

*International Edition*

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

[www.trainini.eu](http://www.trainini.eu)

Published monthly  
no guarantee

ISSN 2512-8035

# Trainini

German Magazine for Z Gauge



A Journey through Lower Bavaria

The other Way round: from new to old!  
An Impression becomes tangible

50  
Years  
of Z Gauge

## Introduction

Dear Readers,

Wars, crises and a still present pandemic do not let us move through the world so worry-free anymore. Therefore, the current longing for a piece of normality is quite justifiable and a trip brings us to other thoughts.

I was recently for a few days at my beloved, East Frisian North Sea, of course, with the still due distance to my fellow men.



Dirk Kuhlmann  
Editor

There I sat at the harbour pier, the view towards the horizon and noticed only after minutes a wonderful scene. In the background Norderney Island, and, in front of it, only mud, as we had low tide. Only the otherwise hardly visible bank protection bushes were easily recognized.

A few photos as well as a small sketch in my always carried along, small drawing pad and ready was again a “dream scene” to the reproduction for a beautiful Diorama. In the end, the design is on file. The later implementation will take place at the right time.

Many model railroaders act very similarly and subsequently build their extraordinary layouts with a lot of emotion and expertise around the scenes.

Therefore, I give you a little insight into my world of thoughts, which downright key stimulus was decisive and even matured into a later exhibit. Here, in the editorial office, we continue to be curious to see which impressions you implement in the future!

The “Bad Rothenzell” layout presented in this magazine also follows similar principles. Memories, photos and extensive research flow automatically into the one desired result – the dream layout.

Our reader and frequent author Heribert Tönnies shows in comprehensible steps how an ordinary and certainly already aged looking kit can be effectively upgraded with simple means (modern keyword: “kitbashing”). His report fits perfectly into this edition and also invites the beginners in our group of readers to make their own first modifications.

Unfortunately, it can sometimes happen that our editorial team cannot work at full strength due to health reasons. Therefore, please be sympathetic to this somewhat different issue of **Trainini**<sup>®</sup>.

The editorial office has moved from Dortmund to Leverkusen for the next five (to six) weeks. I wish my two colleagues a speedy and full recovery.

Sin-Z-erely,

Holger Späing

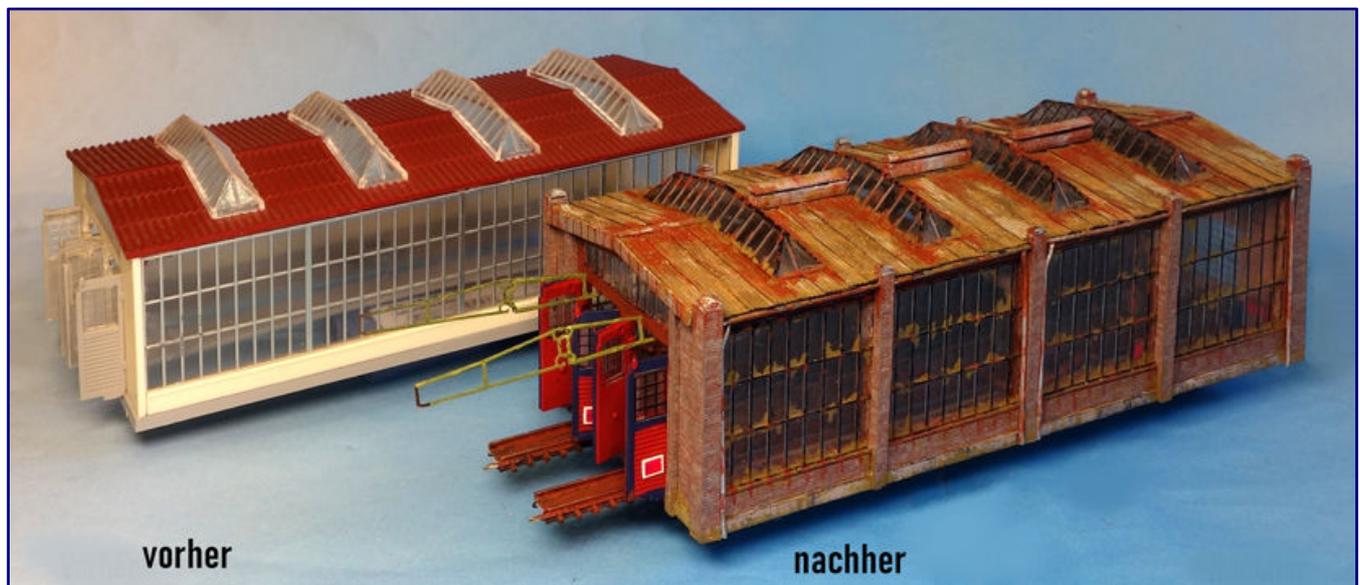


A convincing locomotive shed (Part 1)

## From new to old!

*Our reader and book author Heribert Tönnies is dedicated to a school of modelling that aims to be as easy to master and inexpensive as possible, but strives to produce satisfying results at the same time. In continuation of building reports and experience previously shared through Trainini®, this new two-part series will provide instructions on how to considerably upgrade of an old Märklin locomotive shed with simple procedures, and, for example, transforming its exteriors to a brick wall look.*

By Heribert Tönnies. As an advance extract from forthcoming my third book (eBook), I present today and in the next issue of Trainini® an effective method for rebuilding and visually upgrading Märklin's electric loco shed. The completely changed model will look like this afterwards:



before

after

### Preliminary remarks

When showing my self-made models, I always hear "...great, if only I could do something like that...", "...I lack the imagination...", "...I could never do something like that...", etc.

It is relatively easy for a reasonably talented model railway enthusiast to build their own individual model or to improve existing structures. The reason for this article is to encourage you to start such a project yourself or take some inspiration from it for similar future builds.

Those who know me and my electronic books will be aware that I use almost no workshop equipment. As you can see in the following report, for the most part, only a good hobby knife is needed to work on the locomotive shed.

That is why this building method is especially suitable for beginners (but just as well for the ambitious model railroader) to realise an impressive authentic model themselves (even at the "kitchen table") and

without an expensive collection of tools. To ensure that the building process remains comprehensible even for the inexperienced, the descriptions go perhaps into more detail than may be necessary for the more experienced and ambitious model railroader.

Even with just a few of the individual measures presented, a good upgrading of the original model can be achieved. For example, only redoing the roof, the façade, or, if you like the architectural style of the original model, perhaps only the pits or the interior. There are no limits to your own creativity! In this respect, my credo is: Just go for it - the result explained below in individual construction steps should be more than convincing!

## Task

As a purely functional building with plastered walls, the old Märklin electric locomotive shed basically fits into the architectural style of the 70s, but does not go well with my old-style maintenance depot. Given that my depot buildings mainly have brick facades, the Märklin shed, which was placed on the (still unfinished) layout for test purposes only, looked like a foreign body.

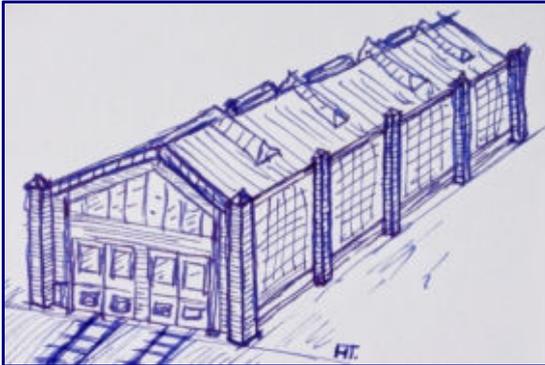


I therefore decided to adapt the simple hall architecture to the architectural style of my large maintenance depot and will apply a somewhat “playful” brick look.

The starting point was an already assembled model, which is sold out at Märklin, but can still often be found second-hand and ready-built, or, more rarely, as a kit. For an unassembled model, some modification steps are more easily accomplished during assembly.

In order to have a coherent plan and avoid doing things at random, I first thought about the façade's design. As I wanted to keep the building style with the generous glass fronts, the scope of the redesign was somewhat limited. In the end I decided to go for large window panes with masonry pillars.

Adapted to my upgraded roundhouse, the pillars were to be extended upwards beyond the eaves. I drew a very rough sketch of the idea (with my professional background, this is sufficient for me; for those who are not experienced in architecture, I recommend making a more detailed sketch or scale drawing in order to recognise problem areas at an early stage).



The large windows create a generous transparency for the hall. This is why it makes sense to complete the model with an interior visible from the outside through the windows and the working pits that are part of such a structure. Especially with interior lighting, these will then really stand out.

I made the following changes and additions, which I will describe in detail as a chronological step-by-step guide in the build report:

#### Facades:

- Cladding wall surfaces with masonry structure
- New masonry piers in front with profiled pier covers
- Concrete plinth
- Highlight window bars of the longitudinal façades more visibly
- Highlight window bars of the gates and gables with a special process
- Make gate thicknesses visually "slimmer" and add blocking signs
- Add rainwater downpipes missing from the original model

#### Roof:

- Completely new, weathered roof covering
- Additional verge cladding as zinc standing seam roofing
- Addition of the rain gutters missing from the original model
- Highlighting the glazing bars of the roof light bands
- Additional fire protection/ventilation flap systems

#### Interior building structure:

- Authentic brick flooring, prototypically run right up to the rail tracks
- Warning stripes along the pits
- Partially relining walls to conceal the plastic windows protruding inside
- New masonry supports in front
- New circumferential masonry base

#### Other interior work:

- Examination pits with stairways
- Rails without continuous sleepers placed on pit walls true to the prototype
- Complete interior equipment and repair materials
- Lighting of the examination pits
- Hall lighting
- Completely new supporting structure for the adjustable overhead contact wires

## General:

- Weathering all-around, adding traces of rust, water stains, etc.
- Adding traces of greenery (weeds, moss on the walls and the roof)

## Construction report

(In chronological order according to my procedure; other building sequences or only parts of them are possible)

## Windows:

First, colour the somewhat dominant, rather unusual silver-coloured window bars/bolts of the two longitudinal façades black with a permanent marker (Edding 370). It is sufficient to carefully brush the outer edges with the tip of the pen.

It has proven to be advantageous if the tip of the pen is guided with its side surface on the surface of the glazing bars, i.e., keeping the pen positioned rather horizontally to the façade. This reduces accidental slipping from the front edge of the bars onto the glass surface. Minor “accidents” are not tragic, however, because the glass panes will still be weathered, allowing the covering of traces of the black marker.

### Tip "Second-hand purchases"

The Märklin electric loco shed is long out of production and rarely to be found as a kit, but often available in a ready-built, second-hand state. However, I have noticed with some used models that the assembly of the windows was done incorrectly and in such a way that the protruding glazing bars face to the inside of the building instead of the outside. Colouring the bars is thus more difficult in the assembled state and because of the thick plastic glass it hardly improves the effect from the outside at all. Weathering of the bars is therefore also not possible.

In addition, the three-dimensional window structure is no longer recognisable. This could only be fixed by completely dismantling the outer walls (if at all possible due to the plastic adhesive welding) and properly rebuilding them. I therefore recommend asking the seller about this point before buying.

The side edges of the bars remain somewhat transparent and cannot be coloured without extensive masking, but they do not disturb the overall appearance later.

On the contrary, the glazing bars appear somewhat slimmer because the lighter side surfaces “blur” visually with the window glass.

On the inside, colouring is not possible because the window pane is flat. It would be possible to stick on a black printed grid of bars on overhead foil, but in my opinion, this is not necessary.



When looking through the panes from the outside, the lighter bars in the shadows of the interior are not noticeable.

Only the three wider surfaces on the long sides of the building will be re-designed as three-dimensional masonry pillars.

In order to avoid spoiling the brick surfaces that will be added, I did weather the blackened steel I used a “superfine” microbrush for this. I am

also already applying paint to the “green” shoots at corners and edges.

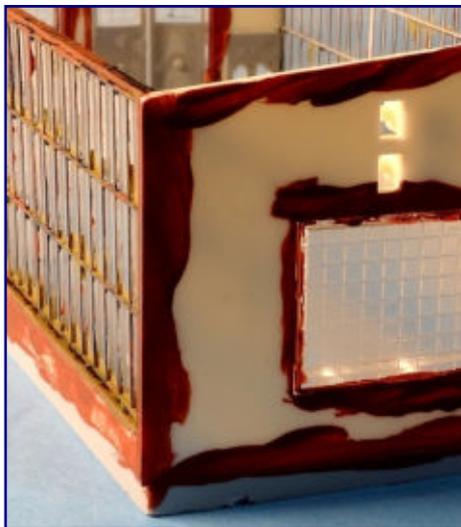


Acrylic or special paints for plastic models, e.g., from Tamiya, Vallejo, etc., are well suited for this purpose.

The window reveals (lateral masonry surfaces at the windows) should also be coloured all around in a dark brown or a colour that matches the later

brickwork.

Why? On a small scale, the slightest inaccuracies in the later to be applied brick texture sheets could cause the lighter background colours to show through at the imperfections. The darker colouring effectively prevents this. I also colour all door and building edges, connections to the base, etc., approximately in the same shade as the brick foils that will be applied.

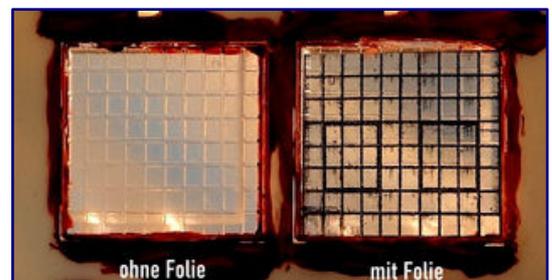
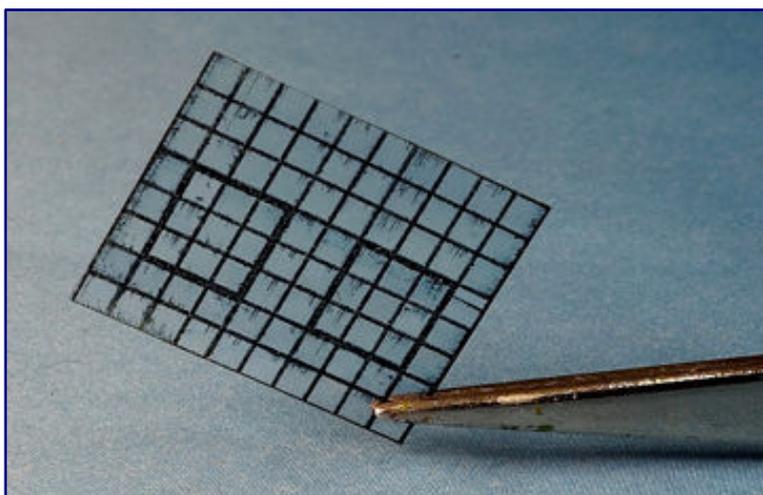


Because the window frames and glazing bars of the windows on the back gable and in the gates barely protrude in a raised manner, they cannot be coloured black without great effort.

The danger of spoiling the window panes with the permanent pen colour is extremely high. But there is also a simple solution for this for the computer-savvy model maker: window glazing printed onto a transparent film and glued onto the window.

Because the description of this would go beyond the scope of this report, I am making instructions available free of charge as a PDF on my website under "Tips for downloading."

Attaching the transparent film improves the overall look of the building considerably. In the example photo, the panes were somewhat weathered directly on the printout.



ohne Folie

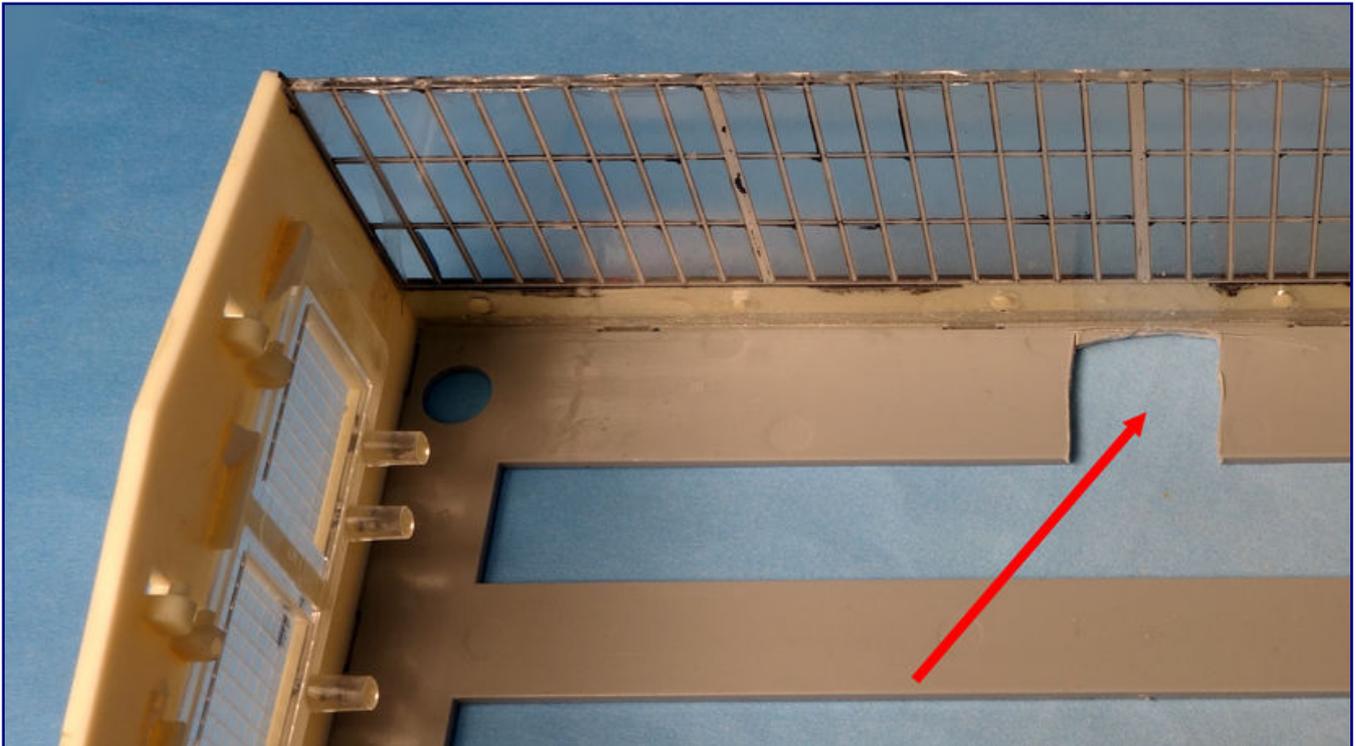
mit Folie

without foil

with foil

Shed floor:

On the inside, the original model came with protruding bases on the lateral floors for installing light bulbs. These bases for the light bulb illumination are not only unsightly, but also hinder the assembly of the later interior fittings. That's why I cut and broke them out. The resulting recess in the floor did not bother me because this gap will later be covered by the new floor.



For the new floor I used 1 mm thick balsa wood panels. The balsa wood is to be covered with a prototypical floor covering. At the beginning this project, I did not have the 3D sheets from Redutex available, which can now also be purchased directly in Germany and in many different types.

Therefore, I resorted to using a rammed clinker floor created with the help of a graphic design software. However, for reasons of simplification and to further enhance the 3D optics, I recommend the use of suitable texture sheets, which, e.g., Redutex has in their programme in many variations and also for Z scale projects.

The clinker floor was printed on high-gloss photo paper and attached to the balsa wood base with all-purpose glue (e.g. UHU). Why high gloss, when conceived modelling theory says that there is nothing shiny in the prototype except water, metal, glass, painted surfaces, etc.? Correct!

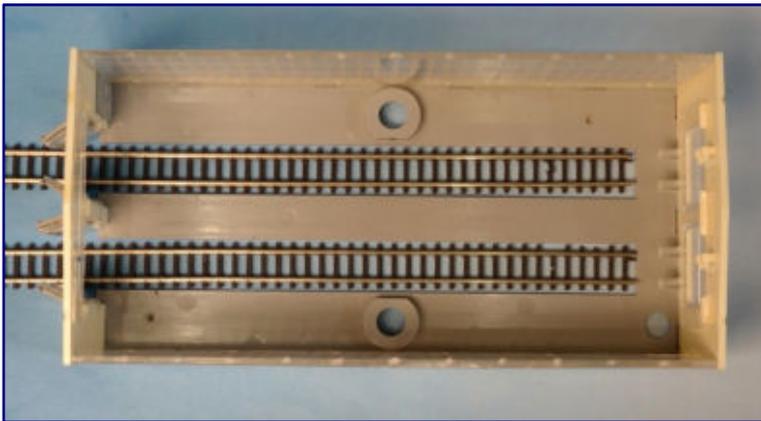
So why glossy paper now? Well, on a small scale it is very important to print in high resolution and with strong contrast. Only by printing on glossy photo paper can even the smallest structures still be recognised (unless a professional printing technique is used, which is rather unusual, in home, use).

However, two circumstances will still make the glossy print result look authentic:

1. The floor is still colour-treated, the shiny spots that still shine through imitate leaking liquids, such as water dripping from the locomotives, oil spills, grease, etc.;

2. Because I am not installing an openable elevating roof or similar for a direct view into the hall from above, the floor will only be visible from the outside through the windows in a rather oblique and flat viewing angle – this covers up the shine, but the contrast of the structures remains visible with good illumination.

In the original model there are slots in the floor for the tracks, but they are so wide that a complete track (i.e., with sleepers) can be inserted. This is not prototypical for a maintenance hall. In such maintenance halls there are no rails laid on continuous sleepers (i.e., no complete tracks); rather the rails are usually fixed on the pit wall heads.



Therefore, I decided to deviate from this and cut out the slots for the tracks in the new hall floor so narrow that the floor lies close to the rails at the sides.

To achieve the look of rails screwed onto pit heads in a simple way, I later cut out the sleepers between the rails. With the remaining pieces of the sleepers under the rails, I achieved a realistic and prototypical appearance even in small scale without much effort (even if no wooden sleeper pieces are used in the prototype).

Although the edges of the floor for the track cut-outs are not visible later, I colour them black with a felt-tip pen (or brush-applied acrylic paint) before installation. This prevents unattractive shimmering through of light wood on components that are not 100% tight (floor/rail).

**Note "Keep an eye on track operability"**

If the tracks are to be driven on, it is important that the floor approaching the rails is minimally lower than the upper edge of the rails. This must be taken into account when choosing the thickness of the balsa wood floor base, taking into account the thickness of the photographic paper or texture sheet and the track material used (sleeper thickness, rail height). If necessary, a thinner balsa wood, e.g., 0.8 or 0.6 mm thick, must be used!

Because the hall is designed for Märklin track, this design option cannot easily be implemented with Rokuhan tracks due to the moulded track bed. If necessary, these tracks must be lowered in the substructure so that the upper edge of the rails is slightly above the finished floor level. However, height differences could arise on the outside of the halls, which would then have to be filled in accordingly.

If a transfer table is installed in front of the shed, the different heights must also be adjusted accordingly. This is not necessary, if Märklin track is installed flush with the underside of the original floor plate of the model.

In addition, I recommend imitating dirt such as oil on the rail edges, rust and grease stains, etc., with paint already before gluing in the floor. With narrow yellowish strips I also directly apply the optical protection strips along the pit edges (in the photo already weathered again with oils and greases).



The protective strips can also be designed directly in the print template. Only now do I glue the prepared floor into the model.

Wall panelling on the inside:

The rear wall (gable) of the original model is very jagged due to the protruding window elements glued in from the inside.

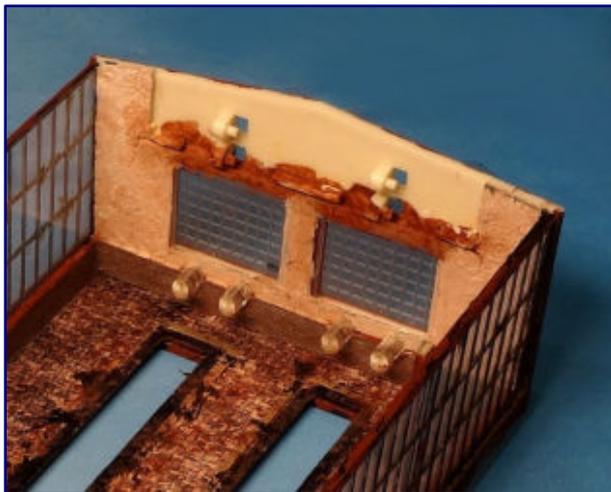
This had to be evened out. For the base I cut a 6 mm high and approx. 90 mm long strip from 1.5 mm thick balsa wood. I drilled/cut out the holes for the transparent "buffer stops" protruding from the wall, which I left on the model, and stuck Redutex 3D brick texture on the front. I glued the strip to the back wall.

**Tip "Pre-machining the edges of the plinth"**

I colour the upper edge of the plinths brown or in the colour of bricks before assembly. On the one hand, this covers the visible thin edge of the foil, and on the other hand, it saves me having to fiddle with a fine brush in the narrow hall later on to adjust the colour of the edge.

I proceeded in the same way for the longitudinal walls, so that a circumferential plinth is created in the hall.

I cut the wall panelling on the rear gable above the plinth from 1 mm thick balsa wood, i.e., slightly thinner. This emphasises the projecting plinth. If the original gate opening technique is to be mounted, the wall surface is only to be filled up outside the support webs for the gate operating plate (see photo), otherwise completely.



The vertical edge of the relining protrudes minimally into the window areas of the longitudinal walls. That is why I coloured it black on the outside (i.e., facing the window) before installation.

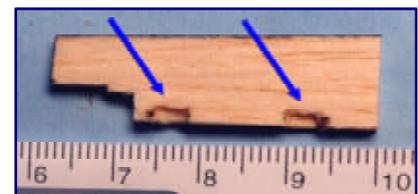
This prevents light from being visible from the outside through the windows later on. In addition, however, this edge would later be largely covered by pillars glued to the outside.

To prevent the windows of the longitudinal fronts from getting stained when the wall is painted, I painted the components for relining with white-beige-dirty acrylic paints before installation. I did the same with the gate side.

However, I used 1.5 mm thick balsa wood for this. There is one special feature to note here. The hinges of the doors protrude minimally inwards and project slightly over the plastic surface of the wall. To ensure that the doors move smoothly, I notched the hinge area on the back of the relining to a depth of about half a millimetre.

**Tip "Balsa wood reinforces the wood"**

To prevent the soft balsa wood from warping or swelling at the notch over time, I drip some super glue on the notch before installing it and let it dry out completely before mounting the relining. Super glue solidifies and hardens, reinforcing the wood.



To cover the inner, wider opaque surfaces of the windows on the sides of the building, I laminated these surfaces with masonry pillars. I cut 2 mm wide strips from 1.0 mm thick balsa wood, which were covered

with masonry foil facing inwards. For reasons of simplification, I did not cover the pillar sides, which are only 1 mm wide, with texture sheet. This would hardly be visible later, when looking in from the outside.

If you want, you can of course also apply brick texture on three sides. I coloured the lateral surfaces and the uncovered surfaces facing the window approximately in the same shade as the brick surface: reddish brown. Then the pillars can be glued to the glass elements on the inside, standing on the base.



The new pillars also create a realistic structure on the inside of the hall, which, together with the subsequent interior design, considerably enhances the hall.

The original roof has small pegs on the underside at the corners with which the roof is clamped between the outer walls. To obtain this function, a small slit, W/H = approx. 1.5 x 3 mm, must be cut into the balsa wood at the top of the outer corners of the gate and rear gable wall. This is where the small pegs of the roof engage.

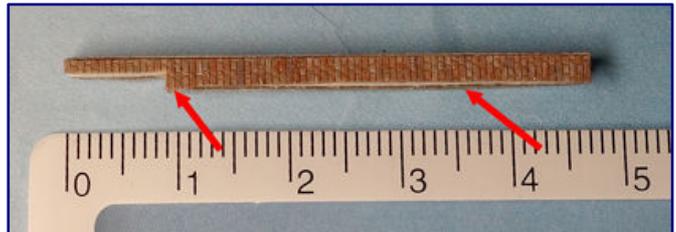
**Tip "Avoid superglue on plastic glass"**  
The use of superglue is problematic on or near plastic windows. The gases of the glue can lead to a white haze on the adjacent window surfaces. Depending on the type of glue, the fogging can be removed, but the risk of spoiling the window panes is high.

The upper edge of the inner pillars must also be adjusted to the height of the web formed on the underside of the roof panel. A precise fit ensures that the roof sits firmly in the structure but can still be dismantled (important for reversing purposes when using the gate opening mechanism).

Facade design:

The 2 mm wide central pillars (there are three on each of the long sides) were cut from 1.0 mm thick balsa wood. Because the windows recede behind the base by approx. 1 mm, I thickened the balsa wood strips above the base with another 1.0 mm thick strip of balsa wood.

Before further processing, the pillars were covered on three sides with 3D textures. The sheet protruding from the sides in the projection area of the base was only cut off after gluing.



**Tip: "Simplify balsa wood processing"**

I left the balsa strips to be glued behind the pillars slightly protruding over the front width of the pillar on both sides. After gluing, the protrusions can easily be sanded flush with the front part of the pier on 600 grit sandpaper. In this way I avoided the smallest inaccuracies in the width of the two piers.

**Tip: "Optimise the appearance of the texture sheet covering of the pillars"**

Cover first the two side surfaces of the pillars with the brick textures, before applying a texture strip to the front face of the pillar, thus covering the cut edge of the lateral textures. The unembossed edges of the side sheets are thus no longer visible from the main viewing direction.

The unembossed edges of the front sheet are located in material thickness on the rather poorly visible pillar sides. If you wish, you can re-stamp joints into the unembossed edges of the front sheeting, treat them with paint, etc.

**Tip "Simplifying the application of textures to the pillars"**

I cut the textures for the side surfaces slightly wider than the underlying surface. The straight cut edge of the texture was precisely positioned on the front edge of the pillar and glued to the side surface. After pressing the texture on, the protruding edge at the back was trimmed along the edge of the wood with a craft knife. In this way, I achieved a precisely fitting brick corner at the critical, visible front pier edges.

The brick texture for the pillar front, on the other hand, was cut to the exact width before application.

For my buildings in the front of the layout I chose a brick masonry structure in scale 1:220. For buildings further away, masonry structures in 1:160 may also be suitable because of the better visibility from a distance. See also my experience report on the Redutex self-adhesive texture sheets in **Trainini®** 12/2021.

The supports prepared in this way were glued to the window front. Here the balsa wood again shows its strength. The window mullions and transoms protrude minimally from the glass surface. I pressed the support lightly against the glass front with my fingers (press against the window from behind with the other hand). This imprints the slightly protruding mullions and transoms into the balsa wood and the support finally lies flat on the pane. However, this procedure only works with small protrusions; here the sheet still absorbs the squeeze largely without deformation.

A small readjustment of smallest deformations is possible with the tip of a craft knife (press on the sheet and straighten). In case of larger dimensional differences, the film would become wrinkled. In this case, notches must be made in advance. The four corner pillars are somewhat larger and were assembled from two strips of balsa wood.

For the long side, this is 1.0 x 3.0 mm. Before gluing, the side edge facing the window front is covered with brick texture. Then a second strip of balsa wood, 1.0 x 2.0 mm, is glued to the gable end. Here, too, the narrow edge facing the gable should be covered with brick texture before gluing.

**Tip: "Assembly aid"**  
To ensure that the strip of the corner pillar to be glued on the long side first can be mounted with the correct overhang to the model edge, I place a 1 mm thick strip of balsa wood as a stop gauge on the gable at the edge of the building. This way the pillar part lying on the long side can be aligned and glued exactly and with the correct projection.

Only after this were the two main viewing surfaces covered with masonry film. The unembossed edges should again be arranged so that these lie behind the surfaces of the main viewing direction.



After the supports on the longitudinal fronts were mounted, brick texture was attached to the base. Due to the slightly protruding bar that already exists on the model as a window sill, the texture can be applied tightly here.

As already described, these areas should also be darkened in advance.

At the bottom I ran the texture over the visible plastic base of the floor to the lower edge of the model.

The new concrete base was cut from 0.6 - 0.8 mm thick balsa wood. Before cutting, I painted the

balsa wood with a colour mixture consisting of a large amount of white acrylic paint, some dark brown and even less black, iridescent concrete grey-brown.



Then, I cut the pre-painted wood into 2 mm wide strips. The upper edges were also to be coloured concrete grey-brown before gluing on the plinth. After drying, I applied some dark paint perpendicularly to the later skirting installation position using the dry brush technique ("Dry Brush"), and thus imitated the dirt running off vertically due to rainwater.

By treating the colour before installation, I avoided accidentally spoiling the masonry with paint later on.

**Tip "Avoid warping of the wood"**

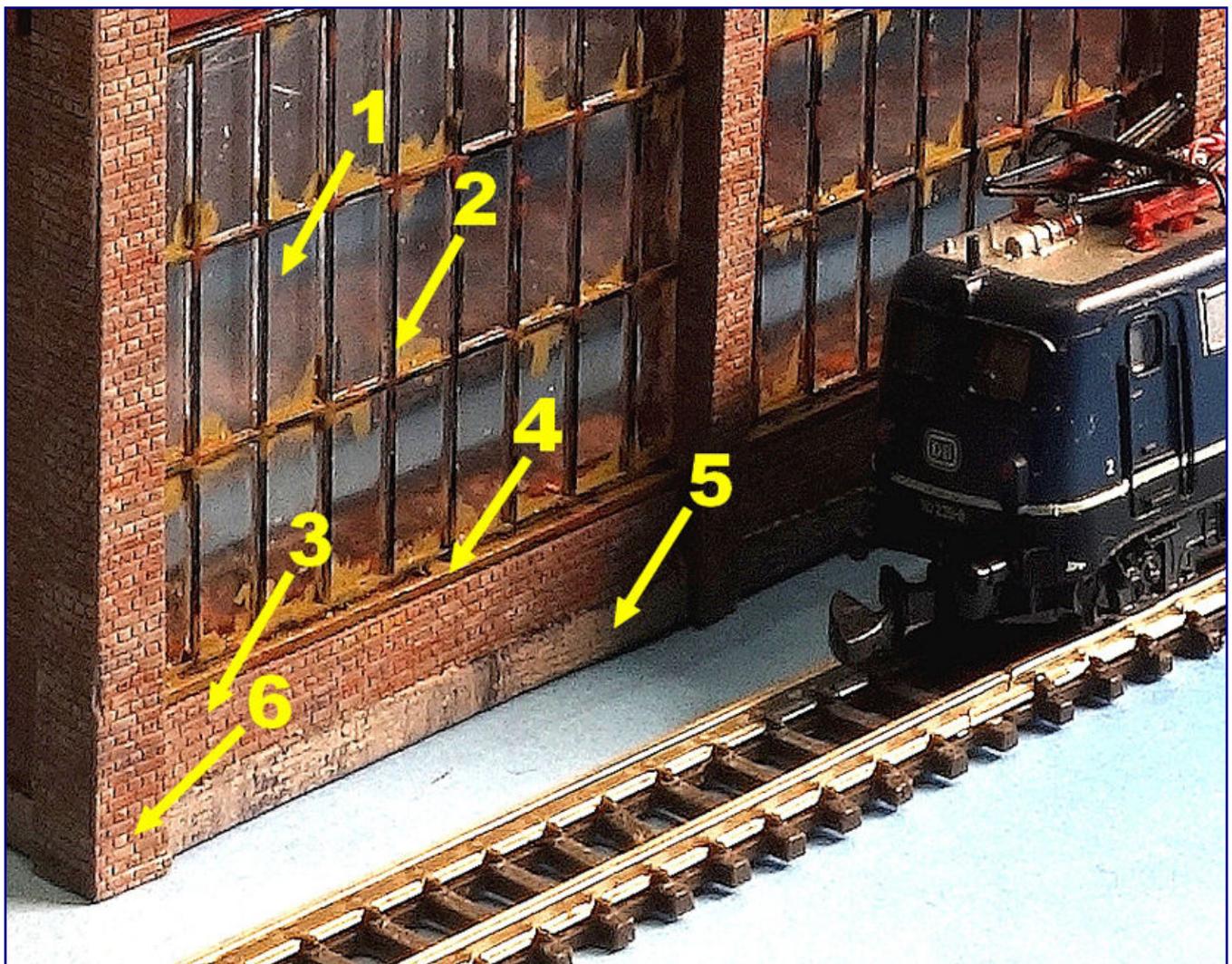
The very open-pored balsa wood is sensitive to moisture and can warp very easily (bulging on the side exposed to moisture). To avoid this, I stain both the front and the back at the same time.

**Tip "Optimising the paint finish"**

To optimise the work for the many strips, I first cut a wide strip with two cleanly cut long edges. I colour these edges directly as well. This way, for the final cutting of the narrow plinths, I already have two finished colour-treated plinth edge tops. After drying, only the final plinth width with one painted edge each has to be cut.

With the concrete plinths glued between the piers, I achieved a façade structured according to the prototype, which is staggered from the back to the front, each with a small projection, as follows:

Glass surface (1) - glazing bars (2) - masonry (3) - plinth under window (4) - plinth (5) - pillar (6)



The door front requires some attention. The doors that swing open by 90° rest tightly with their hinge edge on the plastic surface of the façade when open. No texture can be applied in this area, because otherwise the gates can no longer open by 90°. Therefore, a pillar in the middle between the gates to divide the façade is also out of the question.

But there is a solution for this too: first I covered the wall surfaces up to the hinges with brick texture. Then a 2 mm (balsa wood) wide pillar (covered on three sides with masonry foil) was placed immediately to the right and left of the gate hinges. The gate opened at a 90° served me as a reference during assembly.



However, I had to swallow a small toad. Because at the double-leaf door on the left, the pillar protrudes somewhat into the clearance of the door.

For my installation situation, however, this was not a problem, because the door is located off to the side in an area that can hardly be seen and, moreover, the overlap is covered by the angle of view from the front edge of the pillar.

In a fully visible frontal view of this gable, it would be a good idea to insert another door here, possibly a single-leaf door, or to stick on a door

that has been prepared with the help of graphic design software (made narrower) and printed out. A narrower pillar would also be conceivable, but the overall appearance with the chosen pillar dimensions was more important to me.

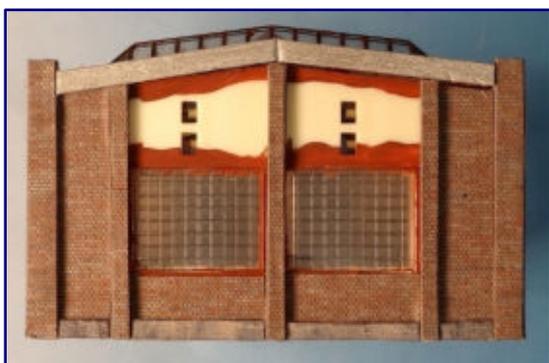
The areas directly around the doors and the skylight cannot be covered with texture. On the one hand, because the cut-outs for the hinges lead to undesirable optical effects, and on the other hand, as described, the gates cannot be opened by 90°. However, such large gate systems often had wider steel frame constructions. It therefore makes sense to use this stylistic element as a technically conceivable solution here as well.



For this purpose, I painted these strips and the edges of the "wall" around the gates in the colour of already heavily corroded metal parts, as is usual in my maintenance depot.

Together with the masonry pillars to the right and left of this "new" steel frame and the "steel construction", the gable is given a model-like characteristic that is adapted to the new building architecture. Later, the gates and frames were still

to be treated with colour and painted in contrasting two colours as the icing on the cake.



The rear gable is a little easier. Here I placed 3 pillars, one of them centrally between and one pillar each to the right and left of the windows. This division also has the advantage that the masonry foil only has to be applied in partial areas that are easy to cut.

**Note "Wall cladding for overhead line installation"**

If an overhead line or the gate opening control is to be used, the upper gable panel can only be covered with a texture sheet when the overhead line is hooked in on the inside. This way, the sheet also directly covers the unsightly auxiliary openings for mounting the overhead line.

The Redutex texture sheets are not lightproof. In case of an illuminated model, I recommend to paint the sheet black on the back in the area of the auxiliary openings for the overhead line assembly or to cover the openings with aluminium foil. This avoids unwanted light leakage from the illuminated model.

Alternative design option:

With the brick texture sheets available in several colours it is, in principle, is also possible to realise two-coloured façade variants of this model, a design that was frequently built in the past. For example, all the recessed wall surfaces could be done with a yellowish coloured brick structure and only the supports in a contrasting darker shade.

I refrained from using this two-tone colour scheme because the façade of the loco shed is already structured and small-scale enough for me after the redesign, but the monochrome colour scheme still achieves a certain "calmness" of the architecture in the façade.

The current interim stage already shows a significant improvement of the model that has been achieved with only a few changes.



#### Construction materials used for the project

- Märklin electric locomotive shed, item no. 8980
- Balsa wood: 0.6; 0.8; 1.0; 1.5 mm thicknesses
- Brickwork: Redutex 3D sheet, Art.-Nr. 220LD823 („Engineering brick“)
- Brickwork: Redutex 3D sheet, Art.-Nr. 160TI122 („Brickwork: Redutex 3D“)
- Gutters: Evergreen scale models, 1.5 mm, Art.-Nr. 241 („half round“)
- Rainwater downpipes: lamp posts of LED street lamps (various sellers on auction platforms)
- Rainwater downpipes alternatively: floral wire, 0.8 mm, KNORR prandell Art.-Nr. 6478204
- Strass stones: 4x4 und 3x3 mm
- Various acrylic paints (mainly Tamiya and Vallejo)
- Superglue
- Woodglue
- Uhu all-purpose glue
- Permanent marker Edding 370, black
- Fineliner 0.6 or thinner, black

Part 2 in **Trainini®** 9/2022 will be dedicated to the roof, maintenance pits, interior fittings, overhead line and the final assembly of the model.

All photos and illustrations in this article: Heribert Tönnies

#### Webpages of the author:

<http://bestagernet.de>

#### Construction blog:

<https://www.facebook.com/modellbahn.bahnbetriebswerk>

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### Neuauslieferungen:



<- Märklin 82133 - Bahndienst-Rungenwagen



Märklin 87298 - Doppelstockwagen-Set IC 2 ->



<- Märklin 88094 - Tenderlokomotive



Märklin 88619 - Dieselelektrische Lokomotive ->

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Dream layout by Dirk Kuhlmann

## En Route in Lower Bavaria

*An appealing model railway layout does not only need a creative hand. It is much more important to have an idea and a story that emerges from your own desires, impressions you have experienced and a lot of imagination. As soon as the plan has matured in the mind and on the screen or paper, it can be put into practice. Today's portrait of the "Bad Rothenzell" layout, based on Lower Bavarian motifs, shows what can evolve in the process.*

Bad Rothenzell is located west of Passau. Nestled in a wide, green valley and surrounded by forest, the small spa town in the district of Rottal-Inn has preserved a Lower Bavarian idyll. We are in the middle of the sixties; various railway innovations are already announcing themselves in this region.



The morning fog still lies over the valley and the railway traffic appears to be at rest for a few minutes.

Trains on the line from Passau to Munich are already running under catenary wire, except for a 50 km section. In Bad Rothenzell, things are not quite ready, yet – but the catenary masts are already in place and the rail signalling system is under construction.

The responsible DB departments had shown foresight years before when they decided to keep the Bad Rothenzell locomotive station as a remote station (abbreviated to Ast by the railroad authorities). The V100s currently stationed there enable the necessary towing services in front of express trains that run on schedule with electric locomotives.

The still catenary-free section can be bridged without having to uncouple the electric locomotive, because up to two diesel locomotives from the Bad Rothenzell remote station can be coupled in front of it. This sometimes results in peculiar train formations, especially for chartered trains.

The class E03 was presented to the public at the International Transport Exhibition in Munich in 1965. Visitors were able to experience the locomotive on a trip to Augsburg at 200 km/h. On one of the exhibition days of the IVA, there was probably also a presentation date in Passau. So it happened that the E03 with retracted pantographs together with the train passed through Bad Rothenzell station behind two V100s.



The main tasks of the V100 at “Bad Rothenzell” in Lower Bavaria include towing services in front of express trains that run on schedule with electric locomotives over the “powerless” section of track.

That's how it could have happened back then in Bad Rothenzell, if all the scenes hadn't originated in my imagination. Just a little story truly fills your own model railroad with life.

## Images and plans

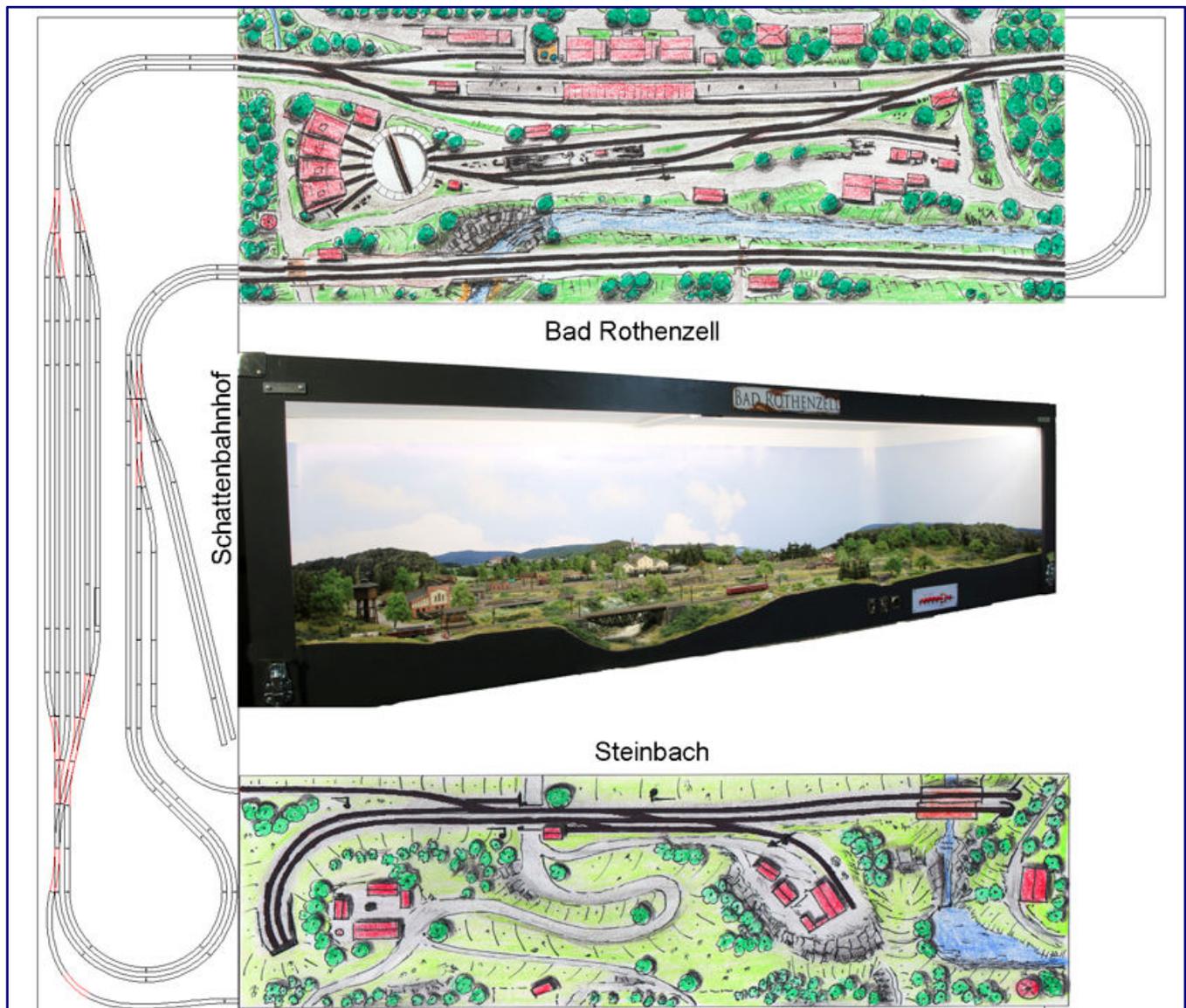
Initially, this exhibit was about the conceptual question of being able to accommodate as many tracks as possible in an area of 200 x 70 cm on a scale of 1:220. Particularly since a long run of the trains, optimal shunting possibilities and a small locomotive station were on the agenda and yet the Lower Bavarian rural character should not be lost.

After what felt like twenty conceptual designs, the decision was made in favour of the current form, which is based, among other things, on Reinhold Barkhoff's graphic images. The station is adjoined on both sides by track curves: On the right, the connection is made to the foreground presentation track, on the left to the track storage of the co-located staging yard.

On an area of 300 x 50 cm, its tracks accommodate express trains with as many as eight passenger cars. As the track plan explains, the through station Bad Rothenzell is located within the diorama almost directly in front of the background scenery, while the scenery in front of it is determined by the locomotive station with the generous maintenance facilities, a turntable, the roundhouse and (right in front) a long presentation track.

Since the track curves of the right bypass and the access to the staging yard on the far left are hidden in a kind of “black box”, the visible area with the generosity of gently curved tracks leaves a deliberate elegance, which is of course also a result of using Märklin's flex track.

The flex track especially in the case of the island platform of Bad Rothenzell with its gentle curvature resulted in an effect that is always amazingly close to the prototype – especially when passenger trains with long bogie cars stop there. In addition, the “Steinbach” layout, which was completed a long time ago, has now been connected to the big, wide world via the above-mentioned staging yard.



“Bad Rothenzell” (above) in combination with the “Steinbach” layout: In addition to the connection of the layouts the drawing illustrates the location and size of the staging yard.

## The basic structure and electrical system

The basic framework consists of 70 mm high and 10 mm thick plywood slats. They were cross-glued, screwed together and provide the supporting base of the “railway panel”. In scale Z, one should avoid gradients and suggest a topographical up and down with the help of the landscape. For this purpose, the 10 mm panel is cut open at previously determined areas after the tracks have been placed provisionally and thus prepares, for example, the topographical incisions.

Of course, the empty spaces must be underlaid for the later formation of slopes – the hard foam used for this always needs a supporting base. Only the fish-belly girder bridge (by Hack) as well as the self-built

bridgeheads were set into the blank form of the layout with the aim of trouble-free track laying. For noise insulation, the tracks are placed on 2 mm cork.

The pre-planning determines a lot: Do the underfloor actuators (from Conrad or Hoffmann; available from Aspenmodel) fit or does a wooden brace interfere? Is there room for uncoupling magnets (from System Jörger)? Where is there enough space for the required decoders?

The “Intellibox 2” digital control unit used is not designed for 10-volt Z-train operation; a digital voltage regulator from AMW comes to the aid. It is recommended to have several feeding points with a cable cross-section that is not too small in order to have sufficient electric current at all positions.

In the case of “Bad Rothenzell,” the central unit and all necessary parts were integrated into a small wooden box and the connections were made via XLR plugs or sockets. As components from the PA audio technology, they are stable and resistant enough to make the system suitable for harsh exhibition use. As you can see, Z gauge fans have also been making increasing use of digital technology for many years.



**At least three V100s are always based in Bad Rothenzell, which are also used for operational services. The mixed operation of steam and diesel locomotives has its own appeal.**

With their products, small-series suppliers make it possible to digitise locomotives in a way that makes a user of larger scales rub his eyes, pardon his ears. Some locomotives even have the appropriate sounds on board (sound decoder)! Of course, the volume leaves a lot to be desired, but at least a lot of fun is provided.

## Designing the landscape

So far, the modelling sessions had gone well with fun and also discipline, but now the real joy should come. It's time for my favourite activity – landscaping.

First, 20 mm hard foam boards are glued onto the layout in several layers until the desired height is reached. With sharp-toothed knives and various rasps, the first landscape contours are added to the hard foam.

Then the designated retaining walls (and similar artificial structures) are put in place. A preliminary trial on a test piece often helps to gain one's own experience. The "ease" of many layouts is not a product of chance, but the result of continuous work.

At some point, the experienced model railroader gains an eye for the essentials. Unfortunately, it is not done with a few carvings and some brown paint on top. This carving is followed by a thick coat of Molto wood repair filler – not cheap, but with excellent characteristics, and, therefore, with no alternative for me.



The platform was self-built, and, of course, there is a fine staircase.

The compound dries to a sand-like consistency and, with its rough surface, provides a very good adhesive base for subsequent grassing.

Depending on the region and the desired weather conditions, the terrain skin should be painted irregularly with earth-like paint.

The last step is to sieve out the finest topsoil, some stones and various types of sand.

The material is either scattered on the glue-coated surface or washed in with thin gravel glue.

The subsequent designing of water with emulsion paints and boat varnish is sufficiently well known. If depth is simulated with a little illusive painting and everything is sealed with a few layers of high-gloss varnish, a remarkable water effect is created.

Today, the hobbyist can hardly complain about the choice of 1:220 scale kits. One of the most striking buildings on the layout is of course the bridge from the company Hack.

Locomotive shed, reception building, and signal box are Archistories kits, which have been subsequently painted. Colour treatments are generally advisable to give the plastics, resins, metals, wood and cardboard kinds used a certain overall harmony. All houses should stand on or in the ground without gaps, because nothing is more repulsive to viewers than floating walls or even entire buildings.

Finely sieved Woodland Turf forms the basis for certain sections of the future green areas. On a section of 20 x 20 cm, a first grassing cycle is carried out with 2 mm fibres of Mininatur. The glue is not applied over the whole area, but dabbed irregularly. Planned locations of trees and bushes are excluded from this process.



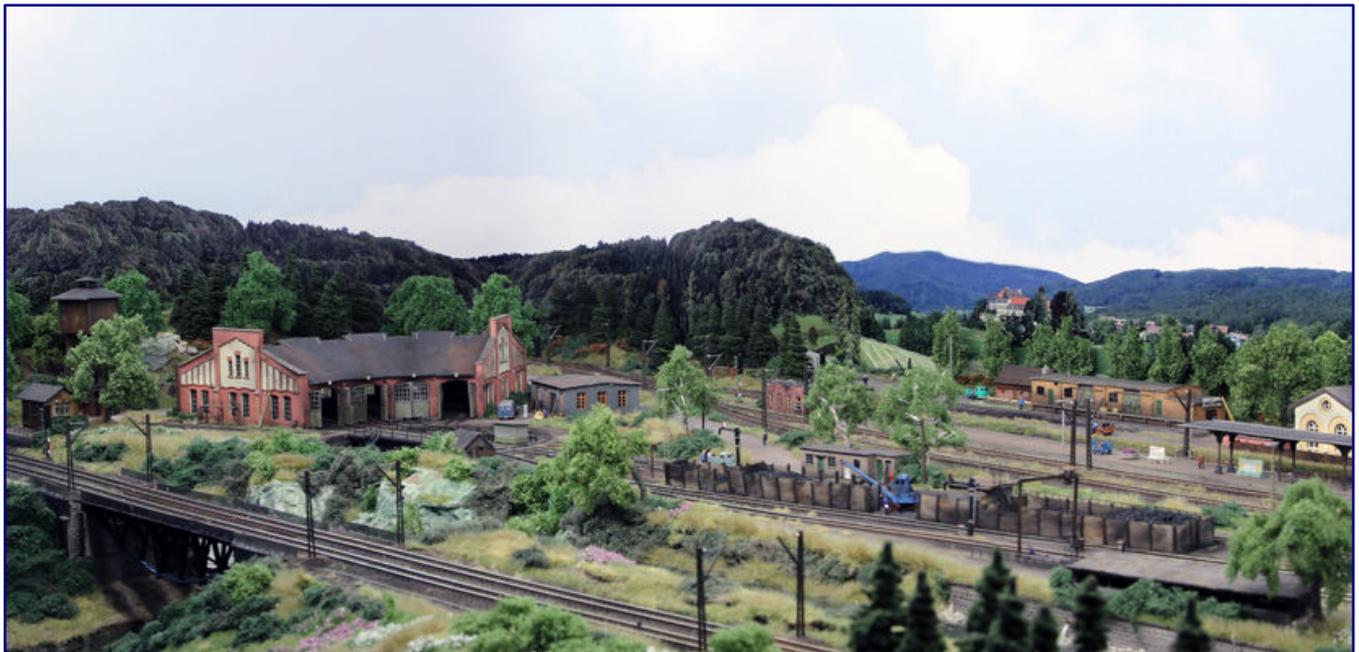
After two more passes the result already looks quite natural, because unequally distributed grass, weeds and lichen alternate with bare soil; the high effort pays off.

Trees and bushes are again individual creations made of wire and self-mixed wood log paint with foliage from Polak and Mininatur.

The unique character of these plants underlines the principle that everything comes from one source – and should be real fun. The Z-Diorama “Bad Rothenzell” (above) shortly before its completion: the photo taken in longitudinal direction shows the generous elegance of curved tracks and the (comparatively) amazing effect of depth effect of even a provisionally placed backdrop.

## Background - Light - Play Conception

The “peep-box” or stage principle represents a closed system for quick assembly and offers optimal protection during loading, transport, unloading and set-up. The three-sided panorama picture with Lower Bavarian ambience which is installed as the surrounding background is perhaps the most essential element for a complete stage set with depth, which admittedly still needs radiant brightness.



The depot is empty, all V 100s are in use and yet there is never a moment's peace here.

This required 49 individual photos, which were merged into a scenically coherent entity with the help of Photoshop. Two 160 cm long LED strips with daylight character provide the realistic lighting; because of the many shades of green and yellow, a light colour of 4000 K was chosen to mitigate a colour cast. But as always, this is a matter of taste.

Does the subheading really say play conception? Yes. You read correctly: “Bad Rothenzell” is intended to invite people to play – in a creatively balanced model landscape. The initial story is only one of many possible scenarios, which are always dependent on the rolling stock available.



The fish-belly girder bridge by Hack is one of the “highlights” of this Z layout. Although all tracks are at one level, the bridge suggests a mountainous landscape.

Therefore, the missing catenary wire is quite easy to get over. It is available in small series (HOS Modellbahntechnik), fine and sensitive, but it is not a product for a toy layout. The combination with “Steinbach” allowed a large-scale layout in 1:220 to come to life, and even two “fatsos” of the class 96 would be conceivable here.

Finally, a sequence of pictures of the layout.





Train P 2589 is just leaving the station with its towing unit. At the next stop, the E 44 takes over again under the available catenary wire.



The "Bad Rothenzell" remote station emerged from the locomotive station. In addition to railcars and tank locomotives, it also provides towing locomotives for the main line, which was not yet electrified at the time.



A few more steps through the forest and the ramblers catch sight of the railway facilities of Bad Rothenzell.



The twilight fades into darkness, at the level crossing near the locomotive station there is tense expectation. What kind of train will the V200 pull this time?



This photo of the mountain river in the morning mist proves it: even in Z scale, a landscape design is possible whose precision allows for romance and emotion.

As always, my usual closing words are still missing - the journey continues!

**Webpages of the providers mentioned in the article:**

<https://www.archistories-shop.com>

<https://amw.huebsch.at>

<https://aspenmodel.com>

<https://www.conrad.de>

<https://hack-bruecken.de>

<http://www.hos-modellbahntechnik.de>

<https://www.maerklin.de>

<https://www.molto.de>

<https://www.mininatur.de>

<http://www.polakmodel.com>

<https://www.uhlenbrock.de>

<https://woodlandscenics.woodlandscenics.com>

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Of dreams and fantasies

## This crucial Moment ...

***What would a model railway be without creativity and imagination? Boring! Dirk Kuhlmann sharpens our senses to capture and preserve the everyday as well as the extraordinary in order to be able to later create an individual and meaningful work of art with the variety of impressions. All we need are good senses, a camera, a lot of time and patience.***

Silence, longing, freedom, the sea and a track that seems lost in the vast dune landscape are the fine ingredients for an island railway based on North Frisian motives. Dirk Kuhlmann hurriedly wrote these lines on his notepad in September 2009. What happened?

We had just left the island of Wangerooge with the evening ferry and a last impression of the jetty and the narrow-gauge railway should of course be captured photographically. Arriving at the stern of the ship, I was offered a view that really captivated me. Did you know that?



Somehow or another everything fit together, a very peculiar mood spread through me, and before my mind's eye some parts of a Z scale model railway layout with an island theme were now created.

The evening in our accommodation was spent with various sketches and initial track planning. The next day the final decision was made and the now two-part theme North Sea in Z scale was waiting for further implementation.

My layout "Helenensiel" was already in the shell stage and could subsequently be perfected with some

current impressions. The exhibit is set on the mainland, but a continuation would be feasible. You can read the report on "Helenensiel" in **Trainini®** 7/2013.



In the following years I collected further information and pictures for the future island railway, of course always combined with a look at my photos from that time.

There was no hurry, sometimes one's own, often timeless dreams for a personally perfect model railway should have a certain priority and the appropriate lead time.

On this point, there is exactly this commonality: we always look at our “top photos!” It doesn't matter whether they are our own pictures, come from the Internet or are taken from non-fiction literature.

The final realisations, and this applies to all scales, amaze the viewer immensely, as the hobbyist has transformed his feelings, thoughts and acquired knowledge into a harmonious model railway layout.

At the Z scale meeting in Altenbeken in 2014, I even met a like-minded person in Dr. Sven Rohmann. His attachment to the North Frisian Islands from childhood and youth, the everlasting, almost figurative memories – the symbiosis of our two thoughts and ideas finally manifested itself in a track plan, the Track Plan.



„Helenensiel“ (page 31) with its pier and the station behind it on the mainland, shown here with rolling stock of era V, as well as “Kniephaven” with the design mix of several North Sea islands and the typical Borgward.

The “Kniephaven” layout was thus born. The rest of the story is well known to the interested reader. As you can see, even team building can be crowned with success and a continuation is possible at any time.

In the meantime, the implementation of the “dream photos” has become a real trend, at least on the floors of model landscape designers around the world. These creative people usually create unique and smaller scenes on their exhibits.

The viewer at exhibitions is literally “stuck” here with his eyes and pulls out his mobile phone for the purpose of a possible copy. This is always justifiable, but unfortunately it would only be a copy.

Fortunately, the imitation seems to be limited to Germany, a rethinking takes time in this country, the model railroader (especially in the H0 gauge sector) is too spoiled or even unconsciously limited with the offers of the manufacturers.

So, the fun of tinkering and playing out of the box is still the order of the day in this country. Our beautiful hobby has many facets and every model railway enthusiast naturally acts according to his personal taste.

But a smaller unique piece on your layout would be possible, wouldn't it? The work is limited and the astonished faces of some onlookers are guaranteed. Take a look at the photo of the restaurant at night. Does the scene look familiar?



My bow to this great artist has now been realised with "Nighthawks" in 1:220 scale. Probably "the smallest" of all imitations.

It is a replica of "Nighthawks" as a plastic representation on a scale of 1:220. The original by the US-American painter Edward Hopper is exhibited in the Art Institute of Chicago. The painting from 1942 had already been copied many times by various artists, this version is "only" a homage to one of my favourite artists.

The lasting impression, which fits in perfectly with the theme here, I experienced as early as 1981 at an Edward Hopper exhibition in Düsseldorf. Some things just take time, and in the US installation "Old Port Shop," which also has Chicago as part of its setting, the scene is inconspicuous in daylight, but quite recognisable in the night version, despite or perhaps because of its diminutiveness.

Besides the painters, we can also get a kick out of the well-known professional photographers for a great scene worthy of imitation. Not long ago, the company Archistories introduced an American church in wood look (Archistories 403181 Country Church Kit).

Here, the handle immediately went into my book rule, the yellowed note was still in the book "Dreams in dry places" by photographer Roger Bruhn. A church with a very old graveyard, what an atmosphere! I found similar images in other photo books, e.g., "Imprints" by David Plowden.



The great landscape photographers all over the world always offer wonderful models for your own model railway. Often, almost insignificant pictures from past times create an attraction to recreate in the model.



This is not an excerpt from a book of photographs, but the "only" absolutely fitting US style church by the company Archistories in a black and white photograph.

At the same time, on my desk was a printout of a Southern Pacific goods train from 1987, taken on the "Placerville Branch" in north eastern California's El Dorado County. Within a few hundred metres, the railway crosses the same road twice.



Even ordinary photographers can be downright documentary. A train has not travelled this route for decades. The photo was taken in 1987 and the Southern Pacific itself is only history.

The original photo in the possession of the Placerville & Sacramento Valley Railroad may be shown here, as we will of course extract no commercial benefit from the image. Now I had two strong scenes at the same time, what to do?

For the realisation we simply mix the kind of landscape design of our Dutch friends with the typical realisations of the English, who always create small but very fine operating dioramas due to lack of space. From the USA, among other things, the scenic divider with an always fitting background scenery flows in here. Another North American modelling method would be selective compressing of the scenes to be displayed.

Simply put, it is the picking out of personal high points and focal points in the prototype and their (still) believably close juxtaposition, although in reality sometimes hundreds of kilometres can lie in between.

After almost three months of research, combined with the rather unusual and simple track plan, this is the result. Thanks to "Streetview", even more far-reaching research is possible, especially in the times of Covid-19.

In Placerville, near Main Street, I came across a shop called "Hangman's Tree". Very macabre, I thought, but there is a historical reference that the place used to be called Hangtown and was one of the first regions where "justice was brought with a rope from a tree."

In this area people discovered gold and the atmosphere of the Wild West created an urgent need for laws to punish criminals and those who took what they wanted, including the lives of strangers.



Of course, a third focus had to be established immediately: the cemetery. "The Hangman's Tree" was born as an exhibit on a scale of 1:220 and the realisation began.

I stopped the construction only shortly before planting the first model trees, in order to photograph the US church in a grassy landscape, similar to the model photographs of the American photographers.

Fortunately, it is "only" the first part of a later, complete layout, there are still so many expressive photographs. But

good things come to those who wait, and again we are on the lookout for motives.

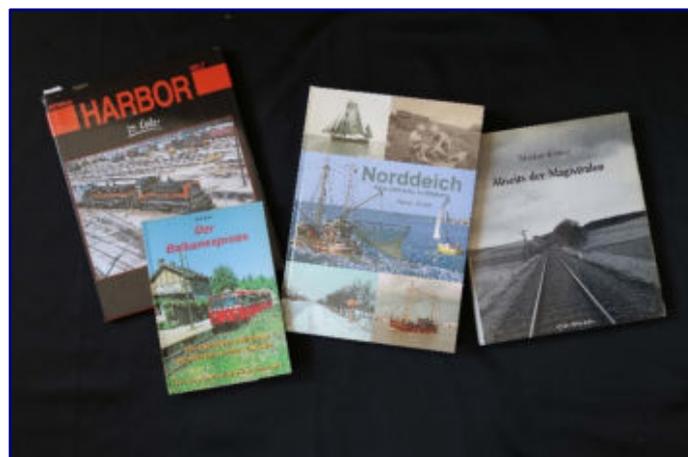




The implementation can be seen here with two pictures in the model, even the church has found its place.

Another example? A very frequent and popular topic are the memories and records of times long past, as already briefly considered above.

The inclined hobbyist may find that even a complete railway line is attractive for reconstruction, if there is enough space even in Z gauge. I had the great fortune for a very large implementation.



From the reporter of one's own homeland to the special illustrated books. The pool of inspiration is very high and has become even more detailed with the internet.



Photo books, literature and the local history society of Westheim also ensured a good implementation of the large-scale installation "Diemeltal".

In the sixties, visiting my great-aunt, who for years ran the station restaurant in Kreiensen with her husband, was a regular occurrence. The journey was made by train from Opladen, as was still a matter of course in those days.

Sometimes it was also through the Diemel valley on the Upper Ruhr valley railway to the destination. Decades later, it was precisely this Diemel valley that gave its name to a model railway on a scale of 1:220. The final length of the layout will be a good eight metres, whereby we are only talking about the designed area.

Our reader Joachim Schilbach proves that I am not alone in the Z scale world with these thoughts. Immediately after the announcement of the V80 in the Märklin product program, he remembered an older picture postcard motive from the Reiju photo publishing house. Unfortunately, for copyright reasons, we can only show a similar image.

The spot shows a section of the long since dismantled branch line from Forchheim to Höchststadt in Upper Franconia. For Joachim Schilbach, the scenery is just perfect. A train with its red V80, the pine forest in the background, an asparagus field in front, and the carp pond is still added as an imaginary enhancement.



Such impressions from 1972 inspired our reader Joachim Schilbach. A Bamberg 280 is about to reach Ebermannstadt with a pushed passenger train from Forchheim. Photo: Werner Vierling, Eisenbahnstiftung



His realisation shows very accurately the atmosphere of the prototype. The curved track and the landscape are harmoniously combined. Here, the viewer likes to wait for the next train.

His dream scenery is now being realised in a complete model railway layout. While the track plan and the staging yard are already in their final state, the designed areas are progressing bit by bit.

Even **Trainini®** editor-in-chief Holger Späing, naturally, has his very own dream motives. As a little boy he regularly visited his grandparents in Rheine. A level crossing (post 210) with the varied train traffic had taken his fancy.

Many years later, the entire scenery was perfect in his mind. Let's wait for a fine realisation! I can relate to this, especially as my father and I watched the change of locomotive from a class 110 to an oil-fired class 012 steam locomotive for our express train to the coast nearby in 1974.

Here, the steam locomotive was still running in freight and construction train service until October 1977. Märklin has long since made sophisticated versions of their last two representatives in the form of the 042 and 043 series. Only the last "noble racer" (class 012) is still waiting as a model in 1:220 scale.

But the longing dies last, memories and dreams keep the dream alive. Another great topic for reproduction. What do you think?

Shortly before the editorial deadline, Franz Keck (member of the FdE Burscheid) surprised me with the photo shown here and the research on the course book route 411 from Opladen to Remscheid begins anew. Perhaps my "Rennbaumer Mühle" project will really come to life one day. How often did I stand here on the platform?



Webpages of Dirk Kuhlmann:  
<http://www.helenensiel.com>

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.

## Märklin beschreibt 50 Jahre Spur Z **Festschrift aus Göppingen**

*Wie schon zum 25-jährigen Jubiläum der Spurweite Z würdigt Märklin nun auch das halbe Jahrhundert mit einem Buch, dieses Mal in Broschürenform. Wiedergegeben wird die hauseigene Sicht auf ihre erfolgreiche Produktlinie, die nicht alle Facetten aufgreifen kann. Das Werk soll zurückblicken, auf die Zukunft schauen, die Gegenwart würdigen und Einsteigern Orientierung geben. Ob und wie das gelungen ist, hat Hans Helbach für uns herausgearbeitet.*

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Von Hans Helbach. Endlich ist es erschienen, das Buch zu „50 Jahre Mini-Club“. Märklin bezeichnete seine 1972 vorgestellte Neuentwicklung im Maßstab 1:220 als Spurweite Z und sein Produkt als „Mini-Club“. Beide Jubilare werden in diesem Jahr also fünfzig Jahre alt.



Fast 170 Seiten Umfang hat die Druckschrift zum Jubiläum erhalten, eingefasst wie ein Taschenbuch. Der erste Blick hinein gilt dem das Impressum, denn schließlich möchte ich ja wissen, wer an diesem Werk mitgewirkt hat. Nach langem Suchen finde ich es auf der Seite 125 – da hätte ich es wirklich nicht erwartet.

Die hier aufgeführten Personen sind bekannte Namen der Spur-Z-Szene: Auf **Trainini®**-Chefredakteur, Holger Späing, gehen mehr als einer Fünftel aller Beiträge zurück oder er hat zumindest erkennbar daran mitgewirkt. Aber auch andere Namen sind uns ein Begriff, etwa Karl Sinn als Anlagenbau-Profi oder Karl Albrecht als Urheber vieler im Märklin-Magazin veröffentlichter Anlagen-Serien.

Eine Zusammenfassung der fünfzig Jahre andauernden Entwicklung von Lokomotiven, Wagen, Gleise und Zubehör leitet das Kapitel der Historie ein. Immer wieder interessant ist hier der Blick auf die Anfänge und auch die damalige Werbung für die Mini-Club. Es sind Ausschnitte, wie auch die Beschreibung technischer Wegmarken, z. B. vom dreipoligen Antrieb zum Glockenanker-Motor, Bedruckung, Steuerung der Dampflokomotiven oder auch die Kupplung, die eine Verkürzung erfuhr.

Ein eigenes Kapitel ist dem Bronzeguss gewidmet. Hier ist Bodenständigkeit zu spüren, in den fünfzig Jahren immer wieder herausragende Schmuckstücke von Modellen geschaffen zu haben und trotz Serienproduktion ein Manufaktur-Niveau zu bieten.

International beginnt der Einstieg mit einem zweiseitigen Bild der EMD F7 als A-B-A-Einheit der Santa Fe mit der gelben Warbonnet-Lackierung. Schweiz, Schweden, Dänemark und die USA werden hier mit Modellen vorgestellt. Dabei darf das legendäre Krokodil einfach nicht fehlen, das 1979 seinen Einzug ins internationale Programm fand. Persönlich hätte ich mir die F7 der Alaska Railroad mit den passenden Wagen vorstellen können, denn sie war die erste dreiteilige F7-Lok im Märklin-Programm.

Doch was wäre ein solches Buch ohne einen Blick auf das epochale Werk der Geislinger Steige von Bernhard Stein, das auch heute noch bei den Modellbahnfreunden Westerstetten e.V. in Betrieb ist? Auch dies ist schließlich ein wichtiges und öffentlichkeitswirksames Stück Spur-Z-Geschichte.

Mit einem Ausblick auf die jüngsten Entwicklungen wird aufgezeigt, dass für Märklin immer noch viel Potenzial in der Nenngröße Z steckt. Übersichten zeigen die jährlichen Insider-Club-Modelle ab 1993/94 bis 2022. Hier kommt auch Rolf-Dieter Woerz zu Wort, der erste Messe- und Händleranlagen baute.

Nicht fehlen dürfen natürlich passende Anlagenportraits: Mit „Anregungen vor der Haustür“, „Hermsdorf“, „Wintertraum im Schaufenster“, „Eine Reise durchs Alpenvorland“, „Bauen in kleiner Spur“ und „Die unendliche Geschichte“ werden Werke von Willi Pflugbeil, Harald Fried, Thomas Muth, Dirk Kuhlmann, Karl Sinn und Harald Hieber vorgestellt. Einige wurden bereits öffentlich vorgestellt, andere dürfen wir vermissen – alle regen sie zum Träumen an und laden mit Episoden aus dem Leben zum Nachbau an.

„Einsteigen und Fahren“ vermittelt die Grundlagen des Einstiegs in die Spur Z. Und damit die Bauräume auch Nahrung finden, gibt es fünfzehn Anlagenvorschläge. Leider funktioniert der Link zum Download der Gleispläne (noch) nicht. Karl Albrecht kommt mit „Lust am Bauen“ als Praktiker zum Zuge.

Neben eigenen Modellen werden eine Reihe von Zubehörherstellern vorgestellt: Archistories, Faller, Klingenhöfer Miniaturen, Modellbau Laffont, Noch, Spur Z Ladegut und Trafofuchs. Andere fehlen leider in diesem Band und wären sicher einer bleibenden Dokumentation ebenso würdig gewesen.

Zum Schluss kommt der „Große Service-Teil“. Wer hier aber Tipps für die Wartung sucht, sucht vergebens. Die finden sich nämlich im Kapitel „Einsteigen und Fahren“. Vorgestellt wird der Stammtisch Untereschbach e.V., dessen Mitglieder seit 1992 im Bann der kleinen Bahn stecken. Zwei Seiten nennen die Märklin-Stammtische, denen es leider an eigener Initiative von Zetties fehlt, spurweitespezifische ebenfalls in diese Listen eintragen zu lassen.

Das Sammlerherz wird mit einem Querschnitt an Modellen bedient, der vom Starlight-Express über Messe-Modelle, Museums-, Jahres-, Kunstmodellen, zu besonderen Editionen, Oster- und Weihnachtswagen reicht. Eine Seite ist der Baugröße N gewidmet, in die Märklin ursprünglich einsteigen wollte. Nicht vergessen werden auch die wichtigen Treffen in Altenbeken, Rekorde und Wissenswertes um die Spur Z sowie ein Blick ins Märklineum. Gratulanten verteilen sich übers gesamte Buch.

Was vermisse ich an dem Buch? Es beschreibt ausschließlich die Entwicklung von Märklin Mini-Club. Die Geschichte der Spurweite Z schreibt sich anders, denn Hersteller wie Rokuhan, Micro-Trains oder AZL werden nicht genannt, obwohl es mit der zuletzt genannten Marke sogar eine Kooperation gibt!

Würde ich das Buch empfehlen? Ja! Zusammen mit dem vor fünfundzwanzig Jahren erschienenen Buch „Die Welt der Mini-Club“ von Thomas Hornung und Thomas Rietig genieße ich die Einblicke in 50 Jahre Geschichte unserer Spurweite.

## Erinnerung ans Spur-Z-Silberjubiläum **Den Kinderschuhen entwachsen**

*Die ersten 25 Jahre der Märklin Mini-Club waren eine spannende Zeit. Sie reicht von ihrer Premiere über Märklins Streben, sie als in ihrer Winzigkeit einmalig, faszinierend und besonders herauszustellen, die klägliche Bratpfannenära und beeindruckende Großanlagen bis hin zum Höhepunkt der Sammlerleidenschaften. All das wurde bereits vor einem Vierteljahrhundert in einem ersten Jubiläumsband eingefangen.*

Thomas Hornung / Thomas Rietig  
Die Welt der Mini-Club

Europmedia Verlag GmbH / Gebr. Märklin & Cie. GmbH  
Irsee / Göppingen 1997

Gebundenes Buch  
Format 21,0 x 30,0 cm  
128 Seiten mit 1 S/W- und 228 farbigen Abbildungen

keine ISBN  
Art.-Nr. 03221  
keine Buchpreisbindung

Erhältlich nur noch antiquarisch

Die beiden Autoren Thomas Hornung und Thomas Rietig sind Ende der neunziger Jahre in Märklin-Modellbahnerkreisen regelrecht in aller Munde. Gleich mehrere Bücher gehen auf sie zurück, darunter auch das hier zu besprechende.

Als leidenschaftliche Märklinisten, versierte Kenner und fachkundige Autoren waren sie für Werke über Märklin-Produkte und deren Geschichte erste Wahl. Auch der beauftragte Europmedia-Verlag mit seinem Gründer Klaus Eckert an der Spitze ist eine Referenz für dieses Werk.

Seit Jahrzehnten eng mit dem Hause Märklin verbunden und für dieses immer wieder tätig, heute als Produzent von Märklin-TV, gehört auch er zu den Personen, die einem Buch wie das hier vorgestellte einen besonderen Glanz verleihen. Sicher ist es auch antiquarisch noch interessant und es lohnt sich, daran zu erinnern.

Besprochen werden soll es auch deshalb, weil unser Rezensent des aktuellen Jubiläumswerkes auf diesen Titel verweist. Wer dieses erste Jubiläumsbuch nicht kennt, soll so in die Lage versetzt werden, bestmöglich vergleichen zu können.

Der Rezensent zu diesem Buch hat das Entstehen seinerzeit hautnah mitverfolgen können, denn viele der Aufnahmen, die darin Eingang fanden, sind im Z-Club-92-Museum in Bochum-Riemke entstanden, während er selbst Museumsdienst hatte.

In den Räumen des damals einzigen Spur-Z-Museums der Welt wurde beinahe das komplette Mini-Club-Programm in großen Glasschränken gezeigt, daneben aber auch in weiteren Vitrinen eine fast ebenso vollständigen Werbewagensammlung.



Zeitgenössisch ausgefallene Anlagen mit Schienenkreisen in Sporttaschen, in Wetterhäusern und auf Plattenspielern gab es dort ebenso zu sehen wie die frühen Meisterwerke eines Sven Rohmann, der unserer Baugröße heute unverändert zugetan ist.

Dieser Bestand bildete eine wichtige Grundlage für ein Buch, das ebenso wie auch das aktuelle Jubiläumsbuch „großzügig“ über alle Großserienwettbewerber hinwegsieht und den Fokus auf Märklin reduziert.

Eine weitere Parallele ist, dass in beiden Titeln ausgerechnet ein Wismarer Schienenbus („Schweineschnäuzchen“) in DRG-Gestaltung auf einem Anlagenfoto die einzige Ausnahme macht: heute ein Exemplar von Z-Modellbau, damals eines von Westmodel.

Auch die Strukturen beider Bücher sind sich sehr ähnlich, denn zunächst arbeiten die beiden Autoren heraus, was den Maßstab 1:220 überhaupt ausmacht, erklären sein System und seine Geometrie und geben einen kurzen Überblick über alle 25 Programmjahre bis zum Silberjubiläum.

Mit den berühmt gewordenen Messeanlagen von Bernhard Stein, den in Bochum fotografierten Anlagen und Dioramen sowie einem Diorama von Ulrich Günther, der zu jener Zeit im Märklin-Magazin publizierte, wird Appetit auf die Vorzüge von Märklins kleinster Spurweite geweckt.

Damit der entstehende Hunger auch gestillt wird, widmen sich etwas mehr als zehn Seiten dem Bau von Anlagen im Maßstab 1:220. Was heute der Bronze-Feinguss oder ein platinierteres Krokodil für besonders herauszustellende Modelle ist, war 1997 die in Echtgold gefertigte Schlepptender-Dampflokomotive der Baureihe 10.

Sie markiert auch den Startpunkt für das Arbeiten mit Wachsmodellen und verlorenen Formen, auch wenn diese Technik danach für rund zwei Jahrzehnte bei Märklin wieder in Vergessenheit geriet und seinerzeit wahrscheinlich komplett bei Zulieferern zum Einsatz kam.

Was nun in unserem Überblick noch fehlt, sind die deutlichen Unterschiede, die über die Reihenfolge der Themen und das Zuweisen zu in sich abgeschlossenen Kapiteln hinausgehen. Ein wichtiges Thema waren damals die Sammler, deren Leidenschaft Märklin aus wirtschaftlichem Interesse selbst gerne immer weiter angeheizt hat.

Entsprechend war in diesem Buch vom Urinstinkt des Menschen die Rede, während die Marke Märklin und der Ausdruck „Wertanlage“ nicht nur hier gleichgesetzt wurden. Tatsächlich fällt das damalige Jubiläumsjahr mitten in die Hochphase immer weiter steigender Marktpreise für alle Modelle, die irgendwie als in begrenzter Stückzahl aufgelegt galten.

Keine drei Jahre später, das Internet steckte gerade mal in den Kinderschuhen, platzte dieser Traum wie eine Seifenblase und der Sammlermarkt brach zusammen. Hier sehen wir eine Zäsur, die der weiteren Entwicklung eine völlig andere Richtung und folgerichtig erst 25 Jahre später aufgegriffen wurde.

Auch die Spur-Z-Gemeinschaft sah damals noch anders aus als heute: Neben den gewöhnlichen Modellbahnvereinen gab es zwei größere Zusammenschlüsse, die sich selbst als „Club“ bezeichneten. Sie waren auf Messen als Gemeinschaft präsent und hielten ihre Mitglieder mit eigenen Zeitschriften (auf Papier), Sondermodellen und Jahresgaben informiert sowie bei Laune. Auch dies wird mit einem Kapitel zu „exotischen Anlagen“ zumindest gestreift.

Eine Stärke des 25-Jahre-Jubiläumsbuches waren auch die hervorragend reproduzierten Aufnahmen, die ausnahmslos aus der Hand professioneller Fotografen stammten. Sie leisten sich daher keine Schwächen wie unerwünschte Unschärfen oder am Bildrand abgeschnittene Kupplungen. Wer der Mini-Club über lange Jahre verbunden ist, braucht deshalb auch diesen Titeln in seinem Bücherregal.

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Readers' letters and messages

## Zetties and Trainini in Dialogue

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

### Letter Box:

#### Enjoyment of the last issue:

I read with great interest the very detailed articles about the BB 67400 and the wagon by Azar Models. These articles are very well written, very informative and really fun to read.

Now I am waiting with even greater impatience for BB 67522, which I ordered a little over a month ago.

Since the beginning of January my four grain wagons have covered several hundred metres on my layout. Their behaviour is very good, very rare derailments, no unwanted uncouplings – in contrast to my Märklin wagons of the type Eurofima (87408), which show an unpleasant behaviour. Is this due to a too short kinematics or a lack of running-in time?

Allow me to thank you for all the work you do to promote our common passion.

Éric Schweitzer (France), by E-Mail

Editor's reply: With regard to the Eurofima wagons of the above-mentioned Märklin package 87408, we are not aware of the problems described either from our own experience or that of readers. Provided that the radius of the installed curves has not been chosen so small that the wagons over-buffer and lift each other off of the track, we suspect a production defect in the bogies.

A conceivable cause would be "webs" (skin-thin burrs) that reach into the area of the axle(s) and hinder their running. Turning the wheels of an upside-down model by hand could show abnormalities here, burrs could be removed even with a sharp knife. If the bogie shows abnormalities (disturbed wheel running, missing or inhibited lateral movement of the couplings) that cannot be remedied by yourself, we advise you to contact the Märklin customer service for replacement.



### Our readers now have the floor:

2022 is a special year for Z gauge and thus also for us. As you know, we have made the round anniversary of our size the focus of the year. In the articles that have already appeared and those that are still to appear, we want to show as many facets as possible that make up and characterise the Z gauge.

This also includes giving our readers a voice and publishing in the magazine what our anniversary means personally to the many people who enrich, shape and contribute to our scene in some way.

Please write to us by 30 September 2022 by e-mail in three to five sentences (to the editorial address according to the imprint) and preferably with a picture to one of the following three questions:

- What words would you like to use to congratulate Z gauge on its 50th anniversary?
- What special experience do you associate with Märklin Mini-Club when you think of this year's anniversary?
- What is it about our small gauge that fascinates you so much?

Alternatively, if you do not have an email address, you are welcome to send your submission by post to the editorial address (see imprint).

We will try to share all incoming submissions with the community by publishing them in **Trainini®** in the third quarter of 2022. Please include your first and last name and full address in each letter. We will not pass this data on to third parties, but will store it within the legal time limits due to liability issues under press and copyright law.

Among all participants who answer this call, we will raffle off a total of ten copies of the 50th anniversary volume "Alles über die Spur Z" presented in this issue – donated by the gauge inventor Märklin.

If you do not wish to take part in the raffle, please let us know in your letter. The legal process is excluded.

**AZL is currently delivering the following new products:**

Parallel to the delivery of the PA1 models to Märklin, AZL also announces the availability of the Union Pacific service numbers intended for its own brand. American Z Line has distributed these deviating numbers to two PA1-PB1 combinations each (item no. 64400-1\_SET / -2\_SET) and two ALCO PA1s (64400-1 / -2) available individually.



Union Pacific's EMD PA1 and PB1 in a joint pack (Item No. 64400-1\_SET; photo left) and Southern's EMD SW1500 (62713-1; photo right) are two of AZL's current new items. Photos: AZL / Ztrack

Another shunting locomotive EMD SW1500 in Southern design will be delivered, also with two different road numbers (62713-1 / -2).

Manufacturer's photos of the current deliveries can be found under <https://www.americanzline.com>.

**Latest from Spur Z Ladegut:**

Spur Z Ladegut Josephine Küpper has reissued some coal loads and added them in such a way that, in addition to any individual wagons, a fixed composition for Märklin's four-part wagon pack 82370 can also be purchased at a special price.

The aforementioned Märklin composition from 2014/15 included two BT 10 container carrying wagons as well as one each Otmm 57 (with side rotary slides) and OOtz 50 (with side flaps) self-unloading wagon. The K pper insert made of real coal for the rotary slide car (also M rklin 82373, among others) is the new product that can also be purchased individually and made the compilation now possible in the first place.



Also available individually, Spur Z Ladegut Josephine K pper is offering the real coal inserts for all four cars of M rklin pack 82370 together at a discounted price. Photo: Spur Z Ladegut Josephine K pper

Zu bestellen sind die Eins tze einzeln oder als verg nstigte Zusammenstellung unter <https://spur-z-ladegut.de>.

#### **New product for EtchIT-Modellbau:**

The latest new product from EtchIT-Modellbau (<http://etchit.de>) for the scale 1:220 is suitable for the Reichsbahner among the Zetties as well as friends of the epoch V. Now on offer is the 3D print kit in finest resolution for a truck IFA W50/L/W as a workshop box vehicle (art. no. XD137\_Z).

Of the many possible box bodies, Edgar Seubert has chosen here a vehicle on a medium-length chassis with a short wheelbase and balloon tyres. As usual, the Z-gauge model again shows many details.

Self-adhesive sliding pictures are already included in the kit in this case and can be used on the case to glaze the windows. This gives especially the split windscreen and the side windows in the suitcase with a cross brace a prototypical look.

#### **M rklin deliveries since the end of July:**

In the meantime, the official anniversary book (art. no. 07771) is on sale, which takes a look back at the past 50 years, portrays the Z gauge, gives beginners some guidance and also looks a little into the future. You will also find a detailed review in this issue.

Internationally, the diesel-electric US locomotive ALCO PA1 as series 600 of the Union Pacific (88619) has been published in cooperation with AZL. The front of the model is equipped with a skirt, rail scraper and a replica of a coupler.

On the European continent, on the other hand, the tender steam locomotive of the series 232 TC (88094) remains as it was classified with the French State Railways (SNCF). The model on the current technical state reflects the condition of epoch III and corresponds to the German class 78 with barrel roof. The white painted buffers are striking, as they were common at the SNCF at that time.

The four-part car set "IC 2" (87298) for the Deutsche Bahn AG is, like the already delivered class 1465 electric locomotive, a compromise in form. M rklin has adapted the existing double-decker coaches of the first DB generation (without air conditioning and driving trailer with a more angular head shape) with imprints so that they look as close as possible to their originals. The train destination indicators on all coaches are therefore unchanged and not illuminated.

However, it is somewhat disturbing for many interested parties that it is not possible to reproduce the prototypical five-car set with the chosen composition, as no single supplementary car is offered. Their use becomes plausible when the shortened train is explained with a defective abandoned wagon.



The now delivered "Intercity 2" pack (art. no. 87298) unfortunately only contains four double-decker coaches instead of the usual five in the prototype. In addition, the existing Märklin moulds force a compromise compared to the prototype appearance.

The driving trailer has a warm white-red light change, realised with LEDs. The rolling resistance of this car, which is the only one in the pack that draws current, is still high in our opinion. The models are extensively and finely printed. It should be noted that only the control car (car 1) and the 1st class car (car 5) have the usual numbers for long-distance traffic, the two 2nd class middle cars have no numbers.

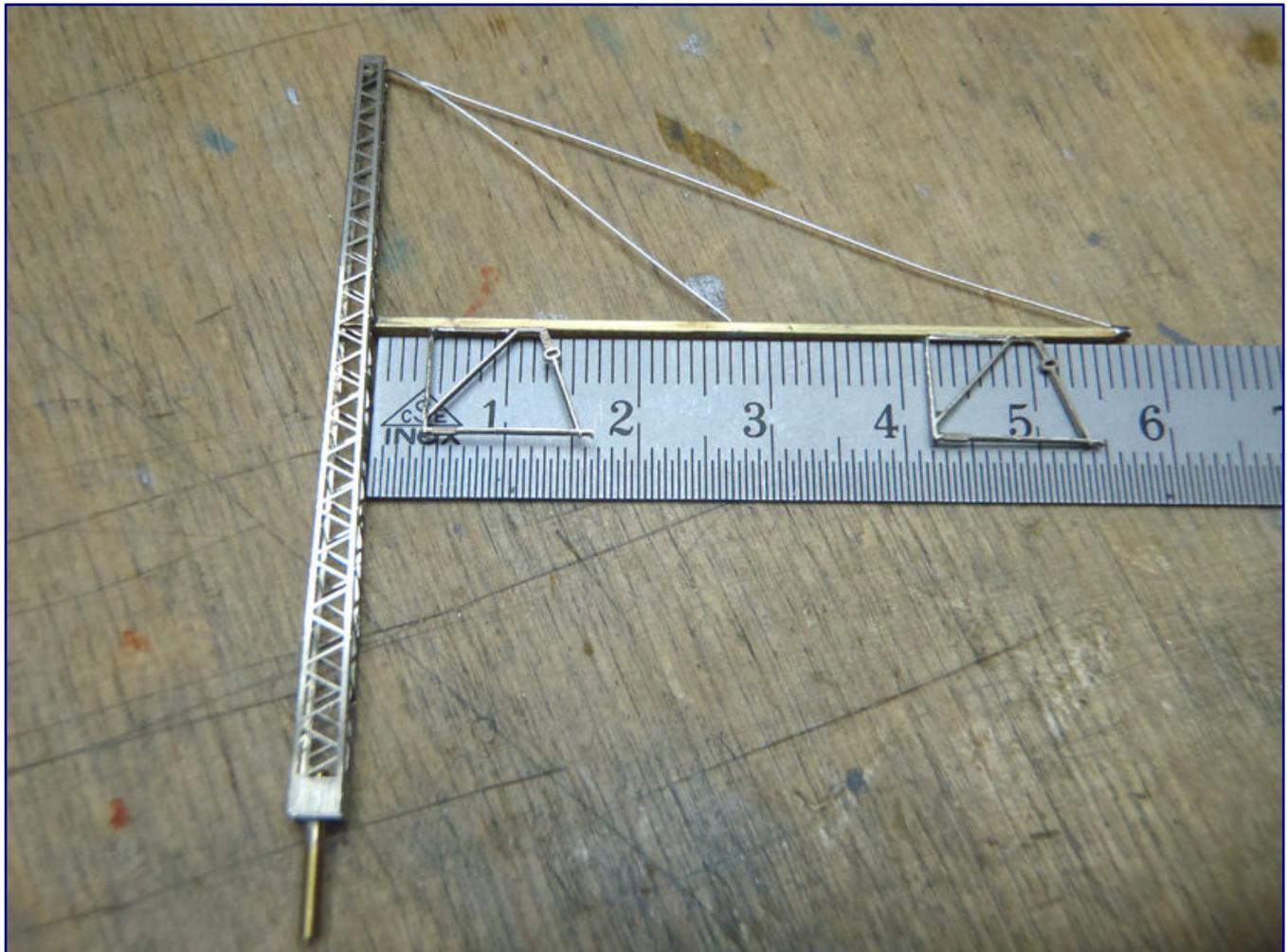
Interesting for friends of epoch III is the railway service stake wagon Rmms 33 (82133), which comes with a matching load of ballast pile, sleepers and box, made of coloured resin casting. This wagon is reproduced in its construction form with wooden side walls, removable wooden stanchions and brakeman's platform.

#### **New items from HOS Modellbahntechnik:**

For the new products from HOS Modellbahntechnik (<http://www.hos-modellbahntechnik.de>), which we are pleased to announce today, there are no fixed prices and no article numbers. The reason for this is that the new masts with multiple cantilevers are manufactured according to the individual ideas and dimensions of the customer. Only in this way can the individually selected track centre distances and also deviating locations of the masts next to the track be taken into account.

In the prototype, these multiple masts are increasingly found on the electrified lines of the present day, because when work is required on the overhead line, Deutsche Bahn often replaces earlier cross-bearing structures with such construction. However, they can also be used back to era IV without any problems.

The costs for interested parties are kept within manageable limits because prefabricated standard etched parts are used for the mast and holder, so that only the boom length, cable support and holder positions have to be individually determined and precisely implemented using assembly jigs. A price of about EUR 30.00 per mast serves as an orientation value; the delivery time after all customer dimensions are available is about four weeks.



Individually manufactured cantilever mast for a track spacing of 39 mm, the distance from the mast centre to the first track is exactly the distance of the track masts in height of 17 mm. Below on the left you can see another custom-made boom mast with different dimensions in finished condition. Photos: HOS Modellbahntechnik



The number of masts required for your own layout can also be influenced and limited by the catenaries of different lengths in the HOS Modellbahntechnik range. With them, it is also possible to have prototypical bracing, the length of which is significantly greater on straight runs than is usually reproduced on model railways.

We nominate this quality product in the prototypical design of model railway layouts for the best new product in the category technology for the year 2022.

#### Planned trade fair participations:

In view of the unclear Corona infection situation for autumn 2022 and the measures activated by federal and state governments, it is currently difficult to estimate whether and how the trade fairs planned for the last quarter will actually occur.

The specialist tools supplier Peter Post (<http://www.peter-post-werkzeuge.de>) from Duderstadt informed us that he is currently planning to participate in the following trade fairs:

Modell-Hobby-Spiel Leipzig (30. September – 2. Oktober 2022)

Faszination Modellbau Friedrichshafen (4. – 6. November 2022)

For our readers, this means good and personal advice on site as well as the option to first assess a tool with their own eyes before buying it and (wearing infection protection gloves) to get a personal impression of its ergonomics and grip.

If these plans cannot be realised, this tool supplier also offers telephone advice and is available to its customers with help and advice before a request would have to be handled by mail order. Current offers can be found on its pages.

#### **Herpa aircraft new products for early autumn:**

Herpa has announced its new aircraft for the planned delivery months of September and October 2022. We have again made a selection for the 1:200 scale which is close to Z-gauge.

We list those models that do not exceed a length of 30 cm, were or are found at European airports and are not in service for Russia:

Air France Airbus A220-300 – F-HZUF “Saint -Tropez” (Art.-Nr. 571951),

Pan Am Douglas DC-6B – N6523C “Clipper Betsy Ross” (572187)

KLM Douglas DC-9-15– PH-DNA “City of Amsterdam” (572224),

FlyBe Bombardier Q400 (572248),



**The Pan Am Douglas DC-6B (Item No. 572187) once handled domestic air traffic between Berlin and the Federal Republic of Germany for the American sector. Photo: Herpa**

Lufthansa Vickers Viscount 800 (572255),  
British Airways (TAT) Fokker-100 (572262),  
Helvetic Airways Embraer E195-E2 (572286), and  
Luftwaffe Transall C-160 – 50✶86 “Last Flight” (572293).



Even as an aged aircraft, the Vickers Viscount 800 (572255) of Lufthansa still was given the airline's new design, which became known as the "fried egg." Photo: Herpa

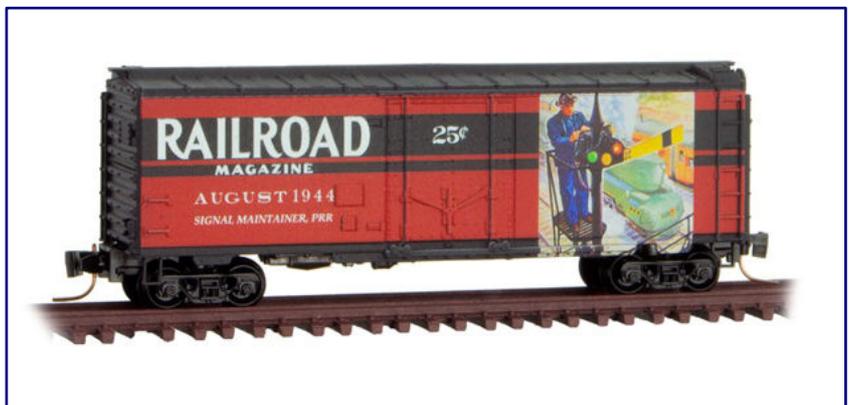
The following three new products are worth mentioning from the segment of snap-fit models in flight representation:

Air Baltic Airbus A220-300 (613637),  
Jazeera Airways Airbus A320neo (613644) und  
ITA Airways Airbus A320 – EI-DTE “Paolo Rossi” (613651).

**Micro-Trains announces new product deliveries:**

For the month of August 2022, Micro-Trains is announcing Railroad Magazine car number 6 (Item No. 502 00 645), which shows a maintenance worker at a signal as the motif.

Red container wagons will be delivered for the railway companies Burlington Northern (540 00 023 / 024), Southern Pacific (540 00 043 / 044) and BNSF (540 00 061 / 062).



Railroad magazine car number 6 (item no. 502 00 645). Photo: Micro-Trains

## **Märklin Open House cancelled:**

In advertisements and the company's own publications, Märklin is still advertising the open house that was to take place in September and was also intended as a birthday celebration for Z gauge. A most specific message has now come from Göppingen that this event has been cancelled at short notice.

The reason for this is understandably the events of the Corona summer wave, which is gaining more and more momentum and causing hardly compensable downtimes in many companies. Those responsible at Märklin also view this development very critically and are concerned about the health of the people who work there or wanted to visit Märklin.



In the message we received, it literally says: "Since we would expect many visitors in our closed production rooms and the date is immediately after the last summer holidays, we want to protect the public and our employees from unavoidable contact with possibly infected persons."

The planned trade fair participation of Göppingen House can be viewed on the following webpage, which is frequently updated: <https://www.maerklin.de/de/service/kundenservice/events-und-seminare>.

## **Collector's pack from Full Throttle:**

WDW Full Throttle (<http://www.wdwfullthrottle.com>) has put together a new collector's pack (item no. FT-COL61) for August. It contains the two former American-built refrigerator cars FT/B9007 and FT/B9022. They are labelled WP 7049 and FGEX 42327.

Models of this small series manufacturer are available in Germany from Case-Hobbies (<http://case-hobbies.de>) among others.

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## Imprint

ISSN 2512-8035

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

The publication of **Trainini Praxismagazin für Spurweite Z** is voluntary and non-commercial. **Trainini German Magazine for Z Gauge** does not aim for any sources of income. This publication is governed exclusively by German law.

Contributions marked by name exclusively reflect the personal opinion of the author. This is not necessarily the same as that of the editor or publisher. Unless otherwise indicated, photos are taken by the editor.

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English translation:  
Alexander Hock, Christoph Maier, Oleksiy Mark, Martin Stercken

Further voluntary work: Stephan Fuchs, Ralf Junius (**Trainini TV**), Torsten Schubert

Licensed **Trainini Discussion Group** (<https://www.facebook.com/groups/1597746057122056/>): Michael Etz (**Trainini Locomotive Doctor**)

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

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