye-catcher.



Another member of this group is Heribert Tönnies, who did not set up his layout on the long side, but across the corner. We are talking about "Bw Herilingen." A steam locomotive festival was held within the walls of the historic steam locomotive depot, which already looked rather dilapidated and in need of renovation, right next to the locomotive depot, which is still in regular operation.

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Photo above:
The fire station festival presents itself as a large exhibition with the participation of the Federal Agency for Technical Relief (THW). And the Untereschbach club will be providing refreshments with a food truck.

Photo below:
An old 57- tonne steam crane from Ardelt is demonstrated at Herilingen depot. **Trainini TV** is also there and films the event from the roof of the roundhouse.

An Ardelt 57-tonne steam crane can also be seen in operation there. To capture this for the public, a certainly not unknown duo from **Trainini TV** positioned themselves on the roofs of the roundhouse to document the manoeuvre in the best possible way on film. A sign has been placed to warn viewers to be quiet and not disturb the filming.

We experience a journey through the Höllental valley on Jürgen Walther's "Hirschsprung" layout. When it was still under construction, it was already shown once in Altenbeken, now visitors can experience it in its finished state and watch the German "potato beetle" and ancestor of the "eggheads", the VT 92⁵, on test runs.

A class 601 diesel multiple unit also travelled through the sometimes narrow valley areas so that DB could test its suitability for steep lines for the travel agency special service. So, this layout had much more to offer than just the uniquely beautiful Black Forest landscape, which incidentally is not characterised by the fir trees that are otherwise so common in this section.



At Jürgen Walther's Hirschsprung we meet a class 601 diesel multiple unit, which is on a test run for planned special services.

Jürgen Wagner, who was located right next door, also had a well-known showpiece in his luggage. His "Middle Earth" layout had not been on display for a long time and yet immediately revealed its builder's personal passion for the "Lord of the Rings" book and film trilogy. A factory neighbouring the station also bears a fitting name.

The train operation is extremely varied thanks to the hidden track helix and large hidden trainyard and captivates visitors for many minutes, during which they can also explore the landscape and details. This showpiece is also one of the most successful in the exhibition.

Maciej Gawecki invited us to his native Poland. The landscape and appearance of his beautiful layout still look quite familiar, but it is the rolling stock that makes the difference. The pride and joy of its owner is the PKP's OI49 steam locomotive with a 1'C1' wheel arrangement, similar to the German class 23.



The view across the railway station is of the Saruman toy factory: welcome to Jürgen Wagner in Middle Earth! Which book trilogy is his favourite?

Manufactured by Bahls Modelleisenbahnen and in co-operation with Aspenmodel which were located right next door, they also had their own new product to show us, which can also be ordered by all other interested customers.

This is the streamlined steam turbine locomotive T09 001 from 1944, which Michael had to research extensively to decide on an external condition; the locomotive was destroyed by the effects of the war before it was put into service. The second new item Michael Bahls showed us was the Focke DR 1 triplane, the "Red Baron" from the First World War.

Stefan Schulz and Hans-Joachim Rüssel flew the flag for the Blomberg regulars' table and presented fine rolling stock, much of it from small series production, on the "Lidbachtal" layout, where Jochen also taught his car models to drive. Here, too, we could hardly get enough of it, but unfortunately the tour of the hall came to its end.

Event review

At the beginning of this report, we already mentioned that we wanted to take another critical look at the visitor numbers. This seems right and important to us if we first consider the significance of this meeting regarding the entire model railway sector.

This is exactly what we did within the editorial team and with all translators beforehand. The subsequent analysis revealed alarming findings that may well jeopardise the future of the meeting.

We have not only reduced the purpose of the Z gauge weekend to the desire to come together as a largely closed community and, shielded from the public, to find out about new layouts, dioramas, products, and developments.



Maciej Gawecki's pride and joy is the Polish PKP passenger steam locomotive O149, which he presented on his layout in Altenbeken.

Rather, this meeting fulfils the same function for us as comparable meetings for 1 and now also 0 gauges in Sinsheim, Speyer, Lauingen or Giessen: a showcase for the scales on display and effective publicity for the entire model railway sector. While these meetings also receive an appropriate response in the trade press, the situation for Z gauge is poor, except for the anniversary year 2012, not 2022.

Only Märklin-Magazin, Märklin TV, and we report from Altenbeken, and there was no interest elsewhere in actively offering articles. Such decisions are made by editorial offices from the readers' point of view, because sales figures and expectations determine that.

We believe that the reason behind this is a lack of public relations work or a lack of targeted public relations work. Altenbeken did not appear in the published event calendars outside of the above-mentioned media. With one single exception, we also found no advertising references from traders. Even on a tour of Altenbeken town centre, there was no information at all in the shops.

Due to a lack of advertising and advance reports in the daily press, there was no chance for families and occasional visitors in the immediate catchment area who were interested in model railways to even take note of an event in the Eggelandhalle. Not even the website of Z-Freunde International e.V. mentioned this meeting! Unfortunately, this knowledge was reserved for internet forum visitors.



Bahls Modelleisenbahnen presented the streamlined steam turbine locomotive T9 001 from 1944 as a new product (photo above). The Fokker DR 1 triplane is also a new product from the same company (photo below).

It is laudable that the ZFI board has taken the initiative to regularly provide Altenbeken kindergartens with model railway material and to publicise this in the local press afterwards. After the end of the event, however, this no longer influences visitor numbers.

And since nothing is older than yesterday's news, it won't have a positive effect on the next event either. Wouldn't it be better and smarter to get the kindergarten children in particular, who are supposed to play with the start-up material, "hooked" on the model railway hobby before the donations are handed over?

And if, after at least six fundraising runs (2012 to 2024), not all local kindergartens are saturated by any means, then it would make sense to turn the beneficiaries into participants, in advance, by distributing flyers or putting up posters. After all, they also benefit from raffle or flea market earnings because of high visitor numbers.



Märklin presented a first sample of the newly designed V 60 from series parts. When asked about extending the event by another day, we were told that this would not make economic sense.

We conclude that this is precisely where any future potential is being left untapped. The world's largest Z-gauge meeting is still a great success within the community, but outside it is perceived as meaningless. There is simply a lack of awareness of the meeting and, unfortunately, of our nominal size.

We would like to prove this with the visitor numbers that we have been informed of edition by edition: In the years from 2010 to 2016 (four editions; from 2012 under ZFI organisation), the number of guests was always estimated at around 1,000 visitors.

Originally, no admission fee was charged, so it was not possible to count the exact number for a long time. But even in the more recent editions, club members receive free admission and are therefore not recorded. Comparable measurement errors therefore existed and still exist each time and cannot explain variations.

In 2018, the Spur-Z weekend set an all-time record with 1,200 visitors (+ 20 %). Anyone who was there will never forget the constant cramped conditions in the aisles. The coronavirus pandemic then meant a hard break. The event only resumed with restrictions in 2022 and it remained unclear for a long time whether it would actually take place.

Despite the 50th anniversary of the Z gauge, which was actually a very high-profile event, only 800 visitors responded to the call to Altenbeken. Whether and to what extent the effects of the pandemic restrictions and the golden anniversary cancelled each other out or influenced each other cannot be proven with certainty.



The Berlin regulars' table ZIST1 has a long tradition of self-manufactured models. Modern and historic Berlin trams running on Shorty bogies or parts thereof are the latest results, which were demonstrated in Altenbeken.

As other events also experienced a similar situation, it was even more crucial to see how things would pick up again after the end of this pandemic. Elsewhere, this succeeded very impressively; what remained was the realisation that people would like to meet in person again, want to get out and show a need to catch up.

Unfortunately, this was not the case at the 9th Spur-Z weekend, as the 900 visitors mentioned represent a 10% drop in the long-term average and even a 25 % drop compared to the visitor record. And it is exactly this that we would like to use as a benchmark, because this reference value can also be interpreted to mean that the event has established itself in Altenbeken, the date at the end of March is marked in the diary and the meeting has generally become sufficiently well known.

The sudden change of date in 2022 to a warmer and less infectious springtime, which was not voluntary at the time, can then provide an additional explanation for the decline in visitor numbers, or at least hint at it.



The "Goldbroiler", the V 60 of the Deutsche Reichsbahn, could also be seen on the large Berlin club member's layout.

When the temperatures rise outside and it is light for longer, people are known to be drawn back outdoors after the winter months. Random indoor visits outside the core target group then only take place in bad weather if there is no alternative. The figures from 2024 prove this very impressively: while Saturday was well attended and recognisably mainly by Zetties, we experienced largely empty aisles on Sunday, which is generally a work-free day.

To our regret and the annoyance of paying guests, this also led to the first installations being dismantled and exhibits removed at around 3:30 pm, a full hour and a half before the end of the event, which also explains some of the gaps in our photo collection.

Problem misjudged?

The question therefore remains whether success or failure will also be analysed and scrutinised by the organiser to then act in a future-oriented manner based on the results. After all, we are writing here about a central task of the association in accordance with its statutes. But that is precisely what we are unable to recognise.

Shortly after the end, we heard that the next edition had been set for the Ascension weekend in 2026. So, the ZFI want to stay true to May and apparently even believe that they can capitalise on the busiest days of the year. Anyone travelling with their family during the bridging days or wandering through the fields with a handcart and beer will certainly find their way to Altenbeken. Don't all roads lead to Rome (or Altenbeken)?

Incidentally, a discussion we initiated on this topic in the Z-Freunde International forum met with some approval, but not from the board. The board only announced that the set-up would be opened on Thursday (Ascension Day) and that Friday, the previous set-up day, would be extended to become an internal exhibition day. This would be possible without any significant increase in costs.

But this is exactly what the commercial exhibitors already experience! In the run-up to the event, we had already received isolated reports that they would not be exhibiting in Altenbeken because the booth prices were too high.

Some of the suppliers of used goods complained on site that they were unable to recoup their costs because the range of goods on offer was too large.



Märklin also made it clear to our editorial team that the additional costs for another overnight stay and loss of regular working hours were not economically viable. While Intermodellbau in Dortmund was shortened by one day a few years ago for this reason, the self-confident Z fans are now taking the opposite approach.

Finally, let's take a look at the Lidbachtal, with which the club Blomberg had lined up.

Let's hope that the future Friday visitors don't get in the way of the trades people who want to set up at the same time...

We probably won't notice because the **Trainini®** team will also be on holiday and recovering on the chosen bridging days, and it is unlikely that anyone will be able to be there. We will (hopefully) report back here in four years' time.



Exhibitor selection with Z-gauge relevance:

<http://www.1-220-modellbahn.de>
<https://www.1zu220-shop.de>

<https://avantgarde-modellbau.beepworld.de>
<https://azar-models.com>
<http://www.bahls-modelleisenbahnen.de>
<https://bestagernet.de>

<https://www.crz-ulm.de>
<https://www.die-minilok.de>
<http://forstberg.de>
<http://www.hos-modellbahntechnik.de>

<https://www.klingenhoefer.com>
<http://www.komi-miniaturen.de>
<https://www.maerklin.de>
<http://www.michas-moba.de>

<http://modscholz.de>
<http://www.mrztrax.com/Zcatalogue.html>
<https://www.rainer-tielke-modellbau.com>
<https://stammtisch-untereschbach.de>

<https://www.rainer-tielke-modellbau.com>
<http://weichenlaterne.de>
<http://z-car-system.de>
<https://www.z-freunde-international.de>

<http://www.z-lights.de>
<https://zotti.lena-johannson.de/shop>
<https://www.z-spur.de/>
<https://z-stammtisch-bayern.de>

To episode 28 of Trainini TV:

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

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.

Praise and reader questions from Iceland:

I have been following your magazine with interest and what an excellent magazine it is! As a Zettie since 1976 I have been pleasantly surprised by the slow and steady improvement in the quality, accuracy and detail of the models (Märklin and others) which seem to get better and better. Today's standards are excellent, perhaps with the exception of the pantographs, which are in desperate need of a viable replacement option, such as those offered by Sommerfeldt GmbH.

I also particularly enjoy your professional reviews of the latest models as well as the history and development of the models, e.g., the history of the BR 151 in **Trainini®** 12/2022 and the Swiss Re 6/6 in your current issue 5/2024.

You recently published an article on the various colours used by DB and DB AG (**Trainini®** 6/2023), in particular the so-called "pop colours".

This brings me to my question: has anyone you know published a list of the different RAL colour numbers used, the range of use and the period of use? I have started to compile my own list, but it is incomplete.

Thank you very much and keep up the good work!

Sverrir Ragnars Arngrimsson, Reykjavik (Island)

Editor's reply: In addition to good specialist literature, above all the books on the paintwork and designations of German railway vehicles by Wolfgang Diener, there are also sources on the Internet that have dealt with this area very well and present it clearly.

As an example, we would like to mention an address that we feel has been very carefully prepared: <https://www.bahnstatistik.de>.

Customised solution for current collectors:

Thanks you all for the work you do on **Trainini®**! There was a recent discussion on pantographs.

I live in New Zealand and (among many scales and prototypes!), I have been (very!) slowly building a small model of Wassen (Gotthard Pass). One of the first things that scared me were the Märklin pantographs, so I designed a set of etched ones suitable for the SBB locos. You can see the results here.





The single-arm pantographs, which were designed in-house and realised using the etching process, are functional, but perfect the prototypical appearance of a locomotive model, here the superimposed Re 4/4^{II} from Märklin. Photo: Darryl Bond

(...) The pantographs (blog): <https://zwassen.blogspot.com/2019/11/marklins-re-44-improving-looks-3.html>

The model also has a 'front' pilot replacing the coupler at one end, decal air conditioning unit, zettzeit.ch interior, gps aerials, roof painted silver, front step painted, UIC plug painted, etc. Cannot wait to see the new Re 6/6!

Darryl Bond (Neuseeland), per E-Mail

Many new locomotives at AZL:

The EMD SD70M-2 of the Canadian National is another locomotive model in a historic livery, this time based on the Grand Trunk scheme (item no. 63121-7). The EMD SD40-2 of the B&O for the Chessie system (64219-1 to -3) and the Chicago Northwestern (64203-1 to -3) are travelling in standard livery. Both show the individual detailing of their originals for these railway companies.

The GE ES44AC is at home with the UP at the largest company in the USA (62414-1). It has a pink ribbon on its sides to promote the fight against breast cancer. The ALCO RS-3 (63314-1 to -3) also returns to the programme with a version of the New York Central.





The UP's GE ES44AC has a pink bow on the sides (item no. 62414-1; page 70, photo below left), while the B&O's EMD SD40-2 for the Chessie system (64219-1; page 70, photo below right) stands out with its individual details. The Ortner bulk goods wagons for the Chessie system, set by C&O (905352-1; photo bottom right), are a perfect match. The closed wagons with compressed air unloading (916030-1; photo below left) appear in a new design, initially for the ATSF. Photos: AZL / Ztrack

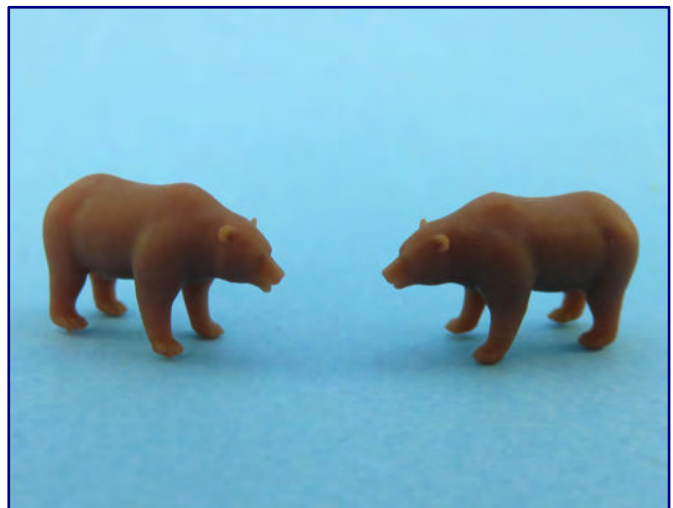
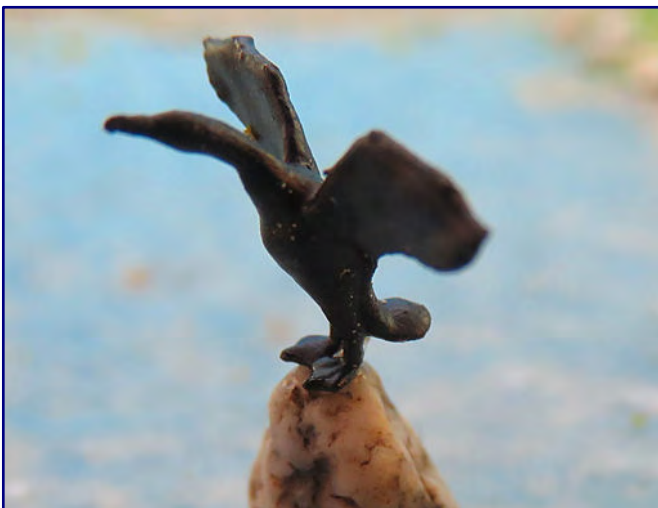
The covered bulk goods wagon 4180, which uses an air stream for loading and unloading and is therefore intended for powdery goods, is a new moulded item delivered for the first time. It appears in the first edition for the ATSF and is available in two sets of four (906000-1 / -2) and one double pack (916030-1).

The 40-foot Ortner bulk goods wagons are also offered in sets of four (905302-1) and two (905352-1) and run for the C&O in the Chessie system. The yellow-green colour scheme of the Reading (921028-1 /-2) wide-view goods train escort wagon stands out).

Photos of all new products can be viewed at <https://www.americanzline.com>.

New animal figures from Klingenhöfer:

Figures from Klingenhöfer Miniaturen (<https://www.klingenhoefer.com>) have been available since 2008. And over the years, a very special focus has developed here on a wide variety of animal figures. Surprising new products can be found here time and again.



Cormorants (item no. Z-TK08; photo left) and unpainted brown bears (Z-TB08; photo right) are the latest new products from Klingenhöfer Miniaturen, which were only launched after the meeting in Altenbeken. Photo: Klingenhöfer Miniaturen

This is also the case in May/June: The two cormorants (item no. Z-TK08) can be used to populate not only seashores, as these medium-sized waterfowl sometimes also colonise inland waters, where they certainly make a welcome change.

Two brown bears (Z-TB08) are supplied unpainted as brown blanks. Depending on the era depicted, they can represent zoo and former circus animals, but can also be used as wild animals in some Alpine regions. Here, too, there are a number of possible uses beyond the everyday. They can certainly also be used credibly on layouts based on North American motifs.

Rainy summer break:

As the start of the announced summer break turned out to be rainy, NoBa-Modelle (<https://www.noba-modelle.de>) already had a new design, which was actually only planned for the last quarter of 2024.

The new standardised water crane (item no. 5511R) is sure to meet with great demand, as a model of this once widely used supply part has not been commercially available for years.



The standard water crane (item no. 5511R) is an indispensable item on a layout with steam locomotive operation. Photo: NoBa-Modelle

In well-lit areas, the mounted lantern can also be dispensed with if the customer removes it himself before painting. A blank is supplied under this item number, which is assembled from three parts. With sufficient tinkering skills, this also opens up options for a rotating bracket, possibly even with a motorised drive.



The Convoy Rubber Duck (6928R; photo left) and Peterbilt 281 Duel Truck (6929R; photo right) are canvas heroes. Photos: Noba-Modelle

Two new lorry models with tanker trailers will enrich North American roads in future: Convoy Rubber Duck (6928R) and Peterbilt 281 Duel Truck (6929R), both supplied as resin blanks for self-painting, based on historical film models.

Open door day at Noch:

Noch invites you to its company headquarters in Wangen (Allgäu) for an open day on 6 July 2024. There will be plenty on offer there to allow visitors to experience the hobby of model landscaping up close. The highlights listed by the manufacturer include factory tours during ongoing production, workshop and handicraft demonstrations and a large flea market with remaining stock and discontinued items

The company museum “Noch-Modellbau-Welt” will also be open on this day, and Thorsten Rodriguez Fernandez will be exhibiting his 16m² funfair as a guest. There will also be an age-appropriate programme for children with arts and crafts and face painting, and food and drink will also be provided.

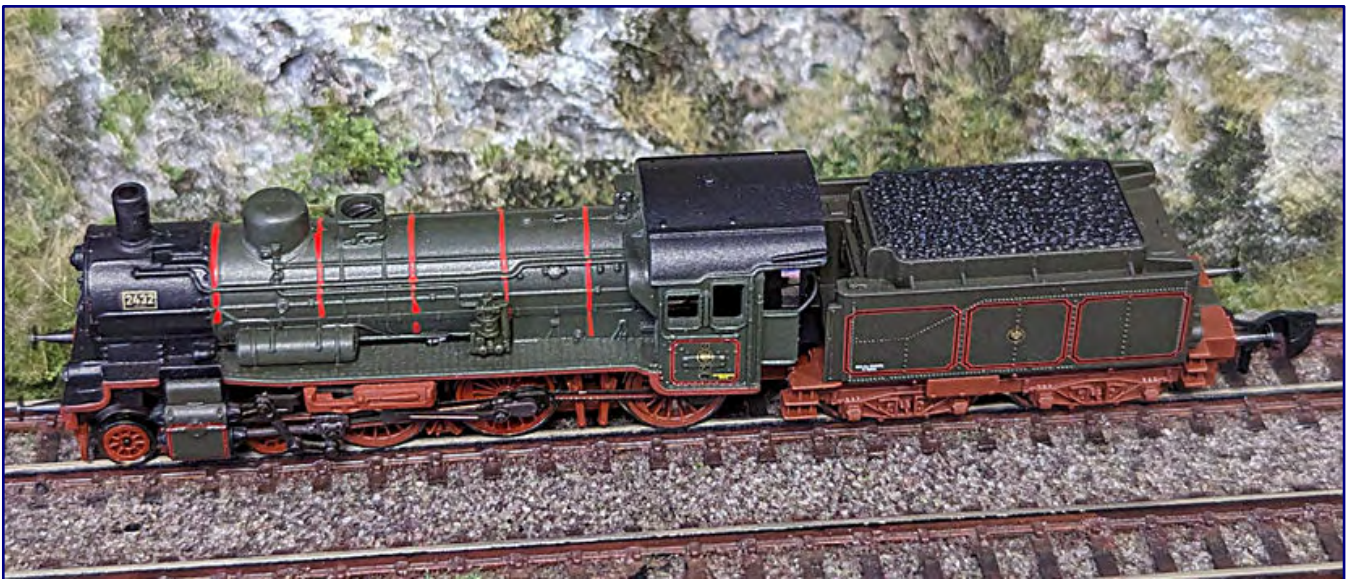
It is not necessary to register in advance; this is possible on site with different starting times for the company tours. If you are travelling by car, please use public parking spaces in the surrounding area. Current information will be published continuously at <https://www.noch.de/events-seminare/>.

The most important facts in brief:

Address	Lindauer Str. 49, 88239 Wangen im Allgäu
Date	Saturday, 6 July 2024
Time	9:00 - 16:00

Märklin deliveries in early summer:

With the steam locomotives of the class P 8 of the Prussian-Hessian State Railways (item no. 88995) for Era I and the class 01⁵ of the DR for Era IV (88018), two interesting models have been delivered, which technically correspond to their predecessors and are therefore not described in more detail.



The Prussian class P 8 steam locomotive for Era I (item no. 88995) is one of the current Märklin deliveries. Photo: 1zu220-Shop

In the case of the most powerful steam locomotive of the former Reichsbahn in the GDR, it should only be noted that the error of the first models delivered from the first edition has of course been corrected and that it has a mixing preheater box in front of the chimney ex works.

Also from the former DR is the “Rüganer Bäder-PmG” (87503) wagon set, which somewhat awkwardly describes the place of use on the Baltic Sea island of Rügen. It consists of three 2nd class Bi 341 thunder coaches, a G-04 boxcar and a Zd food tank car with the advertising lettering “Aiga.”



Car set “Rüganer Bäder-PmG” (87503; photo above) and “Spezial-Prellböcke” (89013; photo left). Photos: 1zu220-Shop (photo above) / Märklin (photo left)

The class 78 locomotive with Witte wind deflectors, which was only upgraded for use on this island, is intended as a suitable locomotive. The reason for this was the strong Baltic Sea winds, which were not supposed to obstruct the driver's view through the vapour vane.

The “Special buffer stop” kit (89013) supplied by Modellbau Laffont is probably not self-explanatory. The scaffolding built from this kit was not used to catch and stop free-rolling freight wagons, but was used specifically to bring slipping loads back into the correct position (and to be able to secure them).

The plank superstructure, therefore, only reaches into the transported goods above the loading area. The wagon floor and the chassis, therefore, rolled underneath, as far as necessary.

Deliveries from Busch:

Busch has now made some of the announced design material new products available. These are mainly the “mixed forest” for the H0 (art. no. 6488) and N / TT (6588) gauges. However, trees can also be used without hesitation for Z gauge, because they are far too small. The typical prototype tree heights can be found in Wikipedia and can easily be converted and adjusted to the 1:220 scale.

With the modelling snow paste (7173), a white, glittering landscape shines in the bright morning light as soon as it has been applied to a diorama or a well-tended layout. The paste is easy to mould and can be used to create snowmen, hills, and piles of snow.

The transparent modelling water (7580) for pouring in thin layers is also new on the market and is therefore also suitable for trickles. The modelling water colour set (7581) provides optional blue accents in various shades. The aim is to reproduce a depth effect or to create the typical blue water of the South Seas and some icy waters near the Alps in the model.

Rhein-Neckar-Stammtischwagen 2024:

As every year, the Stammtisch Rhein-Neckar has once again endeavoured to create an exclusive Stammtisch car based on a special model. The chosen design comes from Atelier Barkvieren and appears as a model from FR.



The Rhine-Neckar club car 2024 (item no. 49.342.41) was certainly a good idea: The model of the G1m 207 required changes to the etching templates for the UIC ventilation sliders and the sheet metal roof compared to the earlier FR model.

A DB type G1m 207 boxcar with a UIC number and additionally labelled with the former type designation Gm 35 (item no. 49.342.41) was selected. This places it in the transition period between model railway eras III and IV.

The prototype for the wagon was rebuilt on the chassis of the wartime model Bremen and as a prototype has colour-contrasting UIC ventilation sliders on the left long side. It is a special feature in the Z nominal scale, required design changes to the basic model and provides a colourful photo together with covered wagons of other types. There was a one-off production run of 45 units, which were sold out shortly before the editorial deadline.

Classic bulk goods wagon from WDW Full Throttle:

WDW Full Throttle (<http://www.wdwfullthrottle.com>) is launching a classic bulk goods wagon as a two-pack (item no. FT-2061): This is an open wagon with a prototypical length of 33 feet and external box struts. It is labelled on a brown background with the striking Santa Fe lettering of the ATSF.



The open wagon with two discharge hoppers (item no. FT-2061) is of an older design, but has been extensively refurbished and thus reached a considerable operating age in numbers worth seeing. Photo: WDW Full Throttle

The prototypes of these cars were older models that were refurbished and repainted due to the high demand in order to provide several more years of reliable service. With the ATSF, the supplier has selected one of the most popular railway companies in North America, which existed until 1996 and then merged with the Burlington Northern to form the BNSF.

Exclusive model for the 1zu220 shop:

The Modellbahn-Union provided the idea for the model, as they had published their own product for the H0 scale, which Jörg Erkel also liked for the 1:220 scale. After a brief exchange, which did not give rise to any reservations, he decided to order such a wagon based on an FR design for Z gauge as his own exclusive model.



With two side windows on each of the side walls, the workshop equipment trolley 649 (item no. 49.343.101) has been given an unmistakable look. The chrome oxide green painted special model from the 1zu220-Shop is therefore certainly a good addition to the crane train from NoBa-Modelle.

The Uwe Schuster assembly service has now delivered the desired workshop equipment trolley 649 (item no. 49.343.101) in chrome oxide green paint to RAL 6020, making it available from the 1zu220 shop (<https://www.1zu220-shop.de>).

The original was created on the basis of a surplus Pwghs 54 goods train luggage wagon by minor conversion and insertion of a suitable interior. As a service goods wagon, it is no longer used for public transport, but is used in auxiliary, construction or crane trains.

The model already has a UIC number and can therefore be used in colour well into the seventies. There it contrasts excellently with those coaches that were painted in the new RAL 5020 ocean blue colour scheme from 1974 onwards. It certainly also looks good in the crane train from NoBa-Modelle, to which it also matches in terms of time and colour.

Detailed information on the prototype will be provided in the book "Bahndienst- und Dienstgüterwagen - Band 2: Bauen und Wohnen" by Stefan Carstens, which has been announced for 2025.

News from the house Noch:

A replica of the N'EX Shiosai in three-part form appears as a new body from Rokuhan's Shorty series. With the motor chassis (item no. 7297903) and two non-driven bogies (7297905), the miniature can be made drivable. The beautiful chassis should also be available as a starter pack and make getting started as easy, as possible.

Many of Rokuhan's products were modelled on N-gauge products from the Japanese market leader Kato. For almost 30 years, its products were distributed in Europe by Noch. After the management founded a company in Denmark for distribution in Europe, this long-standing and successful co-operation between the two companies recently came to an end.

Herpa's new products for the high summer:

Shortly before its summer festival, Herpa announced the new products for July and August 2024. Several 1:200 scale models will appear in the Wings range, which we would like to list here.

The Goldhofer AST-2 aircraft tractor now appears with company imprints in the Lufthansa LEOS version (item no. 573238). It is joined by the following modern aeroplanes:



The widely used Goldhofer AST-2 aircraft tractor appears in the Lufthansa LEOS version (item no. 573238). Photo: Herpa

Binter Canarias Embraer E195-E2 "Islas Canarias" (573009) and Croatia Airlines Bombardier Q400 "Zagorje" (573108).

The Douglas C-54 "Skymaster" (573177) sultana bomber of the U.S. Air Force is destined for history buffs. The original of this model is on display today on the grounds of the former Rhein-Main Air Base, now Frankfurt Airport, from where a large proportion of the supply flights to Berlin took off.



The model of the Douglas C-54 "Skymaster" commemorates the "Raisin Bombers" and the 75th anniversary of the end of the Berlin Airlift. Illustration: Herpa

At the time, well over 200 aircraft were in operation around the clock to supply Berlin from the air during the Soviet-Russian blockade. The reason for the limited edition of this aircraft is the end of the airlift 75 years ago on 30 September 1949.

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